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True to Their Trust—Rel'd Jan. 3 (Eclipse) ——
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Winter on the Baltic Sea—Rel'd Mar. 29 (C. G. P. C.) 1096
Wolcott Coombs—The Phenomenal Deaf and Blind Boy—Rel'd April 5 (Selig) 1198
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Wrong Bride, The—Rel'd Mar. 21 (Pathe) 998

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You Remember Ellen—Rel'd Mar. 4 (Kalem) 796
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Algie, The Miner—Rel'd Feb. 28 (Solax) 714
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Ancient Philae, Nubia, Egypt—Rel'd Mar. 24 (Eclair) 1102
Animated Bathtub, The—Rel'd Mar. 8 (Solax) 806
Appointed Hour, The—Rel'd Jan. 17 (Reliance) 244
Artistic Earthenware In the Making—Rel'd Jan. 5 (Lux) 66
Arabella Loves Her Master—Rel'd Jan. 12 (Lux) 148
Arabian Pottery—Rel'd Feb. 8 (Eclair) 422
Arresting Father—Rel'd Feb. 11 (Majestic) 518
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Arizona—Rel'd Mar. 9 (Nestor) 898
Arabella Joins The S. P. C. A.—Rel'd Mar. 15 (Lux) 1002
Arabella Becomes An Heiress—Rel'd Mar. 22 (Lux) 1104
As It Was In the Beginning—Rel'd Jan. 30 (Thanhouser) 334
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Assisted Elopement, An—Rel'd Feb. 29 (American) 804
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Bill Has His Own Back—Rel'd Mar. 15 (Lux) 1002
Billy's Shoes—Rel'd Mar. 27 (Solax) 1100
Billy's Troublesome Grip—Rel'd April 5 (Solax) 1206
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RELEASED TUESDAY, JAN. 9

"Greatest January's" Cutey Reel

"Just a Bad Kid"

was she, brimful of mischief and the joy of being young. Her frolics will really delight your audience—what audience doesn't like to watch the antics of a healthy, happy, lively child? And your audience will have naught but sympathy for the child when they see the sad end that threatens to her pranks. Especially since the child is the cunning "Thanhouser Kid." This is an exceptional "cutey" picture. Get it.

RELEASED FRIDAY, JAN. 12

"Greatest January's" Mystery Sensation

The Twelfth Juror

is a spectacular mystery story that will keep you guessing and puzzling until you reach the great jury room scene, near the end. There the Twelfth Juror explains everything to your own and the jury's satisfaction and dispels all your doubts and fears. His simple enough story GRIPS you as it grips his fellow jurors—and it sets an innocent man free. It is the most startling, tricky, "twisting" plot we have ever had to do with.

EXTRA! Three and Eight Sheet Posters for "DR. JEKYLL AND MR. HYDE" and "EAST LYNNE"

You can secure from your exchange three and eight-sheet posters for "Dr. Jekyll and Mr. Hyde," and "East Lynne." The supply of these posters is limited and it is requested that you give your exchange NOW an idea of how many you will require.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE Lobby Decorations for your "Greatest January features. I am / am not getting "The Thanhouser News."

Name..........................

Address..........................

Exchange..........................

Clip and Mail *This Day*

THANHOUSER COMPANY

New Rochelle
New York

Sales Company Agents for U. S. and Canada

Are You Getting the Tuesday AND the Friday Thanhouser?

FOUR-A-WEEK Essanay

The Photographic Excellence of the Following—named Essanay Photoplays Has Never Been Equalled and Will Seldom be Surpassed

---

RELEASED TUESDAY, JAN. 2nd

The Mail Order Wife

(Length, approx. 1,000 feet.)

A photographic masterpiece, unique in its delightful plot, and excellently acted.

RELEASED THURSDAY, JAN. 4th

The Valley of Regrets

(Length, approx. 1,000 feet.)

The story of a woman's life, wrecked through a husband's neglect. A drama as poignant and pathetic as the world-famous East Lynne. Another photographic gem.

RELEASED FRIDAY, JAN. 5th

For the Love of Mike

(Length, approx. 1,000 feet.)

This is a howling good comedy which will have your audience in hysterics. Do not fail to book it. It will do you good to "hear that fat man laugh."

RELEASED SATURDAY, JAN. 6th

A Child of the West

(Length, approx. 1,000 feet.)

A remarkable Western drama with a remarkable child actress. This little girl's cleverness will win much applause. The story is a crackerjack.

Essanay Western photoplays are in a class by themselves. They are superior, in all features, to all other Western photoplays made by any other firm, anywhere.

ASK FOR ALL ESSANAY POSTERS GET ON OUR MAILING LIST

Essanay Film Mfg. Company

521 First National Bank Building, Chicago, Ill.

OFFICES IN

LONDON : : BERLIN : : BARCELONA

ÉCLAIR

Offers Exhibitors Direct Benefits of $1000.00 to be Spent in Advertising

Photos versus Posters

Which attracts public attention and creates patronage most, a fine set of large size, actual photos or a single poster?

ECLAIR proved the immense drawing power of photos in "*Hands Across The Sea*"—That set of six went like wild fire at 50c, and is still selling strong.

We Give You Photos Free

for every subject you book from your exchange, providing you tell us the date you show the film. These photos cost us 15c each in immense quantities. We furnish a complete set for each subject without cost to you.

Posters in Advance 5c Each

BOOK THESE FEATURES

and tell us when

Write for Book

ECLAIR FILM CO.

Offices and Studio

FORT LEE, N. J. **Branches Everywhere**

Coming Tuesday, Jan 2nd

SANDOU'S COMEDY--DIVORCONS

Tuesday, Jan. 9th

A DOCTOR'S DUTY

Tuesday, Jan. 16th

MAMIE BOLTON

Thursday, Jan. 4th--**Old Souvenirs**
Thursday, Jan. 11th--**The Inventor**

ECLAIR
Sunday Comedy

Now makes possible a well-balanced program for the seventh day of the week and affords clean and wholesome subjects particularly suited for Sunday audiences.

FIRST RELEASE **Sun., Jan. 14**

A NATURAL Domestic tale, witty, snappy, effervescent with gaiety, yet pure in theme as December's Snows.

Jealous Julia

With GUSSIE HUNT, late of the Vitagraph Co., in the leading role

Jealous Julia proves conclusively that time and money coupled with able direction and capable talent may produce pictures of more than passing merit. Novel settings, unique effects, acting of a high order and rare photography, beautifully treated in tints and tones, go to make a clever story, worth while.

A Set of Real Photos Free

for your lobby showing, with each Eclair Sunday Comedy, if you tell us the date you will show it and name of your exchange.

Posters in advance 5c. each.

Tell your Exchange You Want "Julia" and an Eclair every Tuesday, Thursday and Sunday.

WRITE FOR NEW BOOK

ECLAIR FILM CO. of AMERICA

Studio and Works: Fort Lee, N. J. **Branches Everywhere**

3 NESTORS A WEEK *Get Them!*

NESTOR

Oldest and Best *"The Worth-While Film"* **Always a Feature**

3 NESTORS A WEEK *Get Them!*

"THE WORTH-WHILE FILM"

Wishes You

A Happy and Prosperous New Year

Capture Your Full Share of

Happiness and Prosperity

By Getting

3 NESTORS A WEEK 3

Scene from "The Tenderfoot's Sacrifice."

Scene from "Desperate Desmond Fails."

Monday, January 1st, 1912

An Unlucky Present

An exceedingly pretty foto-comedy woven around a rising young lawyer, an ambitious manicuriste and an innocent diamond ring—singularly sweet, joyfully humorous and thoroughly entertaining. *GET IT!*

Coming! Monday, Jan. 8th

The New Clerk	Nonpareil
The Lost Address	Split Reel

Wednesday, January 3rd

The Tenderfoot's Sacrifice

A peculiarly appealing, pleasing and stirring Western foto-drama —a *Western* of the West, by the West and from the West—*every inch* of it *a feature*—two startling, daring, *death-defying deeds* —a picture that will stand pre-eminent in the annals of Western productions. *GET IT!*

Coming!
Wednesday, January 10th

Tracked Through The Desert

Saturday, Jan. 6th

Desperate Desmond Fails

Claude Eclaire, the United States troops and a forest fire are too much for Desperate Desmond —he gives up Rosamond and forfeits his liberty. A foto-burlesque that bubbles with thrills and laughs. *GET IT!*

Coming!
Saturday, Jan. 13th

Just Too Late and
M. & J. and Italian Strikers

DAVID HORSLEY, Bayonne, N. J.—Sales Co., Sole Distributors

ALL ABOARD! EVERYBODY RIDES!

The Monthly Solax Feature is Coming!

MIGNON

or

THE CHILD OF FATE

From Thomas' Famous Opera

Released Sunday, Jan. the 28th

A classical "photopera," produced for the first time with American players, on American soil, and worked out along lines that would be most appreciated by American audiences.

The picture moves with the rhythmic action and inspiring harmony of the opera. Indeed, the production has been so arranged that all the important pieces from the opera may accompany the exhibition.

Just a line about "CHRISTMAS PRESENTS." This release has been postponed from Sunday, December 31st, to Sunday, January 7th. Send in your orders if you haven't done so. The picture is an all-year-'round winner.

ECONOMICAL BROWN

Released Wednesday, January 10th

Economical Brown is a man who spends his money in the lavish entertainment of friends on the outside, but tightens up as soon as he reaches the threshold of his own home. He preaches constantly to his wife on the principles of economy, but she listens to him without patience. She soon teaches him that it is better economy to be extravagant at home and economical on the outside.

BLACK SHEEP

Released Friday, January 12th

A never-do-well son of a poor inventor pursues and blackmails his sister, who has married a wealthy man. This woman is ashamed of her brother, so she pays him not to claim relationship. Not satisfied with the little he gets, he breaks into his sister's own home and is about to burglarize the place when detectives, who have shadowed him for a former offense, interfere. The black sheep tries to make a get-a-way, but is shot dead in the attempt.

Solax Company

CONGRESS AVENUE
FLUSHING, NEW YORK

Sold through Motion Picture Dist. & Sales Co.

For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

Corcoran Moving Picture Tanks

Develop your films to perfection. **Save Time and Reduce Your Expenses** by using a **"Corcoran Film Development Tank."** All up-to-date houses are now installing the "Corcoran System."

Send for Price List No. 5

A. J. CORCORAN, Inc.

No. 11 JOHN STREET :: NEW YORK CITY

GREAT NORTHERN

Release for Saturday, December 30th

A REALISTIC MAKE-UP

A laughable comedy in which, by the kindly intervention of a real burglar, an actor is enabled to play his part to perfection. *Length, 752 feet.*

On the same reel—

SEA AND LANDSCAPES, DENMARK

A charming selection of scenic views. *Length, 246 feet.*

Release for Saturday, January 6th, 1912

THE TEMPTRESS

A dramatic feature headliner of rare artistic quality. A film that will be featured more than once.

All First-Class Independent Exchanges Handle Our Product. Sold Only Through Motion Picture Distributing and Sales Company

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.

(NORDISK FILM CO. OF COPENHAGEN.)

LUX FILMS

The Films the Exhibitor Demands

Released Friday, Jan. 5, 1912

Through the Agony Columns

COMEDY — Length, 632 feet

An amusing comedy, showing that "True love never runs smooth."

Artistic Earthenware in the Making

INDUSTRIAL — Length, 347 feet

R. PRIEUR

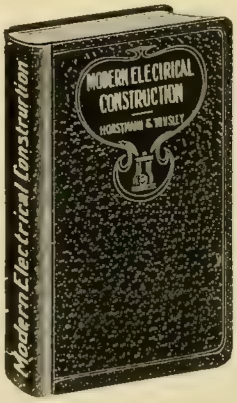
10 East 15th St. New York City

Telephone 3427 Stuyvesant

Sold Only Through
MOTION PICTURE DISTRIBUTING and SALES COMPANY
ONLY EASTMAN RAW STOCK USED

"Mr. Moving Picture Operator"

You surely value your own life as well as the lives of men, women and children who visit your show. Be on the safe side. Get a copy of the New Edition of



Modern Electrical Construction

By Henry C. Horstmann and Victor H. Tousley

A perfect guide for the beginning electrician, giving him all the theory needed in practical work in addition to full practical instructions. For the journeyman electrician it is no less valuable, because it elaborates and explains safety rules in vogue throughout the United States.

The National Electric Code, or Chicago rules governing electrical construction in all its phases, are given in full, and will be found to be an indispensable guide for the moving picture operator and also for the electrical worker. Numerous illustrations are interspersed throughout this section, showing correct methods of wiring and electric contruction.

New Revised and Enlarged Edition. 16mo, 358 Pages, 173 Diagrams, Pocket Size, Full Leather Limp, Price . . $1.50

Sent postpaid to any address upon receipt of price. Your money back if you are not satisfied.

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1325 S. Michigan Avenue Chicago, Ill.

LAST FEW DAYS *for* YOUR ORDERS!!!

The DELHI DURBAR First Gaumont Independent

Release

On or About January 15th, 1912

A Magnificent Subject
A Wonderful Subject
A Feature Subject

The Greatest Film of the Last Ten Years

Gaumont

KING GEORGE V Crowned Emperor of India, Showing 200 Princes of India and Their Suites, With 1,000 ELEPHANTS

1,000 ELEPHANTS

In Their Trappings of Gold and Precious Stones

After the Elephants we will release

40 ROARING LIONS

embodied in one of the most sensational dramatic features of the day, entitled

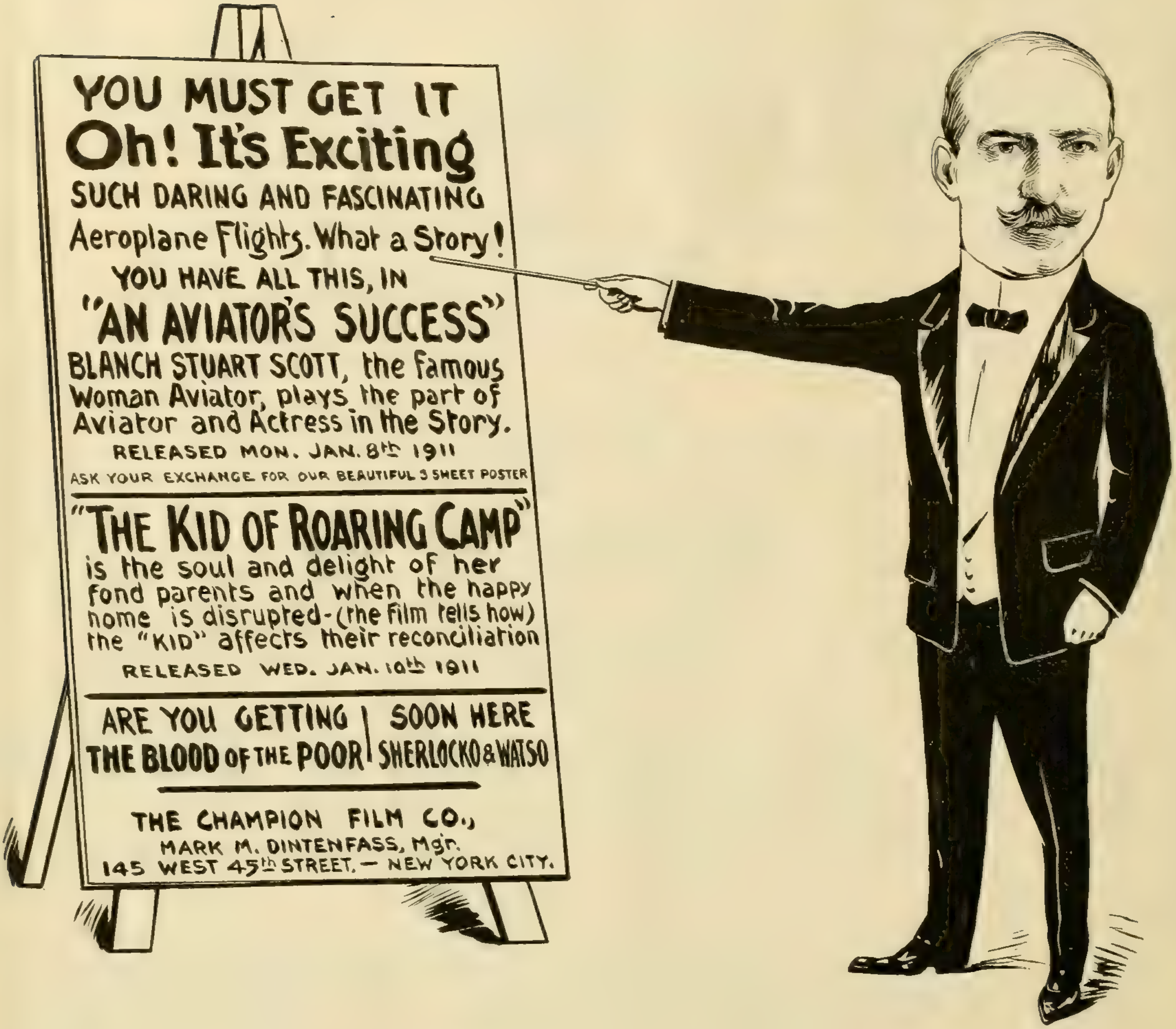
THE CHRISTIAN MARTYRS

(Review to be found in another part of this issue)

A story of the suffering and final triumph of the Christians in Pagan Rome. Hand-colored throughout.

Remember These are our first *regular* releases, and although we could obtain more money by selling exclusive state rights, yet we prefer to let the regular exchange obtain these features in the same way as an ordinary reel.

Gaumont Co., Flushing, N. Y.
AGENTS



YOU MUST GET IT

Oh! It's Exciting

SUCH DARING AND FASCINATING Aeroplane Flights. What a Story!

YOU HAVE ALL THIS, IN

"AN AVIATOR'S SUCCESS"

BLANCH STUART SCOTT, the famous Woman Aviator, plays the part of Aviator and Actress in the Story.

RELEASED MON. JAN. 8th 1911

ASK YOUR EXCHANGE FOR OUR BEAUTIFUL 3 SHEET POSTER

"THE KID OF ROARING CAMP"

is the soul and delight of her fond parents and when the happy home is disrupted-(the film tells how) the "KID" affects their reconciliation

RELEASED WED. JAN. 10th 1911

ARE YOU GETTING THE BLOOD OF THE POOR	SOON HERE SHERLOCKO & WATSO

THE CHAMPION FILM CO.,
MARK M. DINTENFASS, Mgr.
145 WEST 45th STREET. — NEW YORK CITY.

AN INVITATION TO EXHIBITORS

Exhibitors from coast to coast are cordially invited to visit the exhibition rooms of the Western office of the Moving Picture World, Suite 306, 307, 309, No. 167 West Washington Street, Chicago, Illinois, or the Home Office, 125 East 23rd Street, New York City.

Representatives of the paper will be glad to extend every courtesy, and give information in regard to the various propositions advertised through the columns of the Moving Picture World.

CORRESPONDENCE SOLICITED

INFORMATION BUREAU, MOVING PICTURE WORLD

125 East 23rd Street, New York City. **167 West Washington St., Chicago, Ill.**

Advertisers, send us samples of your product and a liberal supply of catalogues

Increased Orders Are The Best Proof of "American" Supremacy

Where others Lose We Gain. AMERICAN sale-sheets show a Marked increase from week to week, Clearly Proving Our Contention that the Public is DEMANDING THE WESTERN PICTURE.

It's an "Out-of-Doors" Age. The Automobile, Golf and Similar Sports are Rapidly Revolutionizing the Public Entertainment Proposition.

Action! "Out-of-Doors" Action--that's the corner-stone of AMERICAN PROGRESS--the Central thought in all AMERICAN PRODUCTIONS.

The Western studio, in Beautiful El Cajon Valley, Southern California, is the IDEAL spot for the motion-picture manufacturer. It yields backgrounds of surpassing beauty, Giant Mountains, Dream Valleys, and Delightful Plains.

Our Stock Company is specially selected, drilled and equipped to produce the BEST POSSIBLE GRADE of Western Pictures.

We're SPECIALISTS--and, as specialists, best able to serve you.

"The Winning of La Mesa"

(Western Drama. Release, Jan. 8. Approx. Length, 1000 ft.) A young minister's reformation of Pretty Peggy, and an entire mining town. Bristling with whole-hearted Western Adventure, scintillating with the quick wit of early West, this picture well illustrates the effect of environment versus instinct.

"The Locket"

(Western Drama. Release, Jan. 11. Approx. Length, 1000 ft.) Showing that gamble lust—soul-destroying, enervating, that bends the strongest will and makes its victims derelicts. A Drama that will clinch and hold to the very last picture.

"The Relentless Law"

(Western Drama. Release, Jan. 15. Approx. Length, 1000 ft.) A powerful story of the Law's relentless clutch, beautifully told and calculated to arouse the jaded sensibilities of the inveterate picture fan.

"Justice of The Sage"

(Western Drama. Release, Jan. 18. Approx. Length, 1000 ft.) Quick Western Justice—you've heard of it—the kind more governed by primeval instincts than law. A wonderfully told narrative of hasty passion, circumstantial evidence and vengeance. A picture that will pack your house.

American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK, CHICAGO.

1911, So Long!

Yet it wasn't so long! Every seven days we had a new week, and the first Thursday of each week we had a new Rex, which gave the exhibitors a week-end that was a strong one. 1911 passed—but Rex did more than that! 1911 is a dead one, and we will not associate with it any longer. 1912 is up-to-date, so for about twelve months we will release in 1912.

For You

we wish all the prosperity, happiness and contentment it is possible for the just-arriving young year to yield. May your heart be happy and your spirit light!

We wish you success!

S-u-c-c-e-s-s is one way of spelling it. R-e-x is another!

For our first release in young 1912 we have a theme as old as the years, but as new as January. It's a good start, and you'll start at its realism.

"The Parting of the Ways"

Released Thursday, Jan. 4; 1912

is a picture with heart interest — but you'll remember the *principle*, too. It's a heart barometer!

How are *you* going to start the year?

REX MOTION PICTURE MASTERPIECE CO.

573 Eleventh Avenue
New York City

Sales Co says Rex quality on the scales of merit with other brands shows "The Parting of the Weighs"

PATHÉ'S WEEKLY
EXTRA DURBAR EDITION

ON OR ABOUT JANUARY 15th

The Most Spectacular
Picture of the Year

DELHI
DURBAR

A Film of the Most
Important Event Since
George V Coronation

1000 ELEPHANTS

With Their Magnificent Trappings

LENGTH--ONE FULL REEL

PATHE FRERES

41 West 25th Street New York City

VITAGRAPH

Romance of Wall Street

**Monday,
January
1st, 1912**

A stock-broker tries to ruin a younger broker, his rival in love. The girl in question gets her guardian, another broker, on the job, and he defeats the villain at both games.

A Red Cross Martyr

**Tuesday,
January 2nd, 1912**

On the firing lines of Tripoli a beautiful young Italian girl loses her life in the service of the Red Cross, on the field of battle. Her sweetheart, in an aeroplane, soars above the city and, dropping bombs upon it, soon lays it in ruins. He falls with his flying machine, is dashed to death, and he is buried with the Red Cross Nurse.

The Heart of the King's Jester

**Wednesday,
January
3rd, 1912**

Banner "Feature Film" of extreme beauty. The "Jester" falls in love with the King's daughter. She falls in love with a young Shepherd. The Jester tells the King, who condemns the Shepherd to death. The Jester repents, saves him and aids the young couple to escape.

Destiny is Changeless

**Friday,
January 5th, 1912**

In the forests of the Northwest. Two young trappers are in love with the same girl. Against treachery and all sorts of thrilling adventures, Destiny gives her to the man she loves.

The Course of True Love

**Saturday,
January 6th, 1912**

Takes us right into the heart of nature, and we are greatly amused by the pranks of Cupid as we watch the lovemaking of a country and a city boy to win a pretty country girl. Dan Cupid sends many a little dart into our own hearts that produces peculiar sensations.

FIVE A WEEK

Next Week **Next Week**

"CAPTAIN JENK'S DILEMMA"—Just laughs........................Monday, January 8, 1912
"HOW TOMMY SAVED HIS FATHER"—A young war hero..........Tuesday, January 9, 1912
"ALMA'S CHAMPION"—The right sort........................Wednesday, January 10, 1912
"THE MEETING OF THE WAYS"—Dramatic life portrayal.............Friday, January 12, 1912
"WILLIE'S SISTER"—A beauty, full of life........................Saturday, January 13, 1912

The Vitagraph Company of America

EAST 15th AND CHESTNUT STS., BROOKLYN, N. Y.

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Ceci Court

LUBIN FILMS

Released Wednesday, Jan. 3rd, 1912

Length about 1000 feet

A VILLAGE ROMANCE

A cute little story of how John Cummins, a rich society man, wins out in his wooing of a pretty little country girl, who is being sparked by Si, the clerk of the general store. Cummins believes that all is fair in love and war, and Si soon sees that he has little chance. In a fit of anger the clerk one day drops a bag of potatoes on Cummins' foot; this gives the society man an excuse to lay up for a few days at Flo's house, and the little girl waits upon him beautifully. This close association settles the matter, and Cummins wins the pretty little villager.

Released Monday, January 8th, 1912

Length about 1000 feet

The Surgeon's Heroism

This picture is a very dramatic one and contains what may be termed five or six powerful situations. Still it is a love story supported by accident, incident and a pretty strong tinge of jealousy. However, all ends happily and a wedding is in the cards.

Scene from "The Surgeon's Heroism"

Released Thursday, January 4th, 1912

Length about 1000 feet

A Noble Enemy

A very dramatic love story in which two U. S. naval officers contest for the hand of a beautiful society girl. Clara Morgan favors Lieutenant Gray, and the rival is Lieutenant Ward. The latter has discovered that a treacherous Japanese has tampered with the gun in Gray's turret, but has kept the knowledge secret. Gray has, however, saved Ward from drowning and Ward is confined to his cabin. Miss Morgan and some friends visit the battleship and request Gray to fire the gun just for their amusement. Ward hears of the peril to Gray and others and, leaving his berth, rushes in just in time to avert a tragedy.

Released Saturday, Jan. 6th, 1912

Split Reel. Length about 1000 feet

A POOR EXCUSE THAT WORKED

This is not a "Taming of the Shrew" story, but the fooling of one, so beautifully that she is tamed for good and all. Harry Allston's wife was inconsistent, but the little episode shown in the photoplay made her good. Thank goodness. This is a short reel with a long lesson.

THE TRAMP AND THE BEAR

Two gentlemen of the road, while passing a furrier store, noticed a stuffed bear. They decided it would be a good scheme to get a little change, so they borrow the bear, unbeknown to the owner, and by one getting into the bear they will fool the public. They, however, meet their Waterloo and receive a severe beating for the amusement they have had.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

FOLLOW THE FLAG

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

SELIG

A PROSPEROUS NEW YEAR FOR YOU

IS THE SINCERE WISH
OF
THE HOUSE OF

SELIG

START THAT PROSPERITY SEASON RIGHT—WITH **CINDERELLA** IN THREE REELS

CINDERELLA IS SELIG'S SUBLIME MASTERPIECE

RELEASED JAN. 1st

COMING

COMING

SOON

TO BE RELEASED

THE DANITES

IN TWO REELS

From McKee Rankin's greatest dramatic success. Produced under Mr. Rankin's direction in the Yosemite Valley. Early Western in theme—rapid in action—wonderful natural settings. Another Big Masterpiece from Selig, the maker extraordinary.

On the Way—COMING—On the Way

The Coming of Columbus

The $50,000.00 PICTURE

TRADE MARK

ABOUT 1000 FT.

JAN. 8th

THE PEACEMAKER

A VIRILE DRAMA OF THE EVER WONDERFUL WEST—PICTURED AMONG THE CALIFORNIA REDWOODS.

ABOUT 1000 FT.

JAN. 9th

TWO MEN and A GIRL

A TENSE DRAMA OF LIFE ON THE WESTERN DESERT.

JAN. 11th ABOUT 1000 FT.

THE PROSECUTING ATTORNEY

A VIVID, DRAMATIC STORY OF NOBLE SELF SACRIFICE

HERE IS A REALLY EXCELLENT ONE-REEL FEATURE

JAN. 12th ABOUT 1000 FT.

A MODERN ANANIAS

A FOUNTAIN OF COMICAL LAUGHTER ON SAME REEL WITH

The JOURNEY of the WESTERN GOVERNORS TO THE EAST

EDUCATIONAL AND TOPICAL

SELIG

SELIG

FOLLOW THE FLAG

Selig Polyscope Co.

TRADE S MARK

Chicago U.S.A.

FOLLOW THE FLAG

EUROPEAN OFFICES
LONDON — BERLIN — ST PETERSBURG.

TRADE MARK

Thomas A Edison

Terry McGovern had most of his fights practically won in the first round because he always got away to a good start.

And the start is half the scrap—just the same in the motion picture business as in the prize ring. A bad start and you're up against a handicap all the way—a good start and everything favors your success!

The difference between a good start and a bad start in the motion picture business depends chiefly on the machine you buy. It is poor economy to buy a cheap machine. Get

THE

Edison Kinetoscope

the best motion picture machine made.

TRADE MARK

Thomas A Edison

If you buy a cheap machine you will have to buy a good machine sooner or later anyway—doubling up your outlay. Get the best machine *first*—the Edison. A cheap machine will ruin your patronage, to say nothing of wasting your earnings on repairs. The Edison, projecting the clearest, steadiest pictures, will build up your patronage, and maintain it and increase it—and at the lowest operating expense.

The Edison will outlast any other motion picture machine made, all parts are readily accessible and it is by far the simplest to operate. Write us to-day for complete particulars and copy of the Edison Kinetogram.

Scene from "LEAD KINDLY LIGHT"

EDISON FILMS

TUESDAY, JANUARY 9th

"THIRTY DAYS AT HARD LABOR"

From "The Halberdier of the Little Rheinschloss," by O. Henry.

CAST.

Mr. Langdon	Robert Brower
Beatrice, His Daughter	Mary Fuller
Jack Deering	Harold M. Shaw
Proprietor of "The Little Rheinschloss"	William Wadsworth

By mutual agreement of "Thirty days at hard labor," a young man proved his calibre and won the daughter of a self-made man. How he labored tells the story.

WEDNESDAY, JANUARY 10th

"MAX AND MAURICE"

by William Busch (by courtesy Little, Brown & Company).

CAST.

Max	Yale Boss
Maurice	Ted Dean
Widow Tibbets	Alice Washburn
Tailor Buck	Henry Tomlinson
Uncle Fritz	Charles M. Seay
The Farmer	Bigelow Cooper
Master Miller	Edward Mack

Two of a kind, inventors of mischief, whose many pranks brought glee to their youthful hearts and accidentally food to two ducks. A comic poem, known to thousands, capitally rendered into film.

FRIDAY, JANUARY 12th

"LEAD KINDLY LIGHT"

CAST.

Nellie Gray	Bessie Learn
Her Father	Charles Sutton
Her Mother	Mrs. Wallace Erskine
Robert, her Village Lover	Barry O'Moore
The City Salesman	Guy Hedlund
The Woman	Laura Sawyer

A woman, woefully wise, saves an innocent country lass from the dark, infinite abyss of iniquity in a big city. How the divine strains of this hallowed hymn brought about her own reformation is a fitting finish to an appealing subject.

SATURDAY, JANUARY 13th

TWO SUBJECTS ON ONE REEL

"A QUESTION OF SECONDS"

CAST.

The Ranchman	Charles Ogle
Bonita, His Daughter	Mary Fuller
Hardwell, a Young Surveyor	Harold M. Shaw
Haligo Laderez	Richard Neil

This Western drama reveals the fruitless vindictiveness of a jealous lover who thirsted for revenge. In his efforts to reap the harvest of his revenge this story is entwined. There is many a thrill through the picture.

"ST. JOHNS, NEWFOUNDLAND, AND ITS SURROUNDINGS"

A short scenic and descriptive film showing a country little known here. Of decided photographic beauty and interest.

Do not fail to book our release of January 16th:

"JACK AND THE BEANSTALK"

A beautiful and artistic subject, which will please both young and old.

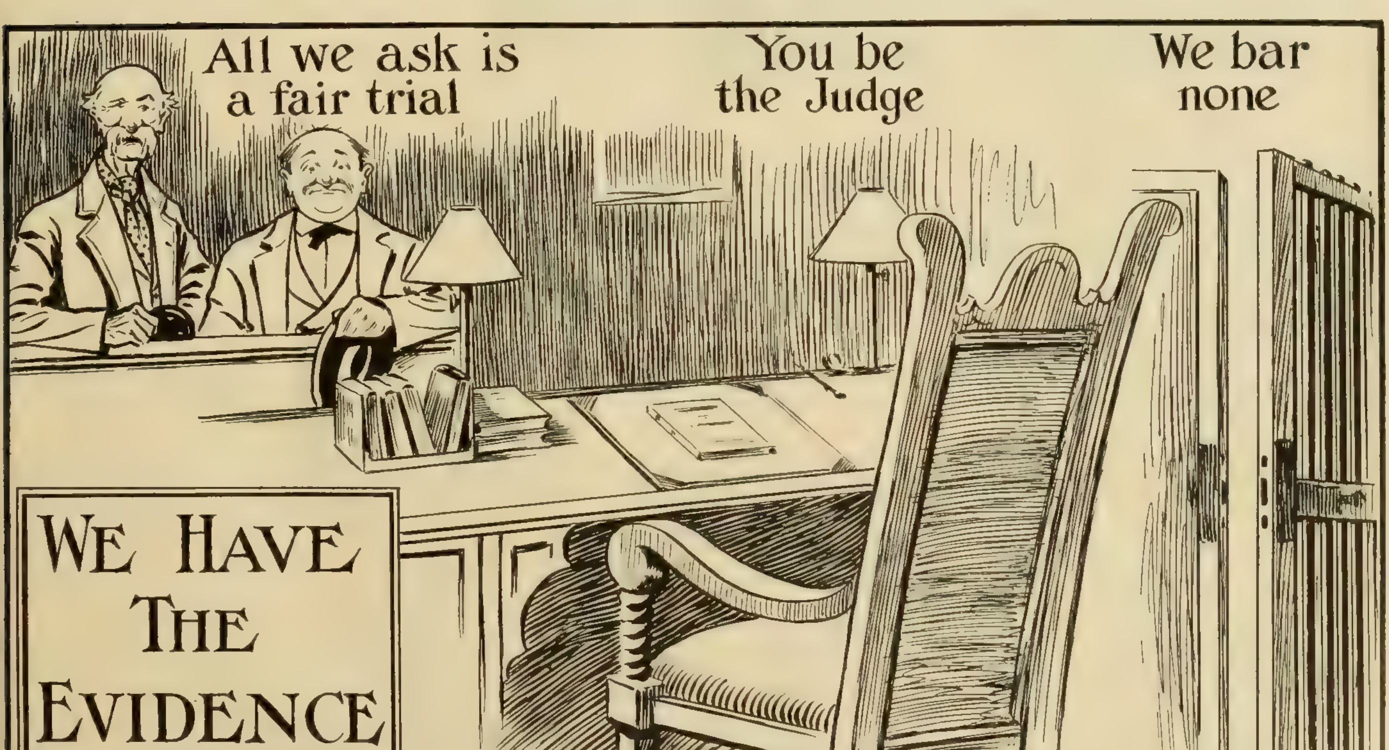
THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

JUST THINK OF IT!

Sunday, January 21st
1912

The First Holiday of the New Year

"GEM"


All we ask is a fair trial
You be the Judge
We bar none
WE HAVE THE EVIDENCE
THE GEM MOTION PICTURE CO.

KALEM

"The Desert Trail"

A Story of Hardship and Final Success

Released Monday, January 15th

Seldom has it been possible to portray a more striking Western Drama.

"The Russian Peasant"

Depicting Russian Inhumanity to Man

Released Wednesday, January 17th

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Facts and Comments

THE European censors of motion pictures seem to have gone mad. In Sweden the other day a picture was interdicted for the most curious and incredible of reasons. The picture bears the title "The Great Moment," and makes mother love the central theme of the story. At the peril of her own life a mother saves her child from death. The censor of Stockholm, a lady, barred the picture because it appeared from the story that the child was not begotten in lawful wedlock. It is difficult to be parliamentary and, in the case of a lady censor, to preserve the rules of gallantry in the face of such stupendous foolishness. A woman's love for her own offspring is one of the primal instincts of nature, and exists and astonishes the world quite irrespective of the fact whether there was a marriage or not. Indeed it very often happens that in the case of a woman "who stooped to folly and found too late that men betray" the love wasted on a worthless male creature finds its recompense in a deeper affection for the child. To have the censors make a decision of this kind in the country which, within recent years, held the record for illegitimate births, would be laughable if it were not so painfully hypocritical.

* * *

IN looking at quite a number of films produced recently by foreign, especially English, makers, it would seem that the actors have developed their art strictly on the Chinese plan. For the benefit of those gentle readers who have never been to a Chinese theatre we want to say that a Chinese actor faces instant dismissal if he should in an unguarded moment try to be natural. He wears a stereotyped smile in what are presumably the comic parts and an equally stereotyped frown in the tragic scenes. The artists whom we saw in the theatre on Doyers Street never varied their exprssion the minutest fraction of an inch. We could have borne the frowns when the yellow Thespians were killing an emperor or a mandarin, but their smile was too much for us, and we fled. It was upon seeing a funny English reel the next day that we were reminded of the Chinese style of acting. There are some American makers who employ actors and actresses of the celestial type of acting, but they are the exceptions rather than the rule. The continued failure of British productions in this country is to be attributed in some degree at least to this "wooden" way of acting.

* * *

THERE are to-day but very few large theatres in this country which have not, at some time or other, opened their doors to the motion picture. The great feature films of the clean and wholesome kind have opened scores of great theatres within the last six months and, aside from the question of financial profit, these features have done and are doing missionary work on behalf of the motion picture among the best elements of the population. They have made converts to the art and the pleasures of the cinematograph by thousands and tens of thousands. It is the quality of these converts which counts. Theatregoers who had looked askance at the motion picture as an invention for the special benefit of unwashed boys and pronounced "lowbrows," date their change of heart from the moment of witnessing some great feature film in the big theatres. It is said that, in some portions of the country, patrons of the motion pictures come to their favorite entertainment in automobiles and carriages. The number of such patrons will increase, we sincerely believe, as the years go on.

* * *

THAT eminent body of statesmen known as the New York Board of Aldermen seems to find itself unable to agree on the ordinances for regulating moving picture exhibitions, proposed by Mayor Gaynor. It is much to be deplored, that the ordinance is likely to become an issue of aldermanic politics. From recent discussions in the board it would appear that at least one of the city fathers is financially interested in the moving picture business. When the distinguished body was addressed by a citizen on the question of censorship and the suggestion was made that a censor should possess some literary knowledge, the aldermanic wrath rose high at what was considered an implied reflection on the notoriously non-literary character of the municipal Solons. While our belief in the vitality of the motion pictures makes decided optimists of us, we cannot help "viewing with alarm" the absorbing interest evinced by the Board of Aldermen in the motion picture situation. Mayor Gaynor's proposed ordinance is characterized by that same keen practical sense, for which the Mayor is so justly admired. We do not contend that it is perfect, but it has numerous commendable features and is a step in the right direction. We sincerely hope that it will pass.

*

In this connection THE MOVING PICTURE WORLD feels bound to emphasize its position in favor of uniform State legislation instead of a mass of local regulations, differing in each village, town and city. Pennsylvania and Massachusetts and some other States have this desired uniformity of law to-day and it should be the aim of exhibitors everywhere to place the control of the business in the hands of the State rather than parts of the State. The benefit of such legislation is twofold—it prevents "graft" and it takes the business out of politics. Experience furnishes ample proof of these advantages. Before the State undertook to control excise matters in New York, the excise question was a dominant issue in every campaign and corruption ran riot. Since the enactment of the State license law the excise question has passed out of politics and "graft" has been reduced to a minimum.

* * *

THE action of Fire Commissioner Johnson in interfering, on grounds of public safety, with the free exhibition of pictures in some public schools in the Borough of Brooklyn was, we believe, prompted by laudable motives and not intended to stop the exhibitions. In the meantime the popularity of these exhibitions ought to convey a great lesson to manufacturers. With small effort at least a dozen or more manufacturers could organize a special department of educational films with regular release days. The system, without which all educational films have but a small value, could be supplied by expert pedagogues, who, we feel assured, would be glad to lend a helping hand.

Wake Up! This is 1912!

By Louis Reeves Harrison.

WHEN a pastoral is being thrown on the screen it may be realism for Bridget and the grocery boy to hear the drummer ring cowbells a la New ar's Eve, or a small bunch of unwashed shockheads y be thrilled by the imitated clatter of hoofs when a bster Square actor in sombrero and spinach trousers ses a Carlisle Indian in war-paint over the Jersey adows, but a lot of people are as weary of the prim- e orchestra that shakes a sand box for rippling streams biffs a base drum in the solar plexus whenever a nedian falls over a pin, as they are of the reckless penditure of film stock made on plays only suited to nitive minds. Are we a lot of weaklings? The noble man, who used to sell land that he never bought or d for, drink up the proceeds and then murder the chaser in cold blood, is becoming immortalized, while pioneer who cleared the way for *us* to enjoy a coun- worth while is accorded the appreciation usually given hose who lay down their lives for their fellowmen—he moving pictures.

Ve are not a nation of cattle herders, and our civiliza- n is not that of the stage-coach holdup. Except in ated communities and emigrant dumping-grounds our ple are progressive, mentally active, music-loving and k to appreciate whatever is beautiful in the arts. We pass other nations in quality of photography as in our iodicals, in the manufacture of pianos, in the attend- e at colleges, in whatever directly contributes to gen- enlightenment, hence my prophetic spirit may not e been soaring in the clouds when it foretold "some- g new" as a logical development of the present photo- y.

here have been some interesting offshoots from the n line in the way of news films recording events of time, and some presentations of historical, scientific educational value, but the playwright, in following main road, has to deal with human life and its prob- s. He must focus his attention upon present existence its future possibilities. He may peer into the veil ar as his imagination can be projected, but there is e use of his trying to make over old clothes to suit ern fashions. If he expects to entertain an American ic it is up to him to forget as quickly as possible old ries and prejudices. The drama must keep pace with ual enlightenment even if it does not stimulate curi- y as to what is coming, instead of lagging back and ng over dead issues in a vain effort to find a few ers of thought.

rt in any form is merely a means of expressing what are or hope to be. We can raise our eyes to the al without apprehension about leaving this sphere re our feet are so solidly planted. The drama, ther of the stage or of the screen, can aspire to the est ideals when deep human interest is kept well in d, when it sounds a note that awakens throbbing re- se in those who are hoping, struggling, succeeding ailing in our midst. There are themes of infinite ety at hand. The social battle for justice to those do the world's work, the adjustment of compensa- to labor, the right of common people to liberty and pursuit of happiness, the betterment of humanity ugh the prevention of crime rather than through its ection, the prevention of disease rather than its cure, prevention of infant mortality, and the prevention of ishness wherever theatrical trusts will permit, the conflict between material tendency and spiritual clarification, all these furnish subjects of widespread interest which the dramatist may handle with or without gloves as the case may require. Instead of poking around among the dead ashes of the past, the playwright had much better blow live coals into glowing flame that shall warm our hearts and brighten our way. His central idea must be modern, irrespective of the development. Whatever the setting—it may be ancient quite as well as modern—the thought to be stimulated must be in accord with the spirit of the times.

A distinct mark of progress is coming in the recognition of playwrights who have established a quality of performance, and this may be followed by an encouraging advance in compensation for their work. When that happens we will begin to see genuine plays on the screen, photodramas that will draw millions into the little theaters who would not be seen in them to-day. If a thousand-foot reel play costs a thousand dollars to produce in the positive, or a three-thousand-foot-reel play three thousand in the positive, it looks like a waste of time and material not to buy original plays worth ten per cent. of that amount for the best of business reasons. Every poor play is a fraud on the public and creates one or more enemies to moving pictures in general, whereas every fine play honorably conceived and paid for brings in new friends and attaches the old ones. It is a paltry economy and a false one to put out a feeble imitation of what was done in bygone years, even if it happened to suit our ancestors, and it is folly to imagine that people have not advanced since that time or do not recognize the imposition.

There is nothing the matter with the American audience, and anyone who belittles it simply publishes his own incapacity. Those who are ready and willing to make a generous outlay for the sake of fine starting point—a photodrama well worth the time, taste, attention and outlay necessary to turn out a production of merit—must form it in accordance with their own best conceptions of what is fitting, instead of listening to the advice of individuals of narrow viewpoint, and will eventually realize, as do the publishers, that all is not genius that scribbles. Seasoned publishers know that one novel by an experienced writer is worth dozens by amateurs as a business proposition. The successful author, like the competent dramatist, is generously recompensed and widely advertised, whereas the photoplaywright is accorded scant recognition and paid less in proportion to quality than any other element contributing to the success of the business. The plain truth, however unsavory it may be, is that the weak spot in production is the lack of photodramas really worth seeing. Any falling off in patronage at the theaters is largely due to the fact that the average of production is below the average intelligence of the audience.

I note with pleasure marked improvements in photography—mechanical details are in process of continual development—greater taste is being shown in the settings and costumes, the various companies of actors are gaining rather than losing in strength, and the direction of plays is better than it has ever been. Weak spots are the lack of suitable music at a large number of exhibitions, lack of managerial common sense in allowing musicians to interrupt rather than accompany the screen presentations, the exchange arrangement that seems to aim at hurting rather than helping the exhibitor, and lack of selective system in the distribution of releases; but these are minor issues when it is considered that a product of merit will serve the purpose of entertaining an audience in spite of intervening defects. The main idea is to keep present audiences pleased and add the support of millions who cannot stomach the stuff long deemed good enough for those who pay a low price of admission, and every line I have written has that object in view.

I have never claimed that the photoplaywright needs to have anything like the ability of a dramatist writing for stage production. *He* is one man in a million. Steele Mackaye says he must have "mechanical instinct, poetic fancy, sensitive sympathies, passionate fervor and vivid imagination, thoroughness in preparation, industry in elaboration, conscience in revision, courage in excision, and, dominating all this, that breadth of mind which breeds humility, and that depth of heart whose understanding love goes out in charity to all mankind." This is more or less true of the minor playwright, and he is subjected to conditions of directorial interference and faulty presentation that would kill many a stage play before it ran long enough to get a fair hearing. The photodramatist has to do without the emotional appeal of the voice, which makes action, gesture and facial expression that would appear to be ridiculous distortion on the screen quite natural and appropriate on the stage. Unless the accompanying music be composed or arranged especially for his product and creditably performed, his drama is rarely seen to advantage. He is forced, therefore, to utilize the profoundest emotions of the human heart and play on them through visual appeal, and even then by virtue of the situation he presents rather than the acting. He has to encounter other difficulties in the introduction of characters of close relationship, disposed of in few words by actors on the stage, and has to bring out character by what is opposed to it, by what it clashes against. He has to be an impressionist in art, flinging splashes of intense individuality upon the canvas to get the audience in close touch with the people of his swiftly-told story before he can put the situation up to them, otherwise no one in front cares enough about the personality of those in action to feel any interest in what they do. Then there must be an interwoven idea. Nothing is so disillusionizing to an audience, so dissatisfying, as a lot of preparation with no result, a handsome dinner service with nothing to eat. It seems to me that the successful photodramatist gets an exceptional schooling for presenting pictures on the stage because he is obliged to create plays that come as near as any to writing themselves.

This new art of moving pictures is virtually that of pictural drama. It is an offshoot of an art born in the time of Aristotle and brought into existence by Thespis from a form of choral union when Greek singing societies entertained vast audiences in the open. The opera is really older than the drama, the two approaching and merging in the grandest form of musical composition presented to-day. In exactly the same way we may look for an approaching and merging of the spoken story in action and the voiceless one projected upon a screen. Beautiful scenic effects on the actual stage will be backgrounds photographed from nature in varied color with all the prismatic hues shown in nodding flowers, sparkling water and waving trees, and realistic effects will be obtained with deep scenes showing silent action in the distance, while that in the foreground is going on with vocalization. But as long as it is possible to replace the voice with wordless music, the highest attainable presentation of motion pictures will be that already foretold as "photopera," and such dramas will be of sufficient length to occupy the time now used in an ordinary moving picture performance.

The grand photodrama will be one worth repeating
over and over again wherever conditions warrant repet
tion, and seven releases a week of meritorious production
in amplified dimension will give the minor theaters i
small towns a change of bill that will keep the box offic
busy.

As soon as the present reckless hodge-podge become
inadequate it will be well to reason out why people pa
enormous prices to attend grand opera. They go to th
supreme entertainment because they love music and th
splendid stage spectacle, so that playwrights of the stag
will be brought to a realization that language is inadequate without the visual stimulus and those of the scree
that wordless dramas must be of sufficient magnitude t
justify the especial arrangement of supporting music fo
emotional effect. I would not be at all surprised to see a
three forces, speech, music and the photographic art, a
work in combination before the year is over, both in chea
and costly forms of theatrical diversion.

After a careful study of the present systems of pr
duction, rental and exhibition, as well as the trend show
in plays using more than one-thousand-foot reels, the na
ural conclusion is that there will be an advance in digni
and magnitude of performance in small theaters and o
artistic beauty in the big ones, with a composite improv
ment that will result in larger profits for all but tho
who are now responsible for empty seats in all classes o
public entertainment. No intelligent manager, no comp
tent dramatist, no experienced producer, is unaware o
the important fact that the story in action is not enoug
in itself to hold attention but *must be* supplemented b
pictures that fill and delight the eye. The question o
nice balance between the two is one of fine selective tas
and combined effort on the part of all interested. Th
public is growing more discriminating every day, i
clined to subject methods as well as results to keen scr
tiny, and theatrical men interested in the commercial r
turns are beginning to recognize the necessity of i
telligent response to large-minded demand. The ma
agers in closest touch with those across the apr
of the stage have eliminated the artificial lines th
formerly existed between audience and actor in fin
comprehension that "the people" are themselves and ou
selves instead of two distinct divisions of society. Th
are of us and we of them. With all its infinite variety
manifestation, the human heart is much the same t
world over, is tender in its rarely-sounded depths a
reachable by the faithful presentation of any beauti
truth. So with all of us sharing work in anything do
that is well worth the while. It is up to the playwright
incarnate whatever is dawning in common thoug
through symbols convertible into picture, action or ot
means of general communication, but he is only one
several factors gradually harmonized during the evoluti
of a play. So many and varied are the contributions
a finished production on the stage or screen that playl
will naturally yield to larger presentations of higher va
even if they do not submerge the imagination of
classes. The composite effect will, in its way, be as la
as the number of people expected to stamp it with
proval, big in conception, structure and influence, an
may well be expected that the character of its recept
will be in accord with the limitations of its appeal.

No play, even that intended for a handful of sn
boys, is so small that there is not room for compla
Press agents, rivals and sharp contrasts enforced in
unbalanced programs shovelled out by renting agen
all contribute to make audiences critical, but what I h
to offer in the spirit of encouragement and suggest
Wake up! 1912 is here.

Dante's Inferno (Helios)

By W. Stephen Bush.

This work is a base and clumsy imitation of the magficent product of the Milano Films Company. All the eat and striking features of the original Milano creaon are omitted entirely. With two exceptions every ene has been "borrowed" from the Milano Films Comny and invariably spoiled in the "borrowing." There is pretense of art; the thing is evidently a very hurried fort to give a very cheap edition of the marvelous iginal. THE MOVING PICTURE WORLD cannot prevent is imitation from seeking a market, but it would be dly lacking in artistic conscience and be derelict in its ty to its readers if it failed to put upon this product e stamp of its most emphatic condemnation.

From the first this inferiority is plain to even the unught eye. Nothing could be finer than the opening enes of the Milano production; no effort has been ared to live up to the letter as well as the spirit of ante. Nothing could be cheaper than the opening enes in this Helios make. The title boldly promises us e sight of the wild beasts that bar the path of the poet ward the sunlit summit, but there is no performance on e screen. This petty swindle well characerizes the irit of the whole production.

One cannot see without profound admiration for poet nd film-maker the splendid and impressive way in which e descent of Beatrice from Heaven and her interview ith Virgil are presented in the Milano film; but there is othing but pity for the poet and censure for the filmaker for the almost laughable manner of the imitation. he cheapest manufacturer in this country would recoil om such an attempt.

The early scenes in the Milano film, just as in the oem, lead up to the most impressive part, the City of Dis, e Inner or Deeper Hell. The imitation leaves out the ity of Dis entirely, not a trace in the Helios make of the urney through the Stygian lake, the tower on the shores Dis, the signals of lights from circle to circle, the comg of the rescuing angel, the opening of the gates, the ppearance of the Erinyes on the ramparts, the den of the rpents, "the college of the mourning hypocrites," though the latter, too, is falsely promised on the screen. would far exceed the limits of this article to point out e other omissions.

The sins of omission, however, are as nothing comared with the sins of commission in the Helios affair. It shocking to the average spectator to see an actor laugh hen he is supposed to present a tragic part. It is a ecies of disrespect to the public, which the latter is quick resent. In the Helios make at some of the most tragic arts the supposed sufferers laugh heartily. Perhaps they w something funny or thought what a joke on the ublic this film would be; that may explain, but does not xcuse. The fate of Caiphas, the high priest, who conemned Jesus to death, is portrayed with sublime power the Milano film and borders on the absurd and uninelligible in the inferior production. I cannot stop at every ene, but with one exception every scene is mangled; the ea taken from the superior creation and the execution ntrusted to cheap and incompetent hands.

The Helios make, it is said, contained more scenes than re now left. It appears to have been reduced in size fter it came to this country. How far this reducing procss has assisted in spoiling it still further it is impossible say. Before we are willing to believe that the "scisoring" has been necessary, we should like to have had ome evidence that it was done by competent hands. No ch evidence was submitted.

Gross Injustice to Film Producers

ARTICLE I.

THE recent order of the Appellate Division of the first department in this State, restoring a jury verdict of $12,500 in favor of Binns, plaintiff, against the Vitagraph Company of America, defendant, should be of deep interest to every person connected with the manufacturing branch of the motion picture industry. In view of the importance of this decision and as a basis for the ideas and suggestions outlined in this article, we subjoin a brief resumé of the facts in the case above named as they appear from the judicial records.

The plaintiff, Jack Binns, had won considerable fame through saving the steamer "Republic" by persevering at his post as an operator of the wireless telegraph. The Vitagraph Company shortly after Binn's display of heroism, released a film, called, if we remember rightly, "Saved by Wireless." The picture was based on the action of Binns and no attempt was made to conceal that fact. Prior to the enactment of a special statute, passed by the legislature of this State in 1909, Binns would have had no legal grievance against the Vitagraph Company. In order to thoroughly understand the situation it is necessary to quote the law of 1909 verbatim. This law consists of two clauses, which read as follows:

> § 1. A person, firm or corporation, that uses for advertising purposes or for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person, or if a minor, of his or her parent or guardian, is guilty of a misdemeanor.
>
> § 2. Any person, whose name, portrait or picture is used within this State for advertising purposes or for the purposes of trade without the written consent first obtained as above provided, may maintain an equitable action in the Supreme Court of this State against the person, firm or corporation so using his name, portrait or picture to prevent and restrain the use thereof; and may also sue and recover damages for any injuries sustained by reason of such use, and if the defendant shall have knowingly used such person's name, portrait or picture in such manner as is forbidden or declared to be unlawful by the last section, the jury, in its discretion, may award exemplary damages.

Under this law Binns instituted his action and the jury "in its discretion" awarded the exemplary damages of twelve thousand and five hundred dollars.

Never was there a more senseless perversion of law and never was there a more flagrant injustice.

In the first place the defendant cannot fairly be charged with having used the plaintiff's name and picture for "advertising purposes" or for the purposes of trade. In the second place it is utterly absurd to speak of a "right of privacy" in connection with an event of so eminently public a character as the service rendered to humanity by the plaintiff. The newspapers and magazines exhausted their vocabularies and their pictorial art in glorifying the deed of Binns. For the time being Binns was a public character and every agency used to disseminate information had an absolute constitutional right to publish his name and his picture. The "law of privacy," as it is called, was passed to protect individuals against having their names and faces made trademarks for the sale of merchandise. In the case of a well-connected, refined young woman, whose picture was used by a firm of flour merchants to help the sale of their product, the Court of Appeals decided adversely to her claim for damages, commenting on a lack of positive law to enforce her rights of privacy. Similar offenses had been committed against the privacy of individuals by advertisers, whose enthusiasm outran by several miles their sense of decency and justice. To say that a moving picture representation of Binns was a greater invasion of his privacy than the printing of his picture in the press is a howling absurdity. As our juries are noted for their howling absurdities, we were not surprised to see them render a verdict of exemplary damages against the defendant. The fame of Binns was then on every lip and the masses of the people had ideas in regard to the profits of moving pictures, rarely found beyond the walls of a retreat for the feeble minded.

Happily the outraged sense of justice found an eloquent voice in the person of Justice of the Supreme Court, Samuel Greenbaum, who in reducing the ridiculous award of $12,500 to $2,500, said some very true and pertinent things. As showing the disposition of a genuinely judicial mind toward the motion picture much of his opinion is worth quoting here, aside from its bearing on the direct question at issue. Says Justice Greenbaum:

". . . it seems to me that, while he (plaintiff) had an undoubted right to determine for himself and to what extent and in what way he would utilize his fame and reputation for gain, the fact, that he did not object to the advertising of his name in the business enterprise of an exhibition based upon the same heroic adventure as that which formed the subject of the moving picture exhibited by defendant must be considered in determining to what extent, if any, he suffered mental distress by the acts of the defendant. To my mind the jury . . . was either swayed by passion or prejudice or was perhaps affected by the quite natural admiration one has for the heroic act of the plaintiff. . . . In one of the papers it was asserted, that the defendant realized upwards of $300,000 from the moving pictures in question, when, as a matter of fact, there was not a scintilla of evidence upon the subject of the profit or money receipts of the defendant. . . . In view of the fact, that it appeared upon the trial, that plaintiff did not object to the wide publicity his name and picture received by reason of his heroic act, that he was not averse to the pecuniary advantage that his name and reputation gave him and that the representation of his achievements in the moving pictures of the defendant was not calculated to belittle the act of the plaintiff, but to glorif" him and his heroic deed in somewhat the same manner as the newspapers and magazines did in publishing accounts of the thrilling scenes connected with the heroism of the plaintiff, I cannot find, that the plaintiff was seriously hurt in mind by the acts of the defendant. It did not appear that any one had indicated, that the moving pictures in question had lowered him in the estimation of others."

The reasoning of Justice Greenbaum is as sound as it is plain and simple and must, it would seem to us, appeal to every person, gifted with average intelligence and an ordinary sense of fairness and justice. Upon grounds, mainly, of a technical nature, the Appellate Division has reversed the order of Justice Greenbaum and restored the verdict of the jury in its original form. On these grounds and on the necessity of legislative relief for the film makers, irrespective of the final decision in the Court of Appeals, we propose to speak at some length in our second article on this extremely important subject.

DALLAS UNIONS ASK FOR SUNDAY SHOWS.

The labor men of Dalls, Tex., are coming out strong in favor of the theaters and motion picture shows being allowed to run on Sundays. At their meetings they are passing resolutions that attack the attempt to enforce the Sunday law in that respect. Two unions passed such resolutions recently at their meetings condemning the action of the county officials in discriminating against the theaters and moving picture shows in enforcing the antiquated Sunday closing law, and setting forth the injustice of depriving the workingman of his constitutional rights by closing harmless and inexpensive amusements to him on his only day of leisure.

LEON ARDOUIN SAILS TO EUROPE.

Leon Ardouin, manager of the Lux, Los Angeles, studio, came to the New York office of the Moving Picture World on Saturday, December 23, with the news that he was just about to sail for France, where he will spend a few weeks in the interest of the Lux Company. Mr. Heinould is filling the vacancy left by Mr. Ardouin. Mail addressed to Mr. Ardouin care of the Moving Picture World will be promptly forwarded to him.

The Outlook in Indianapolis.

Interesting Review of the Motion Picture Situation in the Hoosier Capital.

By Jas. S. McQuade.

WITH a population of 233,000, Indianapolis has 5 moving picture theaters. The theaters are small, the great majority having accommodations for only 200 or 300 people.

In a beautiful up-to-date city like Indianpoalis, I expected to find a much better type of picture theater, and far better projection than can be claimed at present. There is one gratifying fact, however, to record and that is, an almost complete absence of cheap vaudeville in picture theaters. Indeed, there are only four theaters in the city, one Licensed and three Independent, using cheap vaudeville and pictures.

The cheering news was also learned that Dickson & Talbot—formerly owners of the Park Theater, and at present running the Orpheum, which gives the only 10-cent picture show in the city—will shortly begin work on a magnificent new picture theater in the business section. The site of the new house is valued at $350,000, and it is proposed to spend $75,000 on the building. Messrs. Dickson & Talbot are two of the most substantial citizens in Indianapolis and own extensive real estate and business interests.

It would be ungracious to omit mention of the Vesta Theater, owned by J. H. Harrell, and located in the residence district. This house, which is conceded to be the most attractive in the city at present, will seat 500 people. Manager Harrell prides himself on the quality of his service and books every feature and special subject released by the Licensed manufacturers. Only 5 cents admission is charged.

The Idle Hour, another theater in the residence section, has also a seating capacity of 500. It was running Independent service until a short time ago, when it was purchased by H. M. Dickson, who was arranging for Licensed service during my stay in the city.

There is no doubt that the small capacity of the picture houses in Indianapolis has worked to the disadvantage of exhibitors, as many people who favor pictures are disinclined to subject themselves to the discomforts of a store theater, poorly ventilated. Besides, as already referred to, there are many of them in close competition, which means careful figuring to make ends meet and show a small profit.

I would most respectfully, and in the most friendly spirit, remind the exhibitors of Indianapolis that the present standard of projected pictures is low. The chief fault lies in the screens used. I viewed pictures on glass screens and aluminum screens, where the finer photographic effects were wholly lost. Perspective, half tones, sky effects and definition were ruined by the fierce brilliancy. I even heard some exhibitors talk with pride of "a nice bright picture," and some of them did not draw the distinction between a "mirror" screen and a "glass" screen. In the latter the rays of light enter the ground surface of a glass plate, and pass through it to the eyes of the spectator, the operator's booth being placed behind the screen, in the rear of the house. Such a screen is even worse than the aluminum smear, and both rob the pictures of high technical merit and artistic worth.

The best pictures seen by me while in the city were at the Orpheum, owned by Dickson & Talbot. Here there was a large mirror screen, 20 feet by 18. Pathe's great feature, "Cain and Abel," was being run and a steady, soft, well defined picture was shown.

Indianapolis Exchanges.

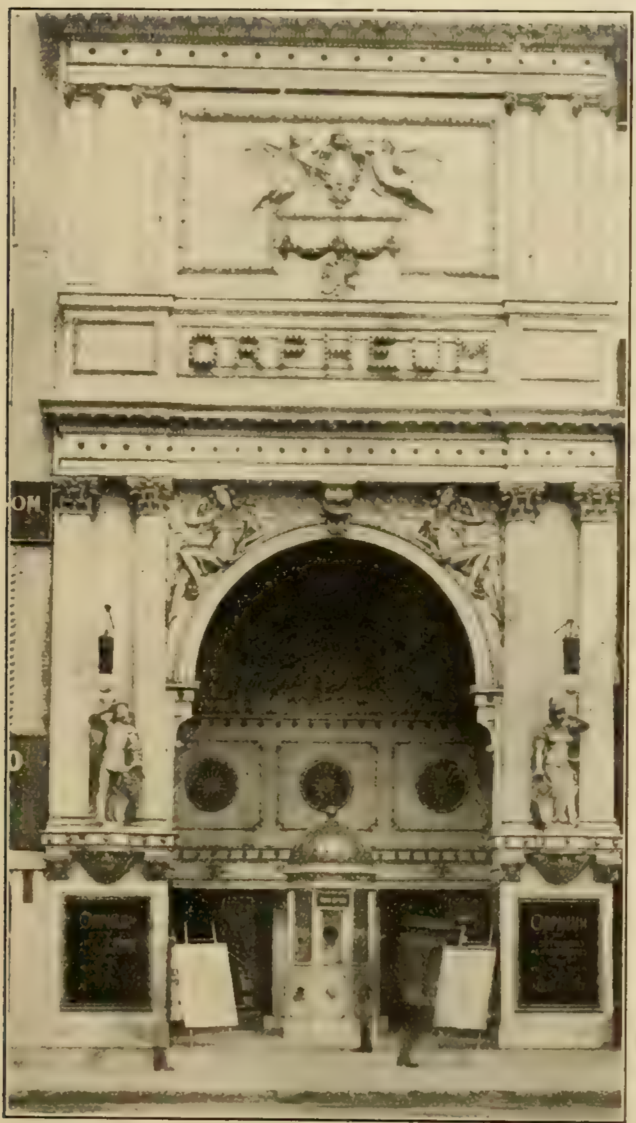
Robert Lieber, manager of the Indianapolis branch of the General Film Co., with his proverbial courtesy, aided me every way in his power to cover the city. Mr. Lieber assured me that the general business of the Licensed product was satisfactory and that he is taking on new business steadily. "Never in my experience have I found the general class of subjects of such high standard and quality as at present," said Mr. Lieber. The office force of this branch is highly efficient, H. Brient, Floyd Brown and Louis Baum being in charge of the principal departments. Thirty-three Indianapolis houses are furnished service by Mr. Lieber. The offices are at 24 W. Washington Street.

The Central Film Service Co., at 119 N. Illinois Street, attends to the wants of Independent exhibitors. The stockholders and officers of the company are J. H. Spellmire, president; B. V. Barton, treasurer, and Chas. Olson, secretary. A. F. Beck is the energetic manager of the exchange. Mr. Beck informed me that business was big, but that theaters were suffering somewhat from the approaching holiday season. The prospects, however, looked very good for Christmas and New Year's Day, in his opinion.

The Central Film Service Co. has branches in Cincinnati, Ohio, and Davenport, Iowa. Mr. Beck stated that this exchange is the largest purchaser of Independent films outside of New York City.

The Orpheum Theater.

The Orpheum, already referred to in this article, is at 44 E. Washington Street. The house was built specially for moving pictures by Dickson & Talbot. It has a neat and imposing front, designed and built by the Decorators' Supply Co., of Chicago, as shown by the accompanying illustration. The capacity is 337. As has been stated, a mirror screen is used, the throw being 98 feet. K. R. Stickley, the operator, and an assistant have charge of the projecting room, which is well conducted. Superintendent Al Metzler keeps a watchful eye out in front as well as in the theater. The comfort of patrons is attended to carefully and good ventilation is preserved.



Orpheum Theater.

A fine Licensed service is used, consisting of three reels daily, with four changes a week. One spotlight and one illustrated song are used and three good voices—a tenor, baritone and basso—are heard, the chorus being taken up by all three. A pipe organ, which cost $3,000 is played by a special organist with fine effect.

Mr. Dickson informed me that it took nearly six months to educate his patrons to attend during afternoons. By persistence and by offering them good instrumental and vocal music, with a first class picture program, the Orpheum is now showing to the best people in the city. Mr. Dickson told me very emphatically that he would not show cheap vaudeville with pictures under any circumstances.

Dickson & Talbot's new house, when completed, will offer a strictly straight program of pictures with strong musical features. Its advent will accomplish much in educating the people of the Indiana metropolis as to the real value of high class moving pictures.

The Bijou Theater.

The Bijou, at 130 E. Washington Street, is owned by C. W. Cook and Walter Bowlby, the latter attending to the management. It is the oldest picture theater in Indianapolis. It seats 348 people.

Straight Licensed pictures and illustrated songs form the program. Three reels—first run for the city—are shown daily, with four changes a week. The hours are from 10 A. M. till 11 P. M., except on Saturday, from 9 A. M. till 11 P. M., and on Sunday from 1 P. M. till 11 P. M.

The seats possess a fine gradient, which permits a good view of the screen from any one.

The Bijou is handicapped by using one of the glass screens already referred to. Roy Perry, who has been an operator for over five years, is in charge of the booth. The latter is placed 35 feet behind the screen. An admission of five cents is charged.

Illinois Theater.

James H. Gavin is owner and manager of the Illinois, another Licensed house, situated at 113 N. Illinois Street. Mr. Gavin is an old baseball favorite and has wide acquaintance throughout the country. He was manager of the Indianapolis baseball club for 1907-09 and has been connected with the American League clubs of New York and Boston, being at one time secretary and treasurer of the Boston club and business manager of the New York club. He is familiarly known as "Joe" Gavin in baseball circles. He cast his lot with moving pictures in 1910, and is pretty well satisfied with his success.

The Illinois has a good location and seats 230 people. Two reels of pictures are used, changes being made daily. Only spotlight songs are used, the singer, Miss Nellie Cook, being an old favorite. The organist, Mrs. Stowra Green, is to be complimented for her talented playing.

Here again the pictures are too bright. A silver leaf screen is used, and the brilliant lights on the side walls contribute their share of damage to good projection. In several houses I was told that the police give orders that these brilliant lights must be used. I have no doubt that this is so, and would recommend the "indirect" lighting system—light reflected from the ceiling that will absolutely flood the house without injuring the picture. The pictures in the Illinois, while steady, lack sharpness and the finer photographic details.

Casino Theater.

The Casino, a cozy little house seating 168 people, is located at 42 W. Washington Street. The owner is Mrs. C. L. Sutherland, and the manager Sam Grimes. It is another 5-cent house.

The service consists of two reels daily, with changes on Monday, Wednesday, Friday and Sunday. Illustrated and spot songs are used. The orchestra is composed of a pianist and drummer. A glass screen is also used in this house, much to the detriment of the pictures. Brilliant lights in opaque shades are fixed on the side walls. Manager Grimes stated that he was doing a fine business.

Crystal Theater.

The Crystal is an Independent house owned by Barton & Olson. It is located at 119 N. Illinois Street and seats 250 people. The service consists of three reels, which are changed daily. Illustrated and spotlight songs are used. An orchestra of six pieces is also used at this house, but little effort is being made in this, or, indeed, in any other theater in Indianapolis, to play the pictures. I was told, however, that a new orchestra would be engaged on Thursday, December 14, that would be capable of furnishing the requisite music during the showing of the pictures.

Thomas Moss, the operator, has one assistant. He is a capable man and keeps his booth in excellent shape. He uses two Powers No. 6 machines. The booth is of cement and thoroughly fireproof. There is also a fireproof box in the booth for the safekeeping of reels not in use. The Crystal uses an aluminum screen. Here there was a fairly steady picture, well defined. I could not help noticing that the side wall lights were brilliant, set in hoods that reflected the strong light downward in the eyes of all those immediately in the vicinity. These lights should be set in opaque or green globes, if the police rules permit.

The Lyric.

The Lyric, an Independent house, also owned by Barton & Olson, with a capacity of 200, is located at 135 N. Illinois Street. Three reels are used, with a daily change; also illustrated songs and instrumental solos. There is an orchestra of five pieces. Two "barkers" are used in front of this house during the day. What a travesty on pictures! One would think he was going to a cheap carnival show at a country fair. An aluminum screen is also used at this house, and also bright lights on the side walls, without being shaded. This is another case where the police enforce the rule.

The operator, H. E. Shaw, and the relief man conduct the booth in a satisfactory manner. I met Carl Duncan, a singer, who has been employed by Mr. Barton for twelve years. Mr. Duncan was looking after the interests of the house, out in front, when I saw him. He reported fair business.

The Manhattan.

F. J. Rembusch owns the Manhattan Theater, an Independent house, at 136 W. Washington Street. The manager is H. H. Koch. The house seats 300 people. Three reels, changed daily, form the service. There is an orchestra of two pieces, except on Saturdays and Sundays, when it is increased to six pieces. Illustrated songs are used.

Here there is another glass screen with slightly better projection than observed by me in other houses using the same kind of screen. The Manhattan has a very pleasant and comfortable interior. The side lights are set in green opal shades, and French plate mirrors are inset in marble frames along the side walls. The house impressed me by its neatness and by its good ventilation. Manager Koch informed me that business was very satisfactory and that it had picked up considerably during the three months that Mr. Rembusch has owned the house.

An Acknowledgment.

I wish to express my indebtedness to Frank Zepp, special traveling representative of one of the leading Indianapolis film exchanges, for his kindness in taking me the rounds among the theaters and other places of news interest during my brief stay in the Hoosier metropolis. It saved me a great deal of time and, besides, gained for me introductions to quite a number of people whom I otherwise would have missed. Mr. Zepp has had a wide and varied experience in the film business, being familiar both with the rental and exhibiting departments. I stepped in to see his old theater, the Vaudette, on S. Illinois Street, opened about six years ago, and the second oldest picture house in the city. There Mr. Zepp cleaned up over $15,000 the first year, offering one reel at a nickel a throw. And this veritable hole in the wall holds about 100 people! It is still cozy and well ventilated at that, and is doing a fair business. Mr. Zepp ran it three years, but the building of larger and more comfortable theaters attracted its patrons elsewhere.

GEM THEATER, JEFFERSON CITY, MO.

We print herewith a reproduction of a photograph of the Gem Theater, High and Monroe streets, Jefferson City, Mo., of which Mr. A. E. Longenecker is the proprietor and manager. Our correspondent informs us that the theater is one of the best moving picture houses in central Missouri. It has a steel operating booth, measuring 7 x 9 x 7 feet high. Two machines with Gundlach lenses are employed, namely a Power's No. 6 and an Edison B, and a Mercury Arc Rectifier, manufactured by the General Electric Company. The place opened last August and has been doing capacity business since that time.

Bofinger and Field, managers of the Majestic Theater, Enid, Okla., have closed a three year lease on the entire building now occupied by the theater on South Grand Avenue, and announcement has been made that many extensive improvements will be made immediately.

Kleine to Release Cines Pictures.

To Take the Place of the Gaumont Product—First Release on January 20.

GEORGE KLEINE'S contract with the Gaumont Company having expired, his last release of Gaumont films will be made January 16, arrangements which have been pending with the Cines Company for some time having been consummated in a long-time contract between that company and George Kleine. There will be two (2) weekly releases of Cines films in place of the Gaumont under Mr. Kleine's license from the Motion Picture Patents Company; one every Tuesday and Saturday. The Urban-Eclipse reel will continue as heretofore every Wednesday.

The Cines Company has been extremely desirous of releasing its films as part of the Licensed product, and has never been affiliated with the Motion Picture Distributing & Sales Company. Mr. Kleine made the following statement Tuesday, December 26, when asked for the facts:

"Before closing a final contract with the Cines Company, I looked carefully into the merits of their product, with special reference to suitability for the American market, and concluded that no other European maker, excepting possibly Pathe, showed such efficiency as the Cines people. The demands of the London market are essentially the same as those in the United States, and in looking over the programs of the London theaters I found that the Cines product was represented in nearly every one of them.

"The Cines Company has a very large plant, with many producers, and a large staff of high-class performers, and I believe their organization to be most advanced and progressive.

"The output of the Cines Company averages five (5) reels weekly from which our two (2) weekly releases will be selected. Of the many advance productions that I saw in their studio in Rome, fully 90 per cent. were subjects of such a nature as to make great successes in our market.

"Our first Cines release will be made January 20, 1912. The subject is 'Brutus,' the film being an adaptation from Shakespeare's 'Julius Caesar.' I am willing to stake the reputation of the Cines product upon this subject, which is very beautifully staged and superbly acted. It includes the death of Caesar, Mark Antony's speech, the flight of Brutus and his fellow conspirators from Rome, the appearance of Caesar's ghost to Brutus, his death upon the battle field, and the Battle of Philippi.

"I am particularly pleased with many of the Cines comedies, 500 to 600 feet in length. They are of a refined character, without vulgarity, and they show genuine humor such as is appreciated by American audiences.

"The staff responsible for the Cines product is of the highest intelligence, ambitious, capable, and very wide awake.

"There are ready a number of films which were especially made with a view to the American market, and arrangements have been made by which there will be a continual output of subjects which will not only embody ideas that are attractive to our people, but which are staged with all the magnificence, the striking light effects and the perfect photography of the best European studio."

BIOGRAPH EN ROUTE TO CALIFORNIA.

On Thursday morning, December 28, 1911, the Biograph company of players to the number of sixty persons, under the direction of Producer Griffith, left New York via the D. L. & W. and Sante Fe railways for Los Angeles, Cal., where the regular winter campaign of picture making will be taken up. In the party, which filled two special overland coaches, was Mr. Lew Dougherty, the popular publicity man of the Biograph Company, and his wife and baby. Mr. Dougherty accompanies the players as scenario editor, and is looking forward to a very pleasant sojourn with his family in the land of perpetual sunshine.

QUINCY, ILL., HOUSES IN CHURCH FAVOR.

The Lyric Theater, 225 South 5th Street, Quincy, Ill., has recently been the recipient of favorable editorial mention in "The Western Catholic," a church paper of some magnitude. The Lyric is a house seating 400 and is under the able management of Mr. H. T. Loper, who is also the pripietor.

The Vaudette, also of Quincy, comes in for words of praise, both as to the conduct of the house and in recognition of its manager, Mr. W. W. Watts, as a benefit to the community. The Vaudette seats 500 and gives a high class entertainment.

The "Acting" Member of Essanay

"SHERIFF" G. M. ANDERSON FIRST TO MAKE WESTERN PICTURES, TELLS HOW HE GOT HIS START —SAYS FILM OF THE FUTURE WILL BE A BIG PRODUCTION—ENGAGES NEW LEADING WOMAN.

MR. G. M. ANDERSON, "acting" member of the Essanay Film Manufacturing Company, was in New York recently to attend his first meeting of the Motion Picture Patents Company and to pick from the choice collection of Broadway candidates a new leading lady for his company of Wild West photoplayers. Mr. Anderson was successful in his quest, as we shall observe later; he enjoyed his brief association with the big moguls of the Licensed picture interests and, on Sunday, Dec. 24, began his return trip to the wilds of San Rafael, Cal., where he holds the honorary position of Sheriff.

While in New York City, Mr. Anderson was, with much difficulty, rounded up by a representative of the Moving Picture World and "hog-tied" at a lunch table where the branding irons were properly applied. We discovered that he was "bridle-wise" and would stand without being staked out, so we proceeded to put him over the jumps.

Mr. Anderson's rise in the picture business has been little short of spectacular. A man of smaller mentality might have become very much inflated by such success as has come to him, but it is to his credit that prosperity has not disturbed the equilibrium of this Anderson, so he has not forgotten his beginnings.

"My first picture work was done for 'Pop' Rock," he said, drifting into a reminiscent vein. "It was about the time when injunctions were flying about and the film makers were a bit shy. I had an idea of a picture on Raffles and gave the plan to 'Pop' with a request that I be allowed to make the picture. He told me to go and see Smith and Blackton. Eventually the picture was made. Sometime after that I tried to make a deal with Harry Davis, but his plans did not appeal to me and I went to see George Kleine. I outlined my proposition to Mr. Kleine and suggested that we form a company to manufacture pictures. He couldn't see it, as he had a big importing business, and sent me to Mr. Selig. I had a hard time getting Selig interested, but finally made a deal with him on a royalty basis. With this to start on I took two women who could act and went to Montana to make 'hold-up' stuff—the regular melodramatic Western picture. These were the first of the Western pictures. After

MR. G. M. ANDERSON.

working this lead for a while I decided to try to interest George Spoor, in which venture I succeeded. The rest of the story you know.

"I have made Western pictures because I know that they are the kind that get the 'hand' all over the country. I have a definite idea of the kind of picture I want to make and write most of the scenarios myself. We do not pretend, of course, that we portray life in the West as it is at present, but we put life and romance into our subjects and they are characterized by the excellence of the work we do."

We suggested to Mr. Anderson that his experience in the business must have led him to form some opinion of the trend of the picture development beyond the making of Western subjects. His reply was gratifying:

"Film-making will develop along the line of big productions. The film of the future will cost $25,000 to produce. It will comprehend an evening's entertainment and will tell the whole story where we now give only an occasional scene.

Miss Vedah Bertram.

It is certain to be with the picture as it has been with the drama: the moment there is the least retrograde movement the public will begin to lose interest, and when that happens there will be an awful slump in the picture business. So it will be necessary for pictures to improve steadily.

"We hear a great deal about the poor business of the legitimate theatrical producers. They have no one but themselves to blame. It was their practice of putting on the road inferior companies to play New York successes until the public refused to stand for the deception. The old theater-goers will never come back to them, and they will have to wait for an entirely new generation of patrons before they recover the business lost. The same thing will happen to the picture producers if they do not continue to advance in the production of pictures. In amusements, business once lost does not come back."

Mr. Anderson spoke interestingly of his work in pictures and of the risks taken by the players, especially in the "chase" pictures. "In the deseperate riding and driving," he said, "it is a wonder that someone is not injured in every picture we take. When Miss Fisher was thrown from the coach I had visions of a $25,000 suit for damages, but, by the rarest chance, she was only slightly injured. We have learned to ride, though, and that is the one thing that helps most to make our pictures popular in the West. One thing the Western man knows is riding horses and, if you do not get on right, or if you grab the horn of the saddle, you are at once disqualified as a rider in their opinion. The Eastern people do not know about those things and do not notice the mistakes of the rider in the film, but every little thing counts in the West.

Mr. Anderson intimated that he had come on to New York more especially to secure a new leading lady for his company, and declared that he had found the one he was looking for. A little later we had the pleasure of meeting her—Miss Vedah Bertram, a graduate of Wellesley College. A glance at her picture as reproduced herewith should satisfy the most critical expert. Her expression is most pleasing and her manner is equally charming. If she comes out in the films one-half as pretty as she really is, she is certain to become a great favorite with the admirers of the Essanay Western pictures.

Miss Bertram is looking forward to some good work when she reaches California and believes that she is going to like the work, for this will be her first time in pictures. Mr. Anderson expressed himself to be well pleased with his good fortune in finding so pleasing a personality as Miss Bertram's and was confident that she would make good.

Upon leaving New York Mr. Anderson said that it was his intention to stop off for a week in Chicago and then to return to San Rafael and his work at once.

SCHOOLTEACHER BECOMES PICTURE CONVERT.

How Imagination Was Stimulated in the Pupils of One Chicago School.

Imagination is being kindled in the Chicago child and good books are for that reason more appreciated, according to one Chicago public school teacher. Motion pictures are given the credit.

It seems a far cry from the "nickelodeon" to the dramas and Shakespeare, according to this pedagogue, but the two go hand in hand, the one cultivating a taste for the other.

"When I first started teaching English," said she, "I found it almost impossible to interest my pupils in books that really are worth while. For a long time I thought it was ignorance on their part, but I soon found that many of those pupils who did not seem to care for books were in reality a great deal brighter than I ever had been, were quick to learn and had more retentive memories than I.

"Then I evolved the theory which I still hold—that only persons with good imaginations enjoy reading books. I talked to many of my pupils who did not enjoy reading and in practically every case I found the difficulty the same—they regarded a book merely as so many printed pages; there was no 'human interest,' as the phrase is. Before the moving pictures were as popular as they are at present I tried the scheme of working in reading in my classes in connection with history. I tried picking out historical novels for auxiliary reading and before I gave them to my class I gave a brief review of the historical facts touched upon. This gave fairly satisfactory results, for instead of being lay figures, the character in the books gradually came to be old friends to the readers.

"When the moving picture shows came into popularity, however, it was interesting to note the change. As I remember, we had been studying Shakespeare's 'Macbeth' and as usual the classes were making a dreary grind of the work. Then one morning my first class surprised me by manifesting real interest in the play. My astonishment increased as each succeeding class manifested ever growing interest. Finally I asked one of the pupils what had caused the sudden interest, and was informed that the Shakespearean drama was the subject of one of the reels at a nearby moving picture house the preceding night and the majority of my pupils had taken advantage of the opportunity to get acquainted with the play.

"After that I was a motion picture convert."—Chicago Daily News.

CANADIAN FILM MAN DROPS IN.

Mr. P. Kauffman, of the Canadian Film Exchange, Toronto, Can., was a caller at the office of the M. P. World last week. He reports business to be good in the provinces and said that great improvements were being made in the picture theaters. Western Canada, he said, was taking the lead in the matter of fine houses and that good pictures and good projection was the rule.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FROM such widely divergent points as Gorton, England, and Little Rock, Ark., come miniature magazines, not so small, at that, offered to photoplay patrons.

The English publication is sent by E. H. Montagu, the Selig European agent, and he has thoughtfully marked the list to show that he is keeping the "Diamond S" product to the fore, as might be expected of "Monty." He writes:

> I am enclosing you herewith program of an English Moving Picture house which may interest you, as I think it has a new scheme of advertising. You will notice on the first white page the Weekly Competition, which seems a clever one, inasmuch as it makes everybody read the descriptions of all the films. The proprietor who sent me this sells his program at 1 d., and tells me he has a circulation of 14,500 weekly.

The publication is a twelve-page sheet, eight pages in white with a green cover. The white pages are wholly given over to the announcement of the films for one week, covering three changes of bills. The stories of the films as given in the bulletins are used and are illustrated where cuts may be had. As this is but the fifth issue only two-thirds of the advertising space on the four cover pages is taken, but this is merely a matter of hustle. In England all programs are charged for, two to twelve cents being demanded, and the audiences are used to paying for what is free over here, but many photoplay fans on this side of the water would be glad to pay two cents for such a publication.

A New Style Contest.

The contest to which allusion is made is fully covered in this quotation from the sheet:

> If you carefully read through this issue, the Reader will find a letter inserted in a word that does not belong to it.
>
> These letters, picked out, form three words, the name of a picture we are showing shortly.
>
> The first ten correct solutions sent in to the Manager will receive two best tickets free.

The idea is capable of being varied to suit conditions and does not differ greatly from the Mission theater contest recently described, save that it centers interest in next week's bill.

A little more attention to display would very greatly improve the appearance of the paper and a smartening of the few catchlines would also help.

The American Version.

The Photogram is published by the Gem Amusement Co., and edited by Saul S. Harris, the secretary of the company, who explains:

> Under separate cover, I am sending you a copy of "Photogram," a 16-page booklet telling the stories of the pictures to be shown at our two theaters, The Gem and The Royal. Being the only houses in this town showing the Licensed pictures, we can pick our programs and are in position to tell the stories of the pictures we will show. These booklets are delivered to our patrons free. Our next issue will contain more scenes from the pictures and in that way will be a much more complete booklet.

There are two small Lubin cuts, two Kalems and a number of the Vitagraph thumbnail cuts, but the bulk of the illustrations are Edison cuts.

The Photogram is a sixteen-page sheet, 7½ x 10½ printed on heavy book paper on which the cuts show up to as good advantage as in the original Edison Kinetogram. The front page offers cuts of the two theaters, both inviting structures, and a line cut that might profitably be replaced by advertising, since it does not bear upon the pictures. In an effort to make it look like a "regular" magazine. Mr. Harris seems to bear too lightly on the house advertising. If advertising is not wanted on the front kill the cut and use the space for an editorial or miscellaneous matter. The cut is out of place.

Kill White Space Where Possible.

That third of the page given over to the two cuts of the houses is too bare, and the cuts are not properly proportioned, one being two lines smaller than the other. The cuts should be made the same size and if possible framed in some special design. If it is not possible to have a line drawing made, the sparing use of "ornaments" will break the blank spaces. If this is done the names of the theaters can fall below the cuts, where they belong. The composition and make-up are amateurish, even for so young a paper and Mr. Harris should get in consultation with the printing foreman to improve the looks. At present it has too much the appearance of "job work," and does not create a wholly favorable impression.

Two things are to be avoided in a job of this sort, white space and conventional arrangement. The title, the theater cuts, the long line cut and the "box" at the bottom all form straight lines across he paper with nothing up and down to break the monotony. A special drawing in line to take in the entire front with mortise spaces for the two cuts and some type matter would prove a good investment.

"Interior Make-Up."

In the inside pages the same faults are apparent. On page three, for example, there is too much white. Boxing in the cut with a frame of six point rule would have thrown up the cut and have given character to that portion of the page while a twelve point border of some sort would have bettered the appearance of the bottom. On page four the first title is displayed in eighteen point, but the title of the second sory is set in the line in ten point light capitals. Bold face caps should have been used, the slug being cut in if job type has to be employed. Page seven is very badly made up. The stories should have been run down one column and then down the second. Instead one line of the second story is used in the first column and then turned into the second, the third being run in two columns under the other with only a light rule instead of a heavy cut-off and with an uneven break. This form of make-up is inexcusable even in a job office in a country town. The make-up on page twelve is in proper form and should have been followed on the Lubin page. On page ten there is a story with no other heading than a cut, and on the same page two headings are in light instead of heavy faced type.

This is only the third issue of the sheet and doubtless these points will be caught and remedied in later editions. They are alluded to here only to help Mr. Harris in straightening out the kinks.

Talk to Your Patrons.

The publication is distributed free and in the course of time it will come to have the full value of a periodical. It should be able to pull several pages of advertising and this in turn, permit enlargement to thirty-two pages.

Later on more space should be used for chats with the reader, for the great value of an issue of this sort is that it gets into the home and stays there. No publication of this sort performs its full service until it is made the medium between manager and patron and carries in each issue at least a page of personal talk. The editor's note on page eleven starts well, but it should be amplified and made more chatty and confidential.

Don't be content with general statements; be specific. There is lots to be said about a photoplay theater. Say it and say it interestingly. Somehow the photoplay theater is more intimate than the dramatic combination house. It is there day in and day out. Only the pictures change and even here the same people are employed. Get up a few galleys of gossip and comment from this paper, the Photoplay Philosopher in the Motion Picture Story Magazine, Spectator's Comment in the Dramatic Mirror and elsewhere. Have plenty of this on hand to stop the gaps, use it freely and make the paper perform its full service.

Mr. Harris has made a promising start. We shall watch his progress with interest.

Another Sixteen Pager.

From Oklahoma City comes the sixteen page Motion Picture Bulletin, in some ways one of the best yet to come to this desk. It is printed in photo brown on white paper, which gives unusual value to some of the Dante Inferno cuts used in the issue to hand, and even in six point type the space is all demanded for descriptions of the Inferno, Colleen Bawn and Foul Play, with allusions to other coming features. The publication is in the interest of the Hulsey theaters, of which there are four in that town, and it seems to be doing effective work.

The third page is the editorial page, giving some news, some comment and meeting the question of the ten-cent house by explaining that the ten cent house has to charge more because it gives more, an argument that cannot be traversed. Mr. Hulsey differs from Mr. Harris in that he appears to have found the Kalem company as enterprising as the Edison when it comes to getting cuts.

There's a newspaper man somewhere on the staff, for the stuff is well displayed, the make-up has the professional look and things look "right" generally. We hope that Mr. Hulsey will send other editions. In the meantime he should get after the outside advertising. A sheet in this style with an edition of 6,000 should carry more than two pages of outside stuff.

An Inviting Invitation.

A private correspondent sends a copy of the invitation sent out for the opening of the Orpheum Theater, St. Joseph, Mo., one of the new houses of the Saxe Brothers. It is a model in every way, except that it is in old English instead of a plainer face.

It is on heavy card with an embossed name and the invitation itself printed from a copper plate instead of type. The name of the theater is done in gold, but the remainder in black and everything about the card sounds the keynote of elegance that is carried into the theater itself, from all accounts. The cross of the "T" in theater serves as the dash under the Orpheum, the two words being angled at about forty degrees to form a device instead of straight lines, and this design, also in gold, appears on the flap of the envelope together with the address. It is sent sealed and with a two cent stamp, which doubles the cost of postage, but more than doubles the effect. It is all a part of an appeal to the best patronage and effective because so carefully planned.

Ringing the Bell.

Royal W. Daynes, manager of the Mission Theater, Salt Lake City, writes that he has adopted the suggestion of this department as to trade marks and that in future the Mission bell will be put wherever it can be placed. It is painted on the screen, is being placed on all new slides, is used to head the advertising and on all printing. Pretty soon even the Lubin Liberty Bell will suggest the Mission to the patrons. It's a good idea and the more thoroughly done the better it is. For slide making and similar purposes it might be well to have several sizes of rubber stamps made, which can be done from the electros.

For the advertising the bell and the word Mission are done in white on a black block, which makes the device stand out. White on black is always conspicuous if the lines of white are not too fine, but if made too small a film of ink will form and present a wholly black surface. This error has been avoided in the Mission work, as might have been expected, though Manager Daynes confesses to being new to the business. He has to tell it, for his work shows the care of a veteran.

That Spoon Contest.

Mr. Daynes also sends a coupon for the spoon contest recently described. It will be noted that an equal number of each letter is given out at each performance, which is guarantee that some essential letter is not held out. A good feature is the offer to supply a set of spoons for any seven coupons and a cash payment. We reproduce the coupon:

> SILVER TEASPOONS.
> How to Get Them Free.
>
> With each 10 cent paid admission you will get one of these lettered coupons. *A full set*, spelling the name, *MISSION*, will entitle you to a set of *six silver-plated Teaspoons*, "Narcissus" design, made by Wm. A. Rogers Mfg. Co. Seven miscellaneous coupons (any letters) and 35 cents in cash will be accepted in lieu of the full set. Present your complete set of coupons at box office and receive your spoons.
>
> An equal number of each letter will be given out at each performance.
>
> Void unless countersigned.
>
> MISSION.
> (Rubber Stamped.)

Any coupon or voting contest is loaded unless you play absolutely fair. Don't try it unless you're prepared to do precisely what you say you will. It's not good showmanship to "trick it a little." That's all right for the circus grafter who is miles away next day, but the best way is to play fair and stay in one spot until you can go to a better.

Another way to work the coupon scheme if you have from four to six letters in the name of your theater is to give out one letter for each day. If your house is the Star, for example, give coupons the first four days and the set and a Friday ticket get the spoons. With the Bijou you've got the five days covered and the Unique covers Saturday, too. Don't make the set in one week and stop. Spread it out. It is a good steady feature and the spoons are cheap enough to make it worth while. If you can't give six, give three or even one.

Get That C. G. P. C.

In some effective advertising matter Mr. Dayne makes the same mistake that scores of other exhibitors are making in announcing "C. G. P. C. O." That last C does not stand for company, but for cinematograph, the full title being "Compagnie Generale Phonographique et Cinematographique." That's lots more imposing. Why not get full value?

From the South.

From Atlanta comes the third "birthday" announcement of the Vaudette there, a quarter page advertisement well displayed and well worded for the greater part though "Ours has been the greatest success of any motion picture theater in the world" is a rather broad statement. Better phrased is this paragraph:

> Our pictures are the very best obtainable, and are produced by Licensed studios only. Our singers are the best that money will secure. Our musicians are artists of unquestionable ability. Our operators are the highest paid of any in the South, and our attendants are people of refinement, while the theater itself is one of the most beautiful in the world, especially designed for comfort, containing five hundred seats thirty-seven inches apart, allowing ample room for passing through a section of seats without disturbing anyone. The acoustic properties are perfect, and an air of quiet elegance pervades the house, even when every seat is occupied, and the lobby filled with eager pleasure seekers. It is because of these facts that

In view of the hot competition in Atlanta at present it is perhaps to be expected that phrases will grow florid, but it is better to make claims less sweeping than world-wide even in a jubilee announcement. The little statement reads well because it argues that even with due allowance for exaggeration there is a solid foundation of fact, but the best line in the advertisement is next the last and simply announces "No vaudeville." There are at least 3,000,000 persons in the United States who each week are kept out of photoplay theaters by the sort of vaudeville that is run. There must be a quarter million in Greater New York alone.

Another good line runs:

> Notwithstanding our efforts, however, without the generous patronage the people have accorded us, our enterprise would have failed, and we feel that we owe a debt of gratitude, deep indeed, to all persons who, by their presence in our theater have contributed so vitally to our success, and particularly to those regular patrons who have from our opening day been regular attendants. We feel a personal interest in each and every one of them, and wish for them a full measure of happiness during the coming year.

Make a man think he's helped you and he'll be eager to help some more. Do you ever thank *your* patrons? You should.

Here's Chaney Again.

And now comes Manager Chaney, of the Hillsboro (Ohio) Orpheum, with some snappy reading notices that we are going to quote as good examples of what we mean by writing catchy paragraphs, but first we are going to quote an unsolicited comment from the editor of the Hillsboro Dispatch on Colleen Bawn:

> A Wonderful Picture.
>
> Motion picture manufacturers are to be commended for such pictures as "Colleen Bawn," seen at the Orpheum last week. The sending of large numbers of actors to foreign countries in order that all historic features be reproduced accurately, represents a large expense and many expressions of appreciation for such films must encourage these firms to follow this policy of devoting time and money to subjects of real worth.

Why not get your own newspaper people into the house when you run those Made-in-Ireland Kalems, and when they come tell them about the new Holy Land trip. Those Kalems advertise more than themselves or the Kalem Company; they advertise the entire picture business. Now for the readers:

A race between a hand-car and an automobile looks like a "cinch" for the latter, but this was not true in "Love's Victory," for the hand-car was the winner and love won out in spite of parental objection. This thrilling race can be seen at the Orpheum Wednesday night. Just one night only.

If you miss seeing "A Day at West Point Military Academy" at the Orpheum to-night, you are going to miss the best number on the entire program. It is one of the greatest military pictures ever shown.

"Nobody loves a fat man" is an expression you often hear, but it is not true as you will agree with us when you see "Bunny" in "Kitty and the Cowboys" at the Orpheum to-night and Wednesday night. He is some cowboy sure.

That's all for this time, but we've some stuff from a man in Exeter, N. H., who seems to sit up nights to hustle, that we are going to use next week.

FUTURE IMP RELEASES.

A Strong New Year's Program Outlined By Carl Laemmle—a Western Company Formed.

The pictures to be released by the Imp Films Company with the new year are exceptionally strong in many respects.

The Imp drama nowadays is universally conceded to touch high-water mark in excellence of story, powerful acting and good photography. Typical of this class of work may be mentioned "In the Northern Woods," a very strong drama, set to a Canadian background. The scenes in this drama are singularly fine representations of winter life in a logging camp. The treachery of a half-breed supplies the main motive of the story.

Two industrial pictures that will command attention are one, illustrating cotton growing in South Carolina, and the building of the greatest dam in the world. The works at this dam, which is across the Mississippi, equal in magnitude those in progress at Panama, and the Imp Company have secured a striking series of views of the gigantic engineering operations in progress.

Besides being exceptionally strong in the dramatic and industrial ends, the Imp Company is just now devoting great attention to 500 feet humorous comedies. These have a laugh in every foot, and are proving exceptionally popular.

Thus the Imp Films Company is well equipped at all points of picture production, and it may be safe to prophesy that their pictures will advance in popularity in leaps and bounds in 1912.

Several important additions have been made to the staff of directors, actors, and photographers, with a view of maintaining the pre-eminent position which the Imp Company have obtained in the world's market.

The Imp Scenario Contest, for which hundreds of scenarios have been received from all parts of the world, will close on December 31. The names of the winners in this competition will be announced in the trade papers in due course.

The Western Imp Company will depart for California at the end of December, with the purpose of making a series of romantic photoplays against the background of the magnificent scenery for which California is noted throughout the world.

ATTENTION, MOVING PICTURE EXHIBITORS OF MICHIGAN.

A special meeting of the Moving Picture Exhibitors of the State of Michigan, will be held in Lansing, Mich., on Jan. 8, 1912, at 2 P. M. The headquarters will be the Wentworth Hotel. All moving picture exhibitors of Michigan are invited to attend this meeting, as matters of the utmost importance concerning their affairs will be taken up. We have every reason to believe that this will be the largest gathering of moving picture exhibitors ever held in this or any other State.

Every exhibitor is invited to attend.

Peter J. Jeup, President.
W. Lester Levy, Secretary.

CHICAGO LETTER.

By Jas. S. McQuade.

HARRY A. SPOOR, European representative of the Essanay Film Manufacturing Company, was seen last week in the city offices of that company on the day of his arrival in Chicago. Mr. Spoor, accompanied by his wife, arrived in New York on the Crown Princess Cecilia on midnight, Thursday, December 21, after an extremely rough voyage. Mr. and Mrs. Spoor will remain for about three weeks, visiting relatives and friends.

I had an interesting conversation with Mr. Spoor on the condition of the film business abroad, and as he has made headquarters in London for over two and a half years, it can be expected that he is thoroughly conversant with conditions in the United Kingdom and continental Europe.

In the United Kingdom of Great Britain and Ireland the demand is for the pick of the world's films, with the greatest call on the American product, Mr. Spoor declared. This call is based strictly on the ground of merit alone, as films are selected by exhibitors or their representatives.

Mr. Spoor asserted that the English product is steadily improving and that English manufacturers are getting their share of the market. It will be only a short time until their product will be on a par with that of any other film manufacturers. The English manufacturers at present are getting out fine marine subjects of a melodramatic character, also romantic gypsy subjects and good dramatic and industrial pictures, the last named, especially, selling well. The quality of these English pictures has improved wonderfully, Mr. Spoor states.

American cowboy subjects and Western dramas still maintain the lead in the United Kingdom, and one scarcely fails to find pictures of one or the other on every program. Essanay, of course, takes the lead in popularity.

G. M. Anderson, secretary of the Essanay Company and Western producer, is popular throughout England, Ireland, Scotland and Wales. In Ireland he is familiarly called "Andy" by picture fans. Costello, of the Vitagraph stock company, is another big favorite among those who favor the silent drama.

The Selig series of animal pictures made a tremendous success and holds the record for the number of prints sold.

In France there is a growing market for all makes of films, owing to the rise of new theaters which are not making long-time contracts with any individual manufacturers. In Germany the American product is very popular—chiefly cowboy pictures and Western. The same rule obtains in Scandinavia and Denmark. In Spain and Italy there is a tendency towards American modern and Western dramas, and cowboy pictures are also well received. The day of the bloodthirsty melodrama has passed in Italy, and progress and improvement are noticeable in the film business throughout continental Europe.

Three and five reel subjects are now the most popular pictures in Germany, and they are being produced in such numbers that hirers can depend on getting them regularly. In Great Britain and Ireland the many-reel subjects are also being received favorably.

Speaking of moving picture theaters, Mr. Spoor informed me that exhibitors in the United Kingdom passed through a crisis last summer, when for three months business was practically at a standstill. The weather was so fine that everybody rushed to the country or seaside, and picture theaters were empty. Now things have recovered and the exhibition business is again in a healthy state. Competition between theaters is very keen in Great Britain and Ireland, and this naturally tends to an improvement in the standard and quality of the programs. High class, well managed moving picture theaters are to be found all over the British Isles.

Questioned concerning the Associated Kinematograph Manufacturers and Renters' Association, Mr. Spoor informed me that the combination is wholly in the interests of future business and for the uplift of the picture. Some exhibitors as yet have not comprehended the purpose of the association, and fear that it may be used adversely to their interests in controlling rental prices; but when they realize that it is merely a court to which appeal can be made when the interests of the manufacturers, the renter or the exhibitor require it, they will become its ardent supporters.

It will be understood, of course, that the renters have their association and the manufacturers theirs, and that the combination of the two organizations forms the court of appeal.

The association is thoroughly representative of the trade. Any grievance, whether from the hirer (exhibitor), the renter or the manufacturer, can be settled in this court. The association was formed about two months ago and will be in full operation January 1, 1912.

In concluding Mr. Spoor gave another boost to the Essanay product. "It is maintaining a leading position to-day on the market," said Mr. Spoor. "As the market increases, so I find the demand for the Essanay product increases."

Mr. Spoor also told me that the Essanay trade mark never fails to gain applause, all over the United Kingdom, when it appears on the title.

The Hulsey Theaters.

L. G. Bissinger, manager of the Olympic, Cozy, Orpheum, Star, Princess and Broadway theaters, in Oklahoma City, made a call at the World office last week. The six theaters mentioned are known as the Hulsey theaters. High class motion pictures are run in all of them and cheap vaudeville finds no place on the programs. The same owners have four theaters in Galveston and one in Houston, Tex.

Licensed pictures are run in all the houses except two, which use Independent service. Two first-runs are used in each house and daily changes are made . Mr. Bissinger takes the entire weekly output purchased by the Oklahoma branch of the General Film Company, and then has not enough to go around. He reported excellent business.

Carefully selected lady orchestras furnish the music in each house, and illustrated songs are sung during the interludes.

"The Theater Reporter" is the name of a semi-monthly publication that is used to advertise the Hulsey houses in Oklahoma. It is a neatly printed, 20-page booklet, containing stories of the films, with illustrations, and is undoubtedly of great value to patrons.

Manager Bissinger stated that 100 copies of the Motion Picture Story Magazine are sold in the Hulsey theaters every month.

Chicago Film Brevities.

Mr. George Kleine returned to the city Friday morning, December 22, after an absence of nearly seven weeks, during which he visited London, Paris and Rome. He was accompanied by Mrs. Kleine and baby Helen, who had gone on to New York to meet him.

* * *

V. U. Young, manager of the Orpheum Theater, Gary, Ind., writes that he expects to open a new picture theater in that city about February 15, 1912. The plans have been drawn by H. S. Alschuler, of Chicago. Licensed pictures will be used and manager Von Ronkel, of the General Film Company's branch at 429 S. Wabash Avenue., will furnish the service. The admission price for the new house will be ten cents. The programs will consist of three reels and a song. A spot light singer will be used, and expense will not be spared to secure a talented voice. Mr. Young has left it to the citizens of Gary to select a name for his house and two prizes are offered by him for the best answers to questions regarding the management of his house, as they appear in an advertisement published in the local papers.

* * *

The World staff had a pleasant call by W. P. Ready, manager and part owner of the new Princess theater, Nashville, Tenn. When completed the Princess will be the largest picture theater in the South. It will seat comfortably 1,500 people. It is built on property valued at $150,000, and the cost of the structure will be $60,000. A description of this house, with illustrations, will appear later on in the columns of the World.

HERE ON BUSINESS.

A visitor last week to the Moving Picture World was Mr. Frank E. Gorman, assistant manager of the Boston Film Rental Company, 665 Washington Street, Boston, Mass. Mr. Gorman says that business with him is all that could be expected and his visit to this city was on purely buiness grounds.

PAUL MELIES GOES TO CALIFORNIA.

Paul Melies, son of Gaston Melies and for some time manager of the manufacturing and sales department of the Melies Company, has gone to California for a brief rest. "Monsieur Paul" has not been in the best of health for some time and he thought a trip to the land of sunshine would be the proper thing. He will join his father, Gaston Melies, and the Melies company of players at Santa Barbara.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

One Place at a Time.

HERE is a man, evidently a newspaper man, at that, who asks the familiar question as to the duplication of scripts. He writes:

> Here is a question I would like to see you take up in the Moving Picture World. In view of the unusually long time that some companies take in considering scenarios, isn't the author justified in making two copies of his story and submitting them to different firms at the same time, the same as he would a house or any other comodity, and accept the best offer.

There are a lot of authors who will echo a heartfelt Amen! to that proposition, but they are not the trained writers. They look only upon the surface of the question and find reason upon their side, but looking more deeply into the matter there is but one conclusion to be reached.

An author never is justified in submitting the same script to more than one firm at one time.

Read it once more.

An author never is justified in submitting the same script to more than one firm at one time.

If you don't like the way a firm transacts its business, don't do business with it, but if you do try to do business, be businesslike. If you know that the Blank Company takes from six to eight weeks to pass on a script and you are not content to wait that long, send it somewhere else. You are not compelled to submit any matter to the Blank Company, but if you do, you are required to conform to their methods.

If you want quick action send it to companies that make quick decisions. The trouble is that the companies giving quick decisions are those most apt to send it back. They are the companies using the work of their own staffs of editorial writers and they are good places to keep away from; not that the companies are dishonest, but that there is no use wasting postage and getting a nice clean manuscript mussed up.

Let's go into the average editorial office with a script. Suppose that you go in the envelope instead of the typewritten pages.

You're likely to hang around a couple of days before some typist takes you out of your covering and sends off a postal announcing your arrival. Perhaps she makes an entry, covering that fact, in some sort of a record book, and perhaps she doesn't. At any rate she passes you on to a reader or the editor himself.

If you go to the reader perhaps this person is competent to see the story from the synopsis and perhaps not. If you do not get the synopsis over you go back, but if you have a chance of acceptance you go on to the editor.

Here the weeding process is repeated and if you still stick the chances are that you are passed on to a producer. The producer is the man who makes the picture. He's busy making pictures so he has no time to read you. You are tossed into a desk and you lie there until the producer gets to the editor with the remark that you are pretty rotten, but maybe he can make something out of you.

Perhaps then they have one of those foolish things called a conference. They all talk you over and tell what they would do with you if you were theirs, and then they ask the boss about you. The boss is even busier than the producer, but he gets around to you after a time not because he has any more time, but because your producer has no more scripts. He simply has to read you, so he does. Back you go to the editor—if the director remembers, and the editor sends you a check when he gets a chance. You sign your name in all the places indicated by an "x," swear to it before a notary, swear at it because of the trouble you're put to—and you get your check.

This isn't a very businesslike way of doing business, but its the way it's done in most studios, and you have the consolation of knowing that the longer you stick the better your chance of hanging on gets to be. In some few studios the payment is even held up until the story has been made and approved in the film, but most companies pay on the delayed acceptance.

If you don't like waiting that long and make inquiry, you are liable to lose your chance. The editor or director looks pained, you go into the envelope with a rejection slip and pretty soon you are back home, a little mussed, not as clean as you were, and very, very tired.

Some companies will give favorable action within a month, but most companies require longer time, and if you're not a good waiter you'd better give it up.

Suppose that you send out three or four copies. The quick action studio snaps them up and you're compelled to recall the others. After a time the quick action market dries up. You keep on going to the others, but you're known now. You're the fellow that's always writing for his scripts before a decision is made. Even the record clerk knows you and what might be a good market is closed to you forever.

Selling a scenario or any other manuscript is not like selling a house. You do not give the keys of the house to half a dozen people and tell them that they are at liberty to go ahead and move in whenever they get ready, trusting to luck that not more than one family will move in. You show the house to all who wish to see, but if you give one possible tenant an option, you hold off the others until the option expires.

The submission of a manuscript to a company is an implied option on that story for such reasonable length of time as the company may require in which to make a decision. To give options to two or more concerns is a business indecency.

The only thing to do is to find out which company will do best by you and give them first chance. If Brown keeps a script only six weeks, give him the script before Smith gets it, but if Smith, who gets around to a decision in ten weeks, will pay $35 against Brown's $25, why not give him the first chance? It means another month, but it also means another ten. If both Smith and Brown refuse it, let Jones keep it as long as he likes. He's your last chance. A little experience will give you the proper "dope" and after that you can act accordingly.

There is only one way to beat slow action and that is to build up a "string." Short story writers who are dependent on their pens for a livelihood have a string of from thirty to sixty stories constantly going the rounds. For more than five years the writer had a string of from forty to sixty stories in one office alone. It was hack work under contract, but even with a contract it was necessary to keep up the string to keep up the checks. With twenty to thirty scripts always out, you won't mind the ordinary delay once you are started, but you'll soon have more than sixty on hand at home if you send out carbon copies.

Fiction writers experience the same troublesome delays, but they are apt to be experienced and the wider their experience the less they complain. If they get action inside of a month they feel they are favored of the gods and some magazines require three and four months. The stories go first to the quick-action, pay-on-acceptance places and wind up in the places that pay as soon after acceptance as you can force the editor to disgorge.

Locate the best concerns to deal with and deal with them first. Go on down the line until you have made a sale or until there are no more places to try. Then rewrite and try again. The first office will have forgotten it by then.

More than one promising writer has spoiled his chances by being in too much of a hurry for action, but if there is anything that will damn a writer quicker than the carbon copy it's the abominable practice of sending out several carbons with the statement that the best bid takes the rights. It is the unforgiveable sin.

Keeping Track of Scripts.

Do you keep a record of the scripts you send out? It's useful in many ways and a simple matter.

Get one of those fifty cent card files. This includes a pack of cards and a lettered index. Reverse the index and on the back of the tabs write the names of the companies. Get a ten cent rubber dating stamp and an ink pad.

Now when you write a story, type the title of the script at the top of the card and on each of the blue lines type in the names of a company to which you intend to send the script in the order in which they should be tried. Date to the right of the first line and send out your story. Put the card in the compartment marked with the name of the company to which it is sent. If it comes back date the return and send it off to the next on the list, using the dater again. Now put the card into the compartment for the second company. Keep it up until you make a sale or run out of stamps.

When a story is accepted enter that fact on the card and put it in the front of the cards entering the date the receipt is returned. When the check comes file the card at the back of the box. Number your cards in consecutive order and when you make a sale enter on the card of that company the fact that you sold story number eleven or seventy-three as the case may be. File the paid cards in proper order and the gaps will show the failures, the cards will show the average length of time each company takes to pass a script and the company card will show how they treat you. If you want to query a script or a receipt you have the date it was sent, and you know at a glance what companies have scripts and how many each has by looking in the box.

How Many Words?

Nothing seems to bother the scenario novice more than the question of words and lengths.

Short stories and long are sold by the thousand words and the writer has trouble in understanding a business in which a story is sold by the thousand feet without regard to the number of words.

One troubled correspondent writes that a company advises him to keep the script as short as possible and then returns a story with the statement that the action is not described in sufficient detail, while the company's sheet of hints to scenario writers state that the bare idea may be submitted, which seems at variance with the statement that the action should be properly written in.

There is no hard and fast rule to be set down as to the number of words to be used to a scene. Fifty feet may require ten words and ten feet fifty, and the direction that the action should be clearly but briefly described seems to carry no hint. Yet this means exactly what it says. Tell in as few words as possible all the necessary action and make sure that the written action and the leaders will tell the story. If you can do it with clearness in ten words, use ten words, if you need two hundred take two hundred, but if you've written a fifty-foot scene you will be paid for fifty feet in either case.

The debatable question is how many words really are necessary and how much of the action should be written. Opinions may widely differ, but practice will enable even the novice to gain brevity and clearness at the same time.

The essential action is that which carries forward the plot. If you write that "John crosses to the table and plays with the paper knife while Helen upbraids him for his perfidy," you've written both essential and non-essential action. If Helen does not upbraid John the story cannot advance, but the story would advance just the same if John did not play with a paper knife. All that you need to tell is that Helen upbraids him and it's better to do that without telling about what John does with the paper knife. Just write it "Helen upbraids John" and let it go at that.

But suppose that some apparently non-essential is really required. Suppose that while John is playing with the paper knife he comes upon a scrap of paper which shows that in reality it is Helen's brother who is to blame. Now the action with the cutter becomes essential because it leads up to the finding of the paper, and you write it in.

Comedy scenes, where the comedy action is more important than the comedy idea, require that the action shall be more fully explained, and this means that more words will be needed, but even here it is not necessary to go into every detail, and you'll be surprised to see how easy it is to get over complete action of a scene in half a dozen snappy lines.

At the start it is a good plan to write in the action in full that your thoughts may not be checked by the need for condensation. Then go over the script and cut out all that you can without hurting the story and cut down what you cannot cut out.

If you can't plan a scenario write just the bare plot and sell it for a plot—which is what the scenario sheet means, but you'll not be paid as much for a scenario, so write a scenario if you can, but write just a scenario and not a novelette.

Making the Most of It.

There is something more in writing a photoplay than merely writing in the essential action. You may have a complete story and yet have not half the story you could make out of the same theme.

This doesn't mean that you can make a two-reel subject out of a one-reel plot, but that you can make that one-reel subject twice as good by putting in the little touches that make the difference between a good script and a star story. A sonata is written on a simple theme, a few bars of melody. The artistry lies in treating that theme so that the best possible use is made of it. It's the same with a story.

You see a young man strike down an old woman in the street. The act is revolting and you are glad that some husky truck driver climbs down from his vehicle and gives the young fellow the beating he deserves. There you have the elements of a story, simple, dramatic and satisfying.

But suppose that you knew that the boy was the old woman's son, that she slaved over the tubs that he might be the "gentleman" that was her dream for him in his baby days. Suppose that you knew he struck her down because she had only the pittance to offer that her labor brought and he sought to drive her to theft to make up the sum he needed.

It's all a part of the first story, but now are you not doubly glad that he received at least a part of his just deserts? Isn't your heart wrung with pity for the poor old woman and filled with loathing and contempt for the son? You've taken a simple theme and with a few touches you've made it a better and more gripping story. Next time that hoodooed script comes back see if you cannot add to it the humanizing touch that will lift the curse from it. It's the trouble with half the returns, only half the story is there.

Folded Envelopes.

It's pretty poor economy to get a pack of cheap envelopes and use the same size for both going and return covers. Envelopes—even good envelopes—are cheap and an investment of thirty cents for two packs of stout manila envelopes is more profitable than your own labor or the hiring of a stenographer to copy the carbon of the lost or damaged script.

Where but one size is used the return envelope is either folded twice across the short length or—worse still—one edge and one side are folded over to make a fit. Most envelopes are made from short fibre stock and are given weight and finish through the application of clay. When the envelope is folded the clay cracks, the fibres are strained and the chances that another script will be lost are exceedingly good.

With a white envelope the danger is doubled, since the chemicals used to bleach the pulp weaken the fibre. It is for this reason that experienced writers almost invariably use manila. If you send less than ten sheets the ten and eleven inch sizes are best, and a scenario has no business being even ten pages long. Fold twice across and you have a package that will fit nicely in the inner envelope, which in turn will travel well in the outer covering and get the script to the editor in good shape. If the script is bulky the seven by ten is permissible with but one fold in the sheet, but the danger of creasing is greater. To use an envelope large enough to contain an 8½ x 11 sheet without folding is to copy the story after each return. Don't do it. It doesn't impress the editor.

Copyright Productions.

Some writers are disposed to view with alarm the evident tendency on the part of some studios to employ the copyrighted works of well-known authors. It is contended that this will hurt the market for original photoplays and eventually drive the scenario author from the field.

It is going to take up a part of the production, but on the whole it will have a beneficial effect. The Edison Company found that the names of men like O. Henry, Richard Harding Davis and others on the film title carried weight, and it is pointed out that the Edison Company is the first to give the lesser lights the same advertisement. The established author broke the way for the minor writers and perhaps it will be found that when the companies get used to paying more than $25 to $35 for copyright rights the compensation for original work will be more generous.

The $100 script is not far off, but it must be worth the hundred, and the writers who start now to get ready for that happy day will be best prepared when it comes.

"Use No Hooks."

Here's another letter from a correspondent, and it does not concern either of the studios previously mentioned:

> "——— sent back my script this morning. It has been read all right, and I hope they will set up a wash basin and towel outfit at ———. I'd be willing to subscribe the basin myself in self-defense. He said he had tried it on three directors, but it looks as though the whole company had had a hand in or rather on it."

This sort of thing is little less than dishonest. A request for manuscript implies that reasonable care will be taken of it, but after kicking about the studio a couple of months it is shipped back to the author with never an offer to pay for clean copying. If all studios sent back stuff in the same shape it might be argued that the soiling of a script was unavoidable, but some companies send back script looking as neat as though they had just been turned out, though it is plain that the script has been read. It is not the editor's fault, as a rule, but he is helpless since he has to turn over to the directors the original script and the average director knows little about manuscript matters. It is time that their education was begun.

INQUIRIES

J. JONES.—You fail to qualify with your name and address as evidence of good faith, but you're excused this time. Certainly it is "permissible" for the writer to place a value on his manuscript. It's your manuscript, and you've the right to say what you are willing to sell it for. But, on the other hand, the purchaser has the same right to pay what he thinks is proper, or not buy at all. It is the usual practise to let the company make the valuation and then if you think you have been underpaid, write politely and ask them if that is the regular rate. If it is, send your work elsewhere. (2) A writer may reserve the fiction rights on a story, but in doing so he is apt to spoil a sale and it is seldom that this course is to be advised. If you can make a good story of a photoplay plot, write the story first, and reserve the picture rights. (3) If the story is purchased by a company and the story is subsequently made into fiction form, the payment goes to the author who works your story over. You are not entitled to additional payment, as most companies purchase all rights. (4) There is no "regular price" for scripts. Payments may run all the way from $15 to $50, according to the company and the value of the particular script.

WEEKLY READER.—You cannot get with a company unless you are experienced, and you cannot gain experience without first having been with a company. There are about 4,000 experienced dramatic players looking for positions with the picture companies. You can figure your chance as being good if they all die, but not otherwise. Better abandon the idea now instead of a couple of years from now. You'll save both time and worry.

R. E. H.—As a general thing the companies prefer not to mention the locations where their pictures were made, as they may want to go back there before some other company finds the place. For this reason these questions are not answered. Your third question was answered a couple of weeks ago. It was while "Broncho Billy's Christmas Dinner" was being made that Miss Edna Fisher was injured. No Pathe player has been seriously hurt of late. They are used to tumbles in Western pictures. The reply concerning Mr. Costello was in regard to his occasional appearance at some photoplay theater as a guest on "Costello Night." An inquirer asked if he "hired out," and it was explained that he did not accept payment for these appearances.

MRS. A. S.—Questions of relationship are barred, but there is no relationship betyeen Miss Lawrence and Miss Leonard. Miss Lawrence appeared in "The Test," but Miss Ethel Elder was the leading woman in "The Petticoat Sheriff."

GEORGE T.—The studio at South Beach, Staten Island, has been occupied by a number of concerns at various times, the Belmar Company being the latest occupant, if we are not mistaken. We regret that we cannot supply the address.

JONES—this time from Cincinnati.—Miss Gladys Fields severed her connection with the Essanay Company some time ago, giving place to Miss Edna Fisher. We have no record of her present connection. If Miss Fields is with a picture company, will she please so advise this department. There are others than Jones who want to know.

L. G., Jr.—Herbert Bosworth is with the Selig Company, and he is putting up some capital acting. He is scheduled in many of the recent releases.

H. C. T.—Miss Dot Farley was the opposite to Mr. Kerrigan in "Daddy's Redemption." The company does not know her present whereabouts. (2) This question is out of order, but we do not believe that your surmise is correct. Our belief is based on more intimate information than yours. (3) William Shay and Lucille Young are the players in the Imp's "Battle of the Wills" in addition to King Baggot. (4) We do not believe that Miss Pickford was a dramatic player, but are not positive.

A. J. S.—Miss Mignon Anderson was the Dora in the Thanhouser David Copperfield series. She was the leading woman of "Master of Millions."

B. M. M.—Ask us something easy. There are quite a number of probable reasons why the companies do not film the casts, one being the length of film required, which detracts from the length of picture, since the latter must come within the 1,000-foot standard. In the Rex Company's "A Breach of Faith," Miss Lois Weber was the heroine and Miss Naughton the adventuress.

BEBE.—Yale Boss is not a dwarf, but a small boy, who has been kept singularly free from mannerisms while acquiring dramatic training. He does not work for other than the Edison Company.

C. K. W.—Keep your "bonnet" and the ham sandwich. You'll have to dig up for yourself.

K. K. L.—The printed titles and "leaders" are made in various ways, but they are never printed on the film. One company photographs painted cards and handles the negative the same as negative of scenes, another makes lantern slides and uses these as fixed negatives, the slides being made by photographing a printed card. A third company makes direct photographs of the card leader. If "how are they made" means who makes them, the author suggests what should be used and the editor usually has to condense the suggestions.

BEN J. C.—If you want to do arrangements of standard works of literature, it would be wise to query the likely companies to see if they are interested. Most companies prefer to arrange their own scripts, or at least indicate just how they want the arrangement made.

GEM.—Robert Conness was away from the Edison studio for some time, but he is back again and will probably be seen in some of the January releases. Nowadays the players interchange between stage and picture work.

T. S. G.—We happen to know that a picture version of the play you mention is now being done. Announcement will probably be made before you can unload your script. Save your stamps.

S. F. J.—The number of prints made from any negative is a jealously guarded trade secret, and the figures are not made known.

..**B. Z.**—Mae Hotely, Elsie Glynn and Harry Myers were the leads in Lubin's "Some Mother-in-Law." Miss Hotely was the Mother-in-Law. Mr. Myers did not leave the Lubin Company, as we recently explained, though he had arranged to go to one of the Independent companies.

L. D. N.—We do not believe that you can obtain Miss Lawrence's photographs, as she is not now with the Lubin Company.

R. G.—Miss Isabelle Rea and Miss Lucille Young are playing leads with the Imp Company.

H. H.—Mrs. Mary Maurice was the Mother in the Vitagraph's "Wistaria." She is the same who played in "My Old Dutch." The Vitagraph's Eagle Eye is a real Indian, and not an imitation.

M. C. D.—B loses. The Kinemacolor films are black and white. They use no tinted films, because they do not have to. Kinemacolor film differs from the regular stock in that the emulsion is more sensitive to light values, since the pictures are taken at the rate of 32 each second, instead of the usual 16, and behind color screens at that. We do not know where you can obtain cuttings of the film.

E. C. N.—See reply to R. E. H. above.

R. B. L.—We do not advise querying the company you mention within eight weeks, as they are slow to decide. A delay in this case is a hopeful sign.

C. O. E.—Edward O'Connor is the Bo'sun of Edison's "The Bo'sun's Watch." Edwin Clark was the young man.

Projection Department

Edited by F. H. RICHARDSON.

Projecting Machine Mechanisms.—Part I.

This week the entire department is given over to the first of a series of illustrated instructions on machines. Similar instructions on other mechanisms will be given as fast as they can be made ready. It is hoped and believed that these instructions will be found of some benefit even to the experienced operator. It is certain they will prove of great value to the thousands of exhibitors and operators located in our smaller towns where opportunity for the acquisition of knowledge is slight and must largely be come by through the hard and slow school of experience.

These instructions are not designed to "make" operators, but to offer adequate, understandable help to those already engaged in the profession of projection. Great damage has been done to projection, projection machinery and films in the past, by reason of inadequate knowledge of the mechanism and its proper care and adjustment. I have tried to make these instructions complete and there will be no further excuse for the operator who does not keep his machine in proper adjustment and give it the intelligent care necessary. The order in which the instructions are run in the department has nothing whatever to do with the relative merits of the various mechanisms. They will be run in the order in which we are able to prepare them for publication.

While at first glance these instructions may seem complicated, they are, in fact, very simple and easily followed. It must be remembered that the operator seldom has occasion to use more than one of them at a time, while many of them he will use but very rarely, if ever. It has been designed to give full instruction for anything the operator may ever be called upon to do in connection with the machine head, and give the instruction so plainly that even the small-town exhibitor, who is unable to employ a competent operator, may be able to perform the various necessary operations in connection with the machine. The numbers refer to parts and plates, thus: 748 (P 7) means that part 748, which is the toggle gear, will be found on plate 7; 682 (P 3 and 7) means that parts 682, the connecting link, will be found on plates 3 and 7.

Instructions on No. 6 Powers Machine.

No. 1.—Removing Oil-casing Cover.

To remove oil-casing cover 674 (P 4) loosen screw 738 in lower sprocket 646 (P 2) and pull lower sprocket shaft 645 (P 3) out to the left. Loosen set screw in collar 642 (P 5) and pull shaft 641 carrying large idler-gear 640 (P 4). Remove screws (three of them) holding oil-casing cover. Tap lightly on cover to break the shellac in the joint and it will come off.

No. 2.—Removing Flywheel Shaft on Main Spindle.

To remove flywheel shaft, and cam of intermittent movement on same, take off cover of oil-casing (see instruction No. 1). Loosen screw 709 (P 3) and back it out about ⅛ inch, then tap lightly on head of screw with wooden handle of screw-driver, to start wheel from shaft. Keep backing off screw 709 and tapping until wheel can be pulled off. Don't lose the thin washer 748 (P 7) between flywheel, pinion and hub. You may now pull out the shaft and cam to the left.

No. 3.—Removing Intermittent Sprocket, Shaft and Geneva Cross.

To remove intermittent sprocket, shaft and geneva cross, remove oil-casing cover, cam and shaft (see instruction 1 and 2). Loosen screw 743 (P 1). Remove apron 669 (P 1 and 2) by taking out two screws holding same. Loosen screw 743 (P 1), the sprocket, shaft, cross and left-hand (large) bushing may then be pulled out to the left. Should it start hard you may tap lightly on right-hand end of intermittent sprocket shaft 665, using hardwood, brass or copper punch only. Never use a steel punch to drive shafts as you may cause irreparable damage by so doing.

No. 4.—Replacing Oil-Casing Cover.

In replacing oil-casing cover, clean its edges and the contact edges of the casing carefully, removing all oil. Next coat the edges with thick shellac (to be had from any dealer in painters' supplies). Place the cover quickly in place and clamp tightly with screws. Do not put oil in casing until shellac has had time to dry.

No. 5.—To Adjust Tension Springs.

Screw 734 (P 1) controls amount of pressure tension shoes 694 (P 2) exert on the film. Tension should be set just tight enough that picture will not move up on screen when machine is run at a crank speed of about 90 per minute. It should not be in excess of this (except where Kinemacolor is used) as any excess tends to wear sprocket holes of film unduly. It also causes unnecessary wear to the intermittent movement and gears. You should not be able to feel the pull of the film as the intermittent sprocket moves when turning the crank very slowly. Proper adjustment of tension is a very important matter. If the picture vibrates on the screen, catch the bottom of the upper loop between the first two fingers of the left hand as you run the machine. Exert a little pressure, but not too much. If this stops the vibration it is pretty good evidence that the tension is too weak. If it does not stop it, look elsewhere for the trouble. You should then examine your intermittent sprocket teeth. You may use a condensing lens, as a magnifying glass, for this purpose. If they are badly cut on one side, remove the sprocket and turn it end for end, or else get a new one. An extra intermittent sprocket is a good thing to have in stock, but **Do not get a Cheap Intermittent Sprocket.** Get the genuine sprocket made by the manufacturers of the machine. Cheap imitations of the sprockets put out by machine manufacturing companies are made of cheap materials, with cheap workmanship. They cause much trouble and are generally unsatisfactory. They are a decidedly poor proposition from any and every point of view. Particularly does this apply to intermittent sprockets. If the picture moves up and down slightly, four times to every turn of the crank (every time the intermittent sprocket revolves), it is proof positive that either your intermittent sprocket 667 (P 2), or its shaft 665 (P 1), is not true. Renewing the defective part is the only remedy.

No. 6.—To Remove Intermittent Sprocket from Its Shaft.

To remove intermittent sprocket 667 (P 2) from its shaft, first remove oil-casing cover, cam and camshaft, then cross intermittent sprocket and shaft (see instructions 1, 2 and 3). Resting the sprocket hub on the end of a small block of wood, with a small steel punch gently drive out the two pins holding sprocket to shaft. After removing pins, which are tapered, rest end of shaft on block of wood and with a piece of hardwood or brass held against sprocket close to shaft, gently drive sprocket from shaft. Never drive on rim of sprocket. Don't set end of shaft on metal or use steel punch to drive sprocket off shaft. Should pin-holes in new sprocket not exactly fit holes in shaft, drill new holes at right angles to old ones. Be sure you get sprocket in exact alignment with aperture and other sprockets before drilling new holes.

No. 7.—Adjusting Film-Guides.

Roller guides on top of gate 691 (P 2) should hug the film snugly, though not so as to in the least degree bind it. Should too much play develop through wear, it may be removed by driving out shaft 692 (P 2), and filing the end of hollow sleeve between guide rollers 691, which holds them apart. Be careful not to file too much off. Spread spring 729 (P 2) enough to hold rollers against sleeve, if necessary.

No. 8.—Aligning Sprockets.

It is of the utmost importance that upper sprocket 617 (P 2), intermittent sprocket 667 (P 2) lower sprocket 646 (P 2) and aperture be all kept exactly in line with each other. The alignment of intermittent sprocket, upper sprocket and aperture may be tested by placing a short strip of film (don't use worn film for this purpose) in the machine with the gate open. Place it on the intermittent sprocket and close idler. Engage sprocket holes of film with teeth of upper sprocket and turn flywheel backward until film is stretched tightly, being careful that teeth are in center, sidewise, of sprocket holes. If sprockets and aperture are not in perfect alignment the fact is readily detected by the film edge not being in line with tracks on aperture plate or the aperture not being central in film. If film seems to bear equally on both edges of both sprockets and the aperture plate tracks are not straight with film it would indicate aperture plate out of true. Gently drive its top one way or the other, as is required, to square it with the film. The first thing to do, however, before making this test is to be certain your intermittent sprocket shaft 665 (P 1) is in exact alignment with camshaft 676 (P 2).

No. 9.—Aligning Intermittent Shaft with Cam Shaft.

If the intermittent sprocket shaft 665 (P 1) is out of alignment, or, in other words, not parallel with camshaft 676 (P 2) the sprocket teeth of the end of the sprocket which is lowest will do most of the work of pulling down the film; also other evils will result. It is therefore essential that the two shafts named be kept exactly parallel. This is accomplished by adjusting bushings 671 (P 1) and 670 (P 2). With an inside caliper used either from top of sides of sprocket or directly between the two shafts at sides of sprocket, you can tell when you have it exactly right. To turn these bushings first loosen screws 723 (P 1) and 743 (P 1). In the circumference of the left-hand bushing will be found two pin-holes in which to insert a small, steel punch or a steel wire 1/8 inch in diameter to turn the bushing. In the end of the right-hand bushing is a screw-driver slot for the same purpose.

No. 10.—Adjusting Intermittent Movement to Eliminate Lost Motion.

The intermittent sprocket should have just a little circumferential play, but not much. As this play increases from wear of the parts it should be taken up. To accomplish this, loosen screws 743 (P 1) and 723 (P 1) and slightly turn bushings 670 (P 2) and 671 (P 1) in such manner that they revolve clockwise as viewed from the flywheel side of machine. (See instruction No. 9 for method of turning them.) Turn both bushings the same amount. It is best to use caliper (see instruction No. 9) to be certain you keep shaft parallel with camshaft. Do not turn bushings enough to cause intermittent movement to bind. If after tightening screws 743 and 723 there is binding, loosen them and slack off on the bushings just a little. Binding caused by tightening these screws is due to some slight play bushings may have in their seats.

No. 11.—Setting Sprocket Idler Rollers.

Idler rollers 609 and 660 (P 2) and 657 (P 1) should be kept set away from their respective sprockets by about twice the thickness of a film. This is an absolute necessity and failure to attend to it will cause loss of film loops if there is any tendency in that direction. Idler 609 (P 2) is adjusted in relation to its sprocket by a small screw just behind the handle on which is the arrow-head from 612 (P 2). Screw 719 (P 2) adjusts intermittent sprocket roller and screw 724 (P 2) adjusts sprocket of lower roller. In adjusting lower sprocket roller, if you have the type of bracket carrying two rollers, set the front, or top roller, allowing lower, or back one to come to where it will, provided it does not come closer to the sprocket than twice the thickness of a film. After adjusting rollers always set lock-nuts of adjustment screws up tight. Remember that lack of care in adjusting these rollers is likely to cause trouble through losing upper or lower loops.

No. 12.—Worn Aperture Plate Tracks.

When tracks of aperature plate 687 (P 2) become worn, get a new one. It does not pay to use a worn aperture plate. It causes buckling of the film which throws film in and out of focus on the screen. A new aperture plate should be kept in stock.

No. 13.—End Play in Sprocket Idler Rollers.

Keep collars 611 (P 2) and 726 (P 1) set up snugly against the rollers so that the latter have no end play. Failure to do so may cause damage to sprocket teeth. Don't set them tight enough to bind the rollers, however. Keep rollers set so that grooves are central with teeth. To accomplish this the shaft carrying them may be shifted endwise by loosening screw holding same. It is essential that idler rollers of all sprockets turn freely. If a roller sticks investigate and remove the cause at once.

No. 14.—Oil for Intermittent Oil Casing.

Use a high grade of machine oil in intermittent oil casing and keep same filled to top of oil-cup at all times. This latter applies only to those having oil-cup of type illustrated 673 (P 4). Do not use a thin oil in casing. The Nicholas Power Company will supply suitable oil for casing at a reasonable price. I would strongly advise its use, though a high grade moderately heavy machine oil will produce satisfactory results.

No. 15.—Fire Shutter Counterweight.

Keep fire shutter counterweight set as shown at 629 (P 2).

No. 16.—Gate-Latch Adjustment.

Gate latch-screw 722 (P 2) should be kept set just so as to hold contact screws, on inside of gate, snugly against face of machine.

No. 17.—Aligning Gate with Aperture.

If at any time aperture in gate should, from accident or other cause, get out of line with aperture—not central, sidewise, with aperture—the gate may be moved to the left by striking sharply alternately on its upper and lower front edge with a light hammer. It may be moved the other way by tapping on round part of gate hinge, using a brass punch, thus bending hinge slightly. After doing this it may be necessary to line up idlers 691 (P 2) with top of aperture plate. They should be set equi-distant from its edges.

No. 18.—End Motion in Intermittent Sprocket.

There should be no end motion at all in intermittent sprocket 667 (P 2). End motion may be readily eliminated by loosening screw in collar against end of bushing 670 (P 2). Holding screw-driver in screw-slot, with another screw-driver, or other convenient tool, pry gently against rim of sprocket and collar, forcing sprocket to the right and collar to the left against bushing. While holding the collar over thus, tighten the screw in same. Turn machine very slowly and if the intermittent movement binds, you have the collar too tight. Stick end of screw-driver through one of the holes in flywheel and against end of intermittent shaft. With hammer tap very lightly. Try machine and do it again, if necessary, trying sprocket each time to be sure you have not loosened it too much. This collar should be just as tight against the bushing as it can be without binding. Side motion in intermittent sprocket is very likely to produce side motion in picture on the screen.

No. 19.—Lubricating Gears.

Operators usually have their own individual ideas as to the best gear lubricant. There are several. Engine valve-oil is excellent. Automobile grease is used successfully. Ground mica and tallow make a very effective compound. A light oil is not suitable for gears. If grease or oil is used the gears should occasionally be washed out thoroughly, say twice per week. This may readily be done without removing head from table by holding a shallow dish (a pan about 2 x 8 inches by 1 or 2 inches deep is best), under the gears while you turn the crank slowly at the same time flooding the gears with kerosene, benzine or gasoline from an ordinary oil can, such as is used to oil the machine. If preferred the mechanism may be removed from the table and, after removing lenses, immersed in gasoline, the crank being given a few turns while the mechanism is in the bath. This washes out both gears and bearings. Washing out gears is of much importance since dust mixes with the oil and forms a grinding paste which wears the metal rapidly.

No. 20.—Oil.

Many and diverse are the ideas concerning the best lubricant for motion picture mechanisms. Aside from the oil-casing, instruction for which has already been given (see instruction No. 14) and the gears (see instruction No. 19), two courses are open for lubrication of bearings, viz.: a light oil with frequent lubrication, or a heavier oil used less frequently. Things may be said for both. The more frequent application of the lighter oil naturally keeps the bearings washed out better. It has, however, greater tendency to run off, smear around and get all over the machine and on the film. The heavier oil naturally "stays put" better, but does not keep the bearings so clean. **Never use more than one drop of oil on any bearing.** Anything more is waste, and worse than useless. One drop is ample for all purposes of lubrication. Any surplus over this will run off, making a dirty mess and probably getting on the film. The Nicholas Power Company is prepared to furnish an oil suitable for use on their machines. I strongly recommend that you procure same.

No. 21.—Emulsion Deposit on Tension Springs.

The emulsion of "first run" films is usually quite soft and has a decided tendency to deposit on tension shoes 624 (P 2). This is common to all machines and is unavoidable. Excess of film cement used in making patches also has tendency to deposit as it is very soft. The trouble may be lessened, when using first run film, by carrying as light a tension as possible and smearing the shoes with tallow from an ordinary tallow candle, one of which should be kept for the purpose, before each run. **Never, under any circumstances, use a screwdriver, knife blade or other steel tool to remove emulsion from tension shoes.** If you do you will be likely to scratch the polished surface, thus making matters very much worse. Use a silver coin, a small piece of wood or, better still, a wet cloth, or a cloth dampened with kerosene. Water instantly softens the deposit. In running first run film watch this matter very closely and clean the shoes after each run, rubbing on a little grease, tallow preferably. Otherwise you will seriously injure the film, besides wearing the machine unduly. Avoid using more cement than is necessary in making patches.

No. 22.—Keep Screws Tight.

See to it that screws 728 and 745 (P 7) are kept set up tight. If these screws work loose it allows toggle gear 678 (P 7) which fits on 742 (P 7) to wobble. This is injurious and very likely to cause a bad grind in the gears, as well as other troubles.

No. 23.—Keep Studs Tight.

See to it that studs 686 (P 3 and 7) do not work loose. Should these studs, or the slots in horizontal bar 683 (P 3 and 7), become worn so that there is play between studs and slots, do not attempt to close up slot with a hammer. The bar is die-cast and you will merely succeed in breaking it. Order a new bar and studs.

No. 24.—Adjustment for Connecting Link.

Connecting link 682 (P 3 and 7) is beveled on its sides. It is held on its right side by a small, loose casting 685 (P 3 and 7).

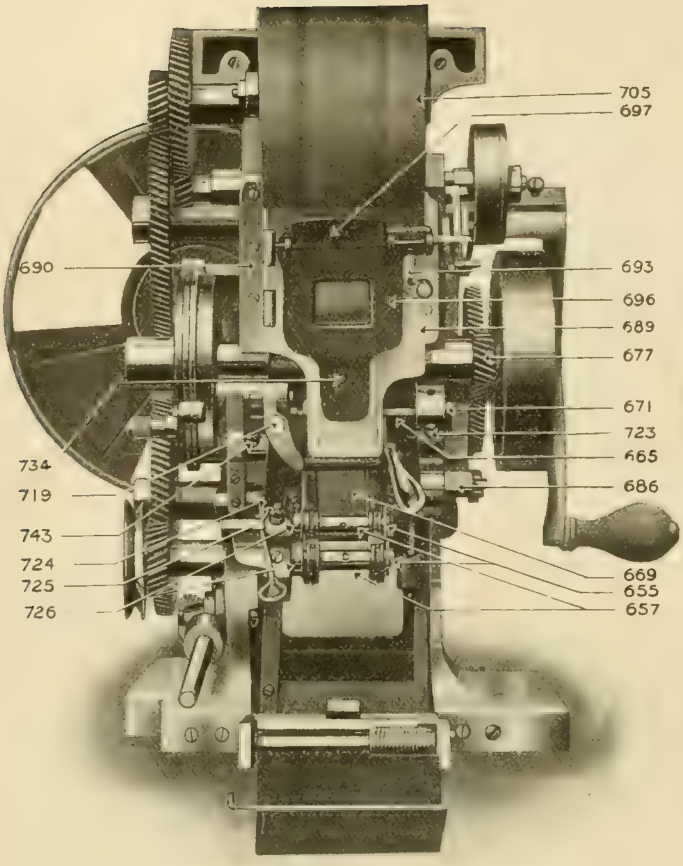


Plate No. 1.

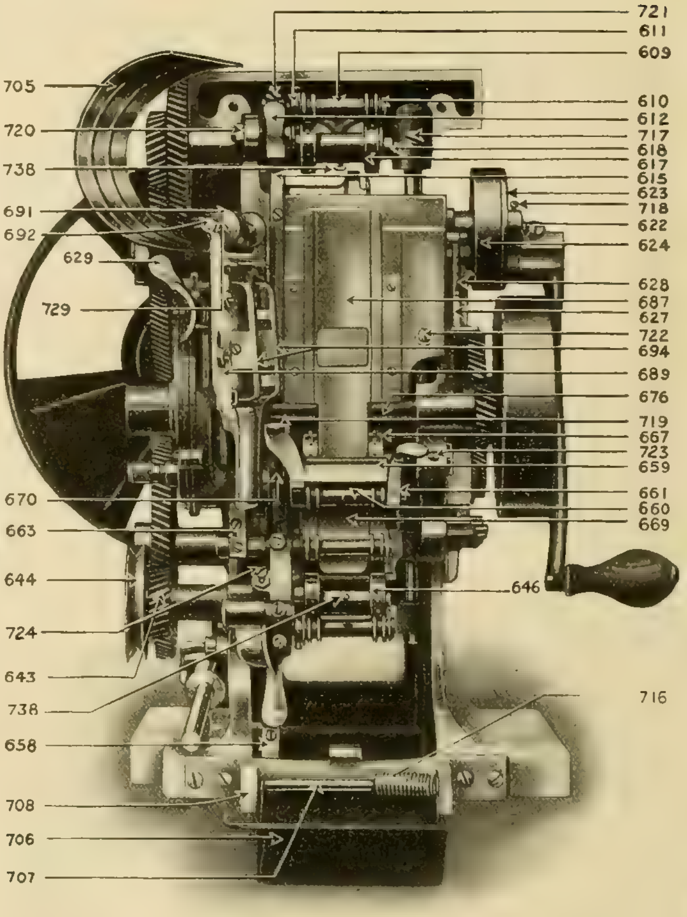


Plate No. 2.

This casting is held by screws 745 (P 7). Two set screws 744 (P 7) are for the purpose of holding casting 685 against connecting link 682, to prevent any side motion of same, while allowing it to slide freely up and down in framing the picture. When the connecting link develops lost motion through wear, or from any other cause, first see to it that screws 745 (P 7) are set up tight. If there is lost motion when these screws are tight, slacken off the locknuts of set screws 744 (P 7), loosen screws 745 slightly, but not much, and tighten up a little on set screws 744. Do not get them too tight or connecting link will stick, making the framing carriage work hard. Tighten screws 745 and locknuts on set screws 744 when done.

No. 25.—Oil-Holes.

In oiling do not overlook oil-holes 742 (P 7), just back of toggle gear, and oil-hole 736 (P 5), just back of revolving shutter bracket. Other oil-holes are: one in top sprocket shaft.

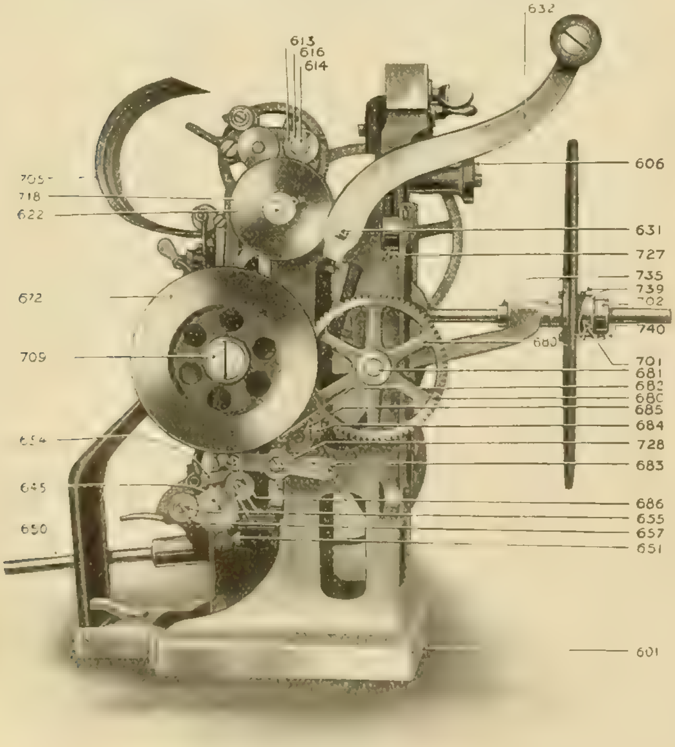


Plate No. 3.

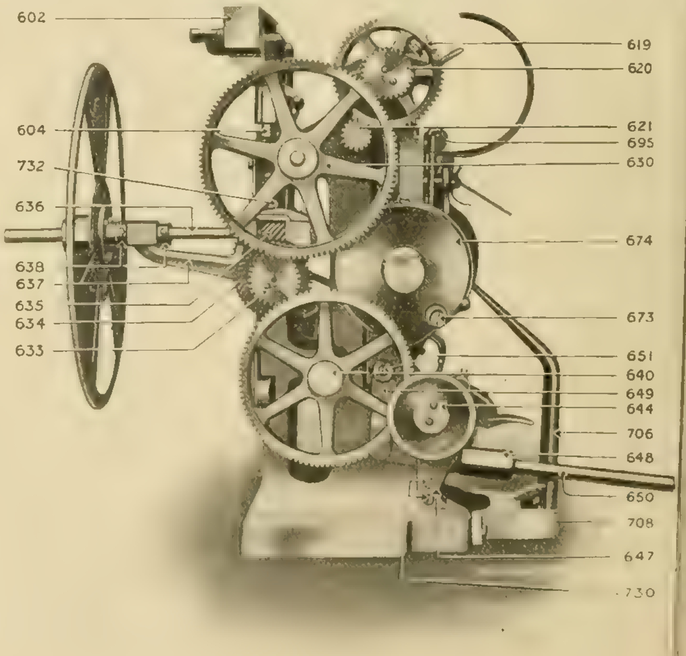


Plate No. 4.

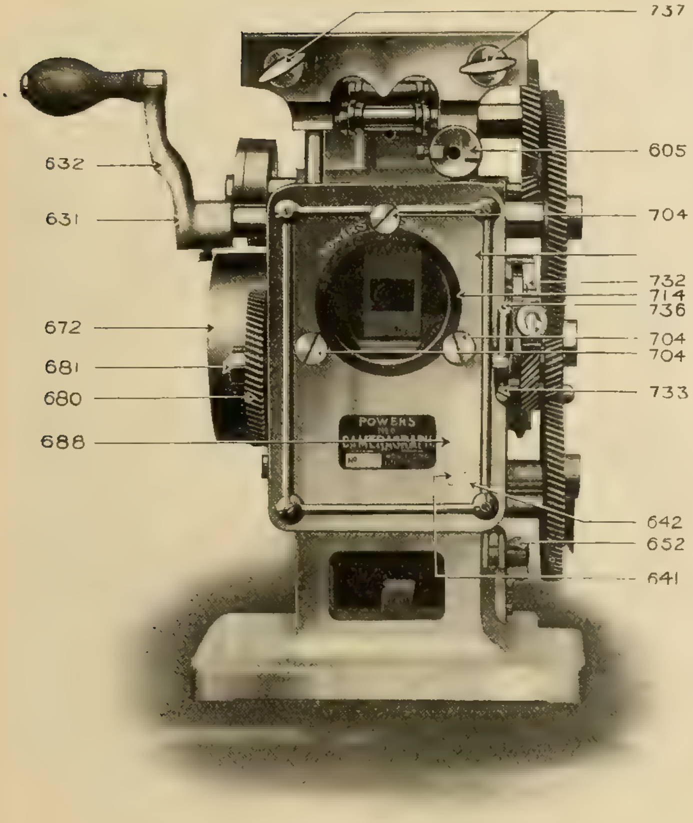


Plate No. 5.

Two in crankshaft. Three in governor shaft. One in governor friction case. Two for flywheel shaft. Two for intermittent sprocket shaft, one for lower sprocket shaft. Oil cup in intermittent oil casing. One for shaft of gear 640 (P 4). One in each sprocket roller. One for shaft 681 (P 3). Three for revolving shutter shaft, and one for lower magazine take-up spindle.

No. 26.—Travel Ghost—Setting Shutter.

When new machine is received the revolving shutter shaft will probably be found folded down against the machine. Raise it up, loosening screw 732 (P 5) until it will enter slot in shutter bracket. Raise shaft as far as it will go and set up screw 732 tight. Next tighten screw 733 (P 5), which also holds bracket. Be sure you tighten both these screws after raising shaft into place. Next slip shutter on shaft with the hub out, as shown in P 6, with screw 740 (P 6) in V-groove in shaft. Set shutter as close to lens as you can get it and tighten screw 740 (P 6).

Should travel ghost (streaks up or down from letters of titles or flashes of white up or down from white objects in picture) develop at any time, it may be eliminated by resetting the shutter. Loosen one of screws 739 (P 6) and slack off on the other one until shutter can be slipped by applying some pressure. If streaks are up revolve the top of shutter away from you (holding flywheel stationary meanwhile) slightly and, with a title in machine, try it. If streaks are down pull top of shutter toward you. Keep slipping shutter slightly and trying until streaks disappear. Then tighten up screws 739. When travel ghost develops, first be sure screw 740 (P 6) is set up tight. To set a new shutter, proceed as follows: Place shutter on shaft as shown in P 6, with hub toward end of shaft. Set screw 740 (P 6) in groove and tighten it. Loosen screws 739 (P 6) so that shutter revolves freely on inner hub. Open gate and turn flywheel backward until intermittent sprocket is just at point of moving. Set shutter as shown in P 6 and tighten one of screws 739 slightly. Then proceed as directed for travel ghost. For very short focus lenses the Nicholas Power Company will supply a special shutter on application. The blade with stamp 731 (P 6) on is the wide blade and the only one to be considered at all in setting shutter.

Travel ghost may be caused by (a) screw 740 (P 6) loose. (b) Collars 638 (P 4) not set up snugly against boxing, thus allowing end play in shutter shaft. (c) Gear 680 (P 3) loose on its shaft. (d) Gear 633 (P 4) loose on its shaft. (e) Badly worn gears. Anyone of these things, or all combined may cause travel ghost. Screws clamping shutter blade in flanges of hub being loose might also be responsible for it.

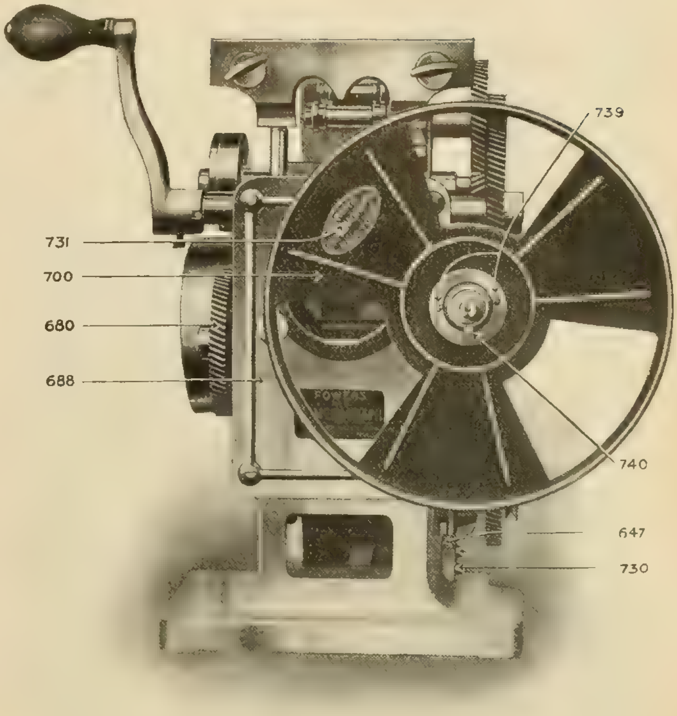


Plate No. 6.

No. 27.—Fly-wheel.

In replacing fly-wheel after removal, be sure that washer 748 (P 7) does not catch on dowel pins 747 (P 7) and that dowel pins 747 engage slots 746 in fly-wheel pinion 677 (P 7). It is well to grind down the end of an old file into a wide, thick screw-driver to use in removing screw 709 (P 3). In replacing fly-wheel, set screw 709 up quite tight.

No. 28.—Automatic Shutter.

To remove friction case cover of automatic shutter, 623

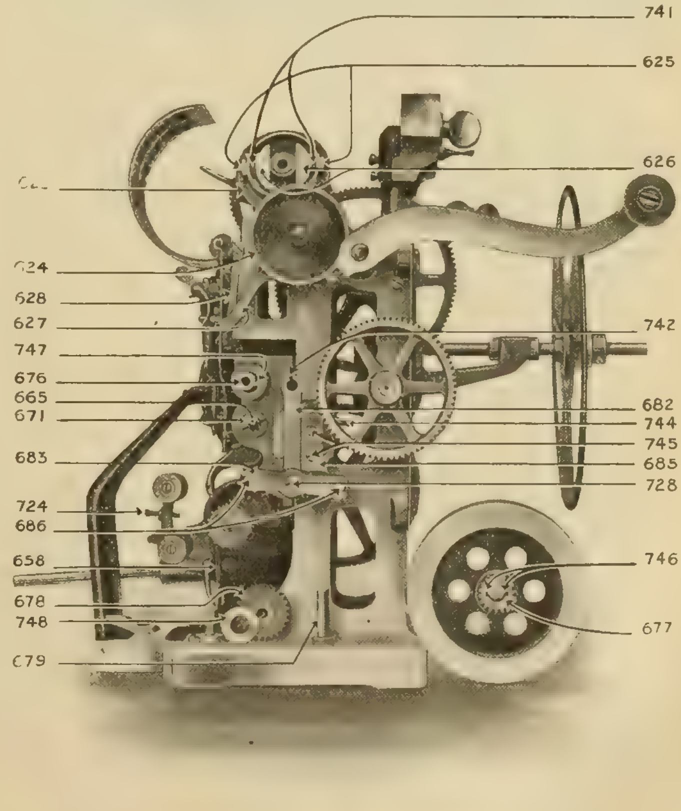


Plate No. 7.

(P 2), loosen screw 718 (P 2) and back it out several turns, as it is countersunk into the shaft. Set machine so that gear 621 (P 4) will not strike spokes of gear 630 (P 4) and then tap gently on end of shaft 622 (P 2 and 3), using a soft punch or a piece of wood. A washer is sometimes placed between casing and cover hubs. Don't lose it; also don't forget to put it back.

No. 29.—Automatic Shutter.

Should automatic shutter fail to drop, examine lever 627 and connecting link 628 (P 7) and see that they work freely and are not bent. Take off cover 623 (P 2) (see instruction 28) and see if springs 741 (P 7) are in good condition. Also examine inside edge of friction casing and see if it is as it should be and not rough or scratched.

Should automatic shutter fail to raise properly, first try a drop of heavy oil. The clutch acts by centrifugal force throwing out weights 626 (P 7), overcoming action of springs 741 (P 7) and forcing friction shoes 625 (P 7) out against interior rim of casing 624 (P 7). This revolves the casing, forcing lever 627 (P 7) ahead and raising shutter flap 697 (P 1). Do not use thin oil in automatic shutter friction casing as it tends to reduce friction too much. Use a heavy oil sparingly.

No. 30.—To Remove Framing Carriage.

To remove the framing carriage from the machine, first take off aperture plate 687 (P 2). Remove the gate by taking out the three screws holding its hinge. Remove the flywheel (see instruction No. 2). Take out screw 651 (P 4). Next loosen the screws holding upright support rods (two of them) upon which framing carriage slides up and down, pulling rods out from below. The whole framing carriage may then be lifted away. After removing old carriage a new one may be installed by reversing the process of taking it out. Two of the screws holding support rods may be seen by looking in through projection lens hole in front plate of machine.

No. 31.—Removing Framing Lever and Its Connections.

To remove framing device proceed as follows: Remove lower sprocket shaft 645 (P 3) by loosening screw 738 in sprocket 646 (P 2) and pulling shaft out to the left. Take off wing-nut 652 (P 5) and bolt. Remove latter by backing it out with screw-driver; 651 (P 3) is head of this bolt. Remove screws 651 and 730 (P 4) and the whole thing will then come away.

No. 32.—Anchoring Machine Table.

Machine table should be perfectly rigid. To accomplish this, set legs in floor sockets (to be had of Nicholas Power Company), spreading the legs slightly before fastening sockets to the floor. If the table is not set solidly, there may be vibration and a slight swaying of the head under the pressure of the crank which will cause side motion of the picture on the screen.

No. 33.—Keep Sprockets Clean.

The face of all sprockets, but particularly that of the intermittent sprocket must be kept scrupulously clean. This is of the **utmost importance.** Dirt and gum on face of intermittent sprocket are likely to cause picture to jump on the screen. Dirt and gum on upper or lower sprockets are likely to cause film to run off the sprocket, thus losing the loops. An ordinary toothbrush is best for cleaning the sprockets. It should be used every day. Just a little kerosene on the brush will help if there is gum on the sprockets.

No. 34.—The Film.

The upper magazine must be so set sidewise that the film will come down to the upper roller straight and without any side pull. It must leave the lower sprocket and enter the lower magazine without touching either side of the magazine valve. The machine is threaded by bringing film down from upper magazine under large roller in front of top sprocket, and up over the sprocket, closing top sprocket idler down on film. Carry film down across aperture and engage sprocket holes with teeth of intermittent sprocket, it will form upper loop of proper size. Close in- If you stretch the film down tight and then raise it a little more than two pictures before engaging with intermittent sprocket, it will form upper loop of proper size. Close intermittent idler down and then close gate. Next bring film up over lower sprocket and close its idler, leaving a loop between the intermittent and lower sprockets long enough to reach down an inch below top of lower sprocket. Carry end of film on through valve of lower magazine and attach to lower reel in usual way, taking up all slack by revolving lower reel.

No. 35.—Lower Magazine.

The lower magazine should be so set that it hangs straight up and down and in line, front and back, with the table. The belt must be crossed so that as you look into the magazine the front of the reel travels down, the reel traveling clockwise.

No. 36.—Take-Up Tension.

The take-up tension is adjusted by setting the collar on pulley end of spindle in or out, thus applying more or less pressure to the spring which holds the two halves of the grooved, split pulley together. Tension is not regulated by the belt but by the two halves of the pulley rubbing together under more or less friction, according to how much is supplied by the spring. Take off the belt and pull the two halves of the pulley apart a little and you will see how it works. There should be no more tension than barely enough to revolve the reel when it is full. Anything more is very hard on the film and tends to cause loss of the lower film loop.

No. 37.—The Lamp.

The lamp should not be allowed to become dry from lack of lubrication. It is next to impossible to properly handle the light using a dry lamp? Once a week take the lamp apart, all but the insulated joints, which should not be disturbed, and grease all screws and moving parts with vaseline, wiping all surplus off. Then drop all screws and moving parts into a box of good graphite. Shake off the surplus graphite, but do not wipe it off, and put lamp together again. You will be surprised at how much better you can handle the light. Keep metal clean where carbons make contact with it. Scrape and clean thoroughly at least once a week. Dirty carbon contacts induce heating and loss of power and light. Be sure the wires make good electrical contact with lamp binding posts. When terminal lugs become burned, throw them away and put on new ones. It does not pay to use burned lugs. When wires inside lamphouse become burned (the life gone out of them), cut away the burned portion. Burned wires cause high resistance and loss. Unless removed they will eventually burn off entirely, causing vexatious delay.

No. 38.—Setting Lens.

Screws 704 (P 5) holding lens-ring should be loosened after lens is screwed into place and turned until handle of lens is in most convenient position. The screws may then be set up just tight enough to hold the ring firmly in place.

NAMES AND NUMBERS OF PARTS.

Order parts by number.

601	Main Frame Casting.
602	Top Frame Casting, incl. Thumbscrews.
603	Framing Carriage.
604	Top Frame Supporting Rods (2).
605	Stereo Bracket Holder with Thumbscrew.
606	Stereo Bracket with Thumbscrew.
607	Stereo Collar Casting.
608	Stereo Lens Rod.
609	Small Top Roller.
610	Small Top Roller Spindle.
611	Set Collar for Small Top Roller.
612	Top Roller Bracket.
613	Large Top Roller.
614	Large Top Roller Spindle.
615	Top Roller Bracket Spring.
616	Set Collar for Large Top Roller.
617	Top Sprocket.
618	Top Sprocket Spindle.
619	Top Sprocket Feed Gear (Large).
620	Top Sprocket Feed Gear (Small).
621	Pinion for Automatic Shutter Spindle.
622	Spindle for Automatic Shutter.
623	Friction Case Cover for Style B Automatic Shutter.
624	Friction Case Cover for Style B Automatic Shutter.
625	Friction Shoe with Spring for Style B Automatic Shutter.
626	Friction Weight for Style B Automatic Shutter.
627	Lever for Style B Automatic Shutter.
628	Link for Style B Automatic Shutter.
629	Counter-Weight for Style B Automatic Shutter.
630	Crank Shaft Driving Gear.
631	Crank Shaft.
632	Crank with Handle, complete.
633	Small Gear Meshing in Driving Gear.
634	Large Gear for Front Shutter.
635	Small Gear for Front Shutter.
636	Spindle for Front Shutter.
637	Bracket for Front Shutter.
638	Set Collars (2) for Front Shutter Spindle.
639	Stud with Screw for Front Shutter Bracket.
640	Large Idler Gear.
641	Large Idler Gear Spindle.
642	Large Idler Gear Spindle Set Collar.
643	Take-up Feed Driving Gear.
644	Take-up Feed Pulley.
645	Take-up Feed Spindle.
646	Take-up Feed Sprocket (same as No. 617).
647	Framing Device Clamp.
648	Framing Device Lever Socket.
649	Framing Device Lever Socket Link.
650	Framing Device Lever.
651	Framing Device Screw.
652	Framing Device Wing Nut.
653	Take-up Roller Bracket.
654	Take-up Roller Carrier.
655	Take-up Roller Spindle.
656	Set Collar for Small Spindle (same as No. 611).
657	Take-up Rollers (2).
658	Take-up Roller Bracket Spring.
659	Intermittent Roller Bracket.
660	Intermittent Roller.
661	Intermittent Roller Bracket Spindle.
662	Intermittent Set Collar for Shaft.
663	Intermittent Spring.
664	
665	Intermittent Spindle (not sold separate from No. 666).
666	Geneva (with Spindle No. 665).
667	Intermittent Sprocket.
668	Gate Spring Support.
669	Apron Complete with Roller.
670	Intermittent Bushing (Large).
671	Intermittent Bushing (Small).
672	Fly-Wheel.
673	Oil Cup for Intermittent Movement.
674	Cover for Intermittent Movement.
675	Cam for Intermittent Movement.
676	Fly-Wheel Spindle.

677 Pinion for Fly-Wheel.
678 Toggle Joint Idler Gear.
679 Toggle Joint Idler Gear Spindle.
680 Driving Gear for Idler.
681 Driving Gear Spindle.
682 Connecting Link.
683 Small Horizontal Lever.
684 Large Guide Casting.
685 Small Casting.
686 Studs for Horizontal Lever (2).
687 Aperture Plate.
688 Front Plate.
689 Gate.
690 Hinge for Gate.
691 Guide Rollers (2).
692 Guide Roller Bushing, Spring and Spindle.
693 Latch for Door.
694 Tension Springs (2).
695 Gate Hinge Pin.
696 Cooling Plate.
697 Flap for Style B Automatic Shutter.
698 Rock Shaft for Style B Automatic Shutter.
699 Carriage Guide Rods (2).
700 Outside Revolving Shutter.
701 Outside Revolving Shutter Bushing (Large).
702 Outside Revolving Shutter Bushing (Small).
703 Outside Revolving Shutter Flange.
704 Lens Ring Screws (3).
705 Upper Film Shield.
706 Lower Film Shield.
707 Spindle for Lower Film Shield.
708 Lower Film Shield Bracket.
709 Fly-Wheel Spindle Screw.
710 Upper Roller Bracket Screw with Nut.
711
712 Rock Shaft for Take-up Roller Carrier.
713
714 Lens Ring.
715
716 Lower Film Shield Spring.
717
718 Screw Holding Governor Cover to Shaft.
719 Screw to Adjust Intermittent Sprocket Rollers.
720 Stud and Nut Holding Upper Roller Bracket.
721 Screw Holding Upper Sprocket Roller Spindle.
722 Gate Latch Screw and Nut.
723 Screw Holding Right Hand Intermittent Shaft Bushing.
724 Screw to Adjust Lower Sprocket Rollers.
725 Screw Holding Take-up Roller Bracket.
726 Collars on Lower Bracket Roller spindles.
727 Screws Holding Top Frame Casting Support Rods.
728 Screw Holding Horizontal Lever.
729 Spring for Gate Roller Guides.
730 Screws (2) Holding Framing Device Clamp.
731 Stamp on Wide Wing of Shutter.
732 Upper Screw Holding Shutter Bracket.
733 Lower Screw Holding Shutter Bracket.
734 Screw for Adjusting Tension Shoes.
735 Shutter Spindle Collars.
736 Oil Hole Back of Shutter Bracket.
737 Magazine Thumbscrews (2).
738 Set Screws for Sprockets.
739 Screws (2) in Outer Shutter Hub.
740 Screw Holding Revolving Shutter to Shaft.
741 Spring (2) for Automatic Governor Friction Shoes.
742 Oil-hole for Toggle Gear Idler.
743 Screw Holding Left-hand Intermittent Shaft Bushing.
744 Set Screws (2) to Tighten Connecting Link 682.
745 Screws (2) Holding Small Casting 685 Against Connecting Link.
746 Slots in Fly-Wheel Gear to Engage Pin 747.
747 Pin to Engage Slots in Fly-Wheel Pinion.
748 Washer Between Fly-Wheel Gear and Boxing.

NEW QUARTERS OF CLEVELAND LOCAL NO. 1.

On Wednesday, December 20 the Cleveland Local of The Moving Picture Exhibitors' League of America held their first meeting in their beautiful new quarters, located at 1459 West Sixth Street. Great surprise was expressed by the members when they came to the meeting and viewed for the first time new and elegantly furnished quarters, which they could really call their own. The committee in charge of securing and furnishing quarters consisted of Mr. S. Lustig, C. M. Christenson, and S. Bullock. They were given full power to act, and it is needless to say that they made the most of their duties.

The meeting room was artistically decorated with Christmas greens, heavy green streamers hung across the large room from the corners of the ceiling, encircling an immense welcome sign, which hung directly above the president's chair, which was a large upholstered leather armchair, in front of which was a quartered oakstand and gavel.

President S. E. Morris accepted his chair with much satisfaction. A large roll top desk of the latest design awaited L. H. Wilk, secretary, and a desk of the flat variety for F. M. Kenney, the able financial secretary. An enormous rug covered the center of a parquet floor, and six large brass cuspidors stood ready to receive the ash from the Havana Perfectos which the committee had on hand for the members. Thirty-six oak chairs were provided, with plenty of room for more, as the occasion demands.

It is the intention of the organization to install a supply department, in the near future, and carry a full line of machine parts, carbons, tickets, etc., and furnish same to the members at actual cost. Cleveland Local No. 1 was the first organization of motion picture exhibitors in the country, and called the first national convention, which was held in Cleveland, Ohio, August 1-3, 1911.

L. H. Wilk, Secretary.

THE SCAPEGOAT.

"You say the boy's maternal grandfather was a highwayman?"

"Yes."

"And his paternal grandfather was charged with arson?"

"Yes."

"And his aunt is a shoplifter and his uncle a counterfeiter?"

"Yes."

"Then to what do you ascribe his waywardness?"

"Why, to moving pictures, of course."

—From the Cleveland Plain Dealer.

JACK HOPKINS.

Jack Hopkins has been a Lubin player, but he has left the Philadelphia company to come to New York to obtain a position in the only real town. In Lubinville he was for the greater part of the time the juvenile lead in the comedy company under Arthur Hotaling, but he has also played under Barry O'Neil, one of the dramatic directors, and the other branches of the Lubin staff. Light comedy and romantic roles are his forte and he has played the lead in "A Near-Sighted Chaperon," the tall miner in "A Human Torpedo," the count in the new version of "A Hot Time in Atlantic City," the father in "Willie's Conscience," Jack in "Jack's Umbrella," the young lover in "Object Matrimony," and one of the two vacationers in "A Gay Time in New York."

Mr. Jack Hopkins.

Mr. Hopkins has had both stage and literary experience and can write as well as play in photoplays. He is a comparative newcomer in the motion picture field, but his work has been clean-cut and effective, and in spite of his comparatively short stay he has already become a Lubin favorite.

POWERS SPRINGS INNOVATION.

The latest novelty, a real novelty in moving picture, comes now from the Powers Picture Company. It is a moving picture, full of stirring incidents, that does not throw its story too directly at the spectator. It leaves something to the imagination, and when the picture is finished the spectator is left thinking hard. There will no doubt be conflicting opinions as to just how the picture should finish, and the Powers Company is going to give the picture patrons a chance to voice their ideas. Each theater will announce a prize of five hundred dollars for the best letter, the replies to be addressed direct to the Powers Company. The picture will be released in January, and there will be a fine array of special literature to help the exhibitor boost.

IT'S "MARGARITA" FISCHER.

The first information issued by the Imp Company regarding the name of its new leading lady was to the effect that her name was "Margaret Fisher." It seemed scarcely possible. An actress named just plain "Margaret"? Not so, for close upon the heels of the first publication came the correction and we now advise our readers that her name is properly spelled "Margarita Fischer."

Comments on the Films

Licensed.

"WINNING AN HEIRESS" (Essanay), December 21.—A very amusing, yes, a delightful farce. It tells how an impecunious young man took a course in automobiling at Chug's School, including instruction in running over a man, and then got a job as Mrs. Van Riche's chauffeur. It is very welcome.

"THE FOILING OF RED DUGAN" (Essanay), December 21.—Red Dugan had vowed he'd get even with Judge Morton for sending him up. When he escaped he attempted to carry out his threat, but was foiled by Judge Morton's little son. It makes a very pleasing picture. The suspense was "nursed" a bit at the climax, but the picture will be popular.

"THE MAID OF ARGOS" (Gaumont), December 23.—An old Grecian legend furnished the scenario for this picture which the Gaumont people have made extremely beautiful. The Maid of Argos was chosen, a human sacrifice, to appease the gods and free the city from the plague. The high priest chose her and later because he loved her, freed her and wanted her to escape with him. She had refused the help of her lover, because she thought her death would free the people from their distress. When the priest tries to steal her away, this lover kills the priest. Diana's priestess declares that the priest has been the needed human sacrifice and all goes well. Some of the scenes of this picture, especially one showing a sail boat on a quiet river, and again one showing a balcony with great columns overlooking a harbor, are beautiful.

"PAT CLANCY'S ADVENTURE" (Edison), December 23.—A comedy farce suggested by O. Henry's story, "The Shamrock and the Palm." It relates the adventures of one Clancy, who thought he was going to be a general in a Guatemala revolution, but found that he was expected to help on the good work of making a railroad. Clancy and others from the Shamrock Isle did make a revolution and the Guatemalian contractor had to escape. It is amusing, some parts of it are very funny.

"A REFORMED SANTA CLAUS" (Vitagraph), December 22.—A Christmas story of rich and poor picturing the reformation of a hard employer whose men were on strike, but who refused to arbitrate or even to argue. He takes refuge from a mob in a dressmaker's and while there agrees to play Santa Claus for her children's tree. The Christmas spirit gets into his heart and makes him more reasonable, even generous. It isn't one of the Vitagraph life-portrayals, at least not in its details, but it is full of the right atmosphere and very pleasing. Its only fault is that there are minor things in it that do not powerfully convince.

"FROM PITY TO LOVE" (Gaumont), December 26.—A medieval love story of which the hero, a count, learns that he has that dread disease of the Crusaders, leprosy. He is told that the heart's blood of a young girl alone can cure him. Louisa, a daughter of one of his tenants, offers her blood. The count learns of her intended sacrifice and hurries to prevent it. The door of the room in which the physician is preparing to stab the young girl is locked and the count has to force this to stop the sacrifice. He is then examined again by the physician who finds that he has made a mistake and that the count is clean. The Gaumont pictures are notable, among other things, for their good coloring. This film is very beautifully colored. While the story is not so interesting as the best Gaumont pictures, which are often gems, it is very entertaining.

"SERGEANT WHITE'S PERIL" (Lubin), December 23.—All the characters in this well-designed military picture are interesting and sharply contrasted, a very important feature in a melodrama. We know and we like them better for being our old friends, the United States sergeant, a fine soldier, his sweetheart, a Mexican girl, and the villain, also Mexican, who loves the girl, is jealous of the sergeant and makes trouble. The cavalry troop (real soldiers) come to the rescue of the sergeant strugglnig in a wild mountain torrent. The sergeant is brought to shore and then he and the troops get the girl out of the villain's power. The picture doesn't drag and is very acceptable.

"INDUSTRIES OF THE SOUTH AND WEST" (Selig), December 15.—This industrial film is given up wholly to representation of the principal occupations and business enterprises of those two sections of the country. The different business operations are so clearly and carefully shown that there can be no question about their being understood by the audiences. Any manager will do well to include this in his program. It will convey a new impression of the many wonders which are developing in both the South and the West. Every resident of the country will be interested to know the situation there.

"THE MISSION FATHER" (Melies), December 21.—A tale of hacienda life in old California. In this picture the Melies people have produced a work of much dignity and beauty. There are scenes in it that will appeal strongly to the most fastidious and critical lover of art and the picture as a whole will appeal as strongly to the natural feelings, because of its human truth. It tells the story of an Indian slave's heart, the Mission father being brought in merely as a means to that end. In the first scene (excellently conducted and there is no scene in the picture that is poor) the slave is beaten by his master, the Don, and for a little fault; the Mission father intercedes for him. When the Don is stricken with small-pox, the slave and the priest show forth as more competent than any around them. The priest nursing the Don back to health, catches the disease and dies. The slave half-mad with grief would have killed the Don, if he hadn't also shown much grief just in time. It is a beautiful picture.

"BROWN OF HARVARD" (Selig), December 21.—This picture is an adaptation of the popular stage production of the same name. It is a rather complicated story for a picture and, at first, it is hard to distinguish the characters and keep in mind what they stand for in the picture. Where there are so many, one is seen for a moment and then gives place to another. When the first is seen again the spectator has to work hard to remember what he was doing when last seen. It takes several scenes before we reach an easy acquaintance. This is the only noticeable weakness of the early scenes of this unusually interesting picture of college life. It is set in very appropriate backgrounds that seem very much indeed like Cambridge, Mass. The story deals with the adventures of Tom Brown and his sweetheart and college friends, one of whom is a weak character who comes very near discrediting Tom. There is a very good boat race with eight-oared shells; perhaps the best thing in the picture. The players do very well and are pleasing, especially the heroine, Tom's sweetheart. It is a picture commendable to spectators who will catch its early scenes closely enough to gather up the threads of the story.

"A TERRIBLE DISCOVERY" (Biograph), December 21.—A very strong picture, well conducted and intense. This reviewer has never sat before a picture that got more grip upon an audience. Around him there were ejaculations, soto voce, profane, but the sincerest kind of applause. The tense moments come during a struggle between a gangster, determined to shoot the city's district attorney, and that worthy official. It takes place at the district attorney's house. His little son (a very well played part) had gone for help. There are no noticeable weaknesses in the picture. The impression made by the player who pictured the gangster was peculiar. His natural face is unusually kindly. He seems the kind of man that a lost child would address first; yet, as soon as he got at his dastardly work, that kindly expression vanished; he became the terrible gangster. The way he got into the house was by dressing up as a poor and sick old woman. He was taken in out of charity. His true character was the terrible discovery of the title. It is ended satisfactorily.

"PAPA'S SWEETHEART" (Edison), December 26.—Simple and unaffected acting on the part of the whole cast tells, in this picture, a human story with the heart-touching truth and beauty that we look for in the best art. As the editor of "The Independent" has recently pointed out, and as the Moving Picture World has reiterated, the best moving pictures are on a higher plane artistically than the plays we see on Broadway. This picture is a perfect illustration of the fact that, for human realism and the presentation of simple stories of the lives people live, the motion picture is better than any other form of art; it is the perfect medium. It skillfully choses and sets before us certain moments, falling within the limits in this case of a few days, in the life of a widower who has three children. He has fallen in love again and the outlook isn't any too birght for the children; the spectator is a little anxious. A painting of the children's mother is hanging over the fireplace in a very home-like looking room. The three children, in a playful moment, "dress up," just for sport. The oldest daughter puts on the hat and dress her mother wore when sitting for her portrait. She looks just like her mother. The sight of her is too much for the father; he turns away from the new sweetheart.

"MODERN WEAPONS FOR FIGHTING FIRE" (Edison), December 26.—Aldermen and other city officials who haven't yet investigated auto fire apparatus might do worse than to see this picture which shows, with illuminating clearness, a comparison between the old and new styles of apparatus. It is an instructive picture.

"THE YOUNGER BROTHER" (Vitagraph), December 26.—An English military drama with the Soudan, at the time of Kitchner's second campaign, as its background. It is remarkably well put on. There seems to be so much of the real thing in it that one wonders where the different scenes were found; intelligence and rare good luck must have combined to make them. The story is worth while and is admirably brought out, and this, with the freshness of its local interest, the desert life of the Tuaregs, makes it most deeply interesting. There is, in fact, something of a Kipling quality to it. The heroes of the story are two English soldiers. One is captured by the stately horsemen of the desert. The other disguises himself as a dervish and rescues him. There's a regiment of lancers in the picture, and a regiment of Scotch Highlanders, and there's a smokey battle scene. It is a picture that one can safely commend to everyone, for any kind of audience, even the most exacting.

"A STORY OF THE WEST" (Essanay), December 26.—A prisoner escapes from a moving train, captures a horse and is chased by a posse through a country of beautiful trees. He takes refuge in an empty cabin. A few minutes later the posse brings in the owner of it, wounded by a blast. The shock of the blast has paralyzed the man's arms. From his hiding place the prisoner sees the man's wife spread the savings of ten years out on the table beside the wounded miner, telling him to imagine that some one is stealing it. The prisoner comes from his hiding and attempts to steal it, but the miner gets the use of his arms again very quickly. The central situation of the picture gets over effectively and there is an amused response to it in the audience. The picture doesn't drag; it's a good number.

"THE LITTLE WIDOW" (Selig), December 22.—A mining story with a pleasing love element. Forman, the miner, befriends a widow and her daughter and eventually she is enabled to return his kindness by helping him over a hard place in his business ventures. When later he attempts to repay the money she refuses, so he takes her and her daughter as well. A shipwreck, caused by fire, is one of its realistic scenes, and another good scene is when the gambler, having stolen the gold of the widow, scatters it along the sands to prevent anyone obtaining it again.

"THE MILLIONAIRE BARBER" (Essanay), December 22.—Through the activity of a local newspaper reporter a barber is suddenly elevated to the commanding position of a millionaire. He almost pulls through, too, and has an heiress nearly corralled when his impecuniosity is discovered and his bluff is broken down. He had a lot of fun while it lasted, but when the wealthy persons, with whom he has been hobnobbing, are shown by the reporter a picture of him in barber attire he is thankful to escape from the little town. It is a close call for him at best; but he lands a good job before we leave him.

"HOW SIR ANDREW LOST HIS VOTE" (Edison), December 22.—An excellent picture purporting to represent an English political intrigue. A certain member of Parliament, whose voice and vote would have passed an objectionable measure, is prevented from reaching the house in time by the opposition's inducing a girl to call for assistance just as he passed her house. She merely re-enacted a scene from amateur theatricals that she had played. This was sufficient to hold him until too late to take part in the debate or vote upon the question. Presumably the bill did not pass. The acting is extremely good and the plot is sufficiently strong to hold the interest of the audience throughout.

"BRONCHO BILLY'S CHRISTMAS DINNER" (Essanay), December 23.—This film is a novelty in Western productions. The idea of it is excellent and the method of working it out is to be commended. Broncho Billy is a bad man who has committed numberless crimes. In this instance, even though he had planned to rob a coach, he rescues the driver and a girl from death in a runaway and is invited with the rest of the crowd to a Christmas dinner at the girl's home. The incident results in his redemption and a decision to reform. The long ride through the mountains with the coach is attractive and there is a thrill in every step of the runaway horses as they dash away and the outlaw after them. When he climbs to the box and takes the reins from the girl's hands the audience is ready to cheer. The story and the action are alike excellent and this film will prove popular because of its unusual but altogether reasonable sensations.

"THE BULLY OF BINGO GULCH" (Selig), December 26.—The bully made the ranch foreman quit; the owner couldn't fire him, so he advertised for a new foreman who could. "Easy" Thompson, the circus bicycle rider, looking for a job, happens along just as the bully is making trouble for the owner, whose arm is in splints, and his pretty daughter. "Easy" knocks down the bully and is made foreman. The bully vows to "get" "Easy." There's a struggle and "Easy" makes the bully ride the wheel which is some fun. It is a well laid out picture. There is no scenery in it except the eye-full necessary to give background to the situation, which is kept moving and kept clear throughout. The last scene is a pretty picture under a lover's knot of trees.

"THE OLD DOLL" (Vitagraph), December 23.—The opening scene of this delightful comedy of sentiment is an old-fashioned primary school with Bunny as the kindly master. This scene introduces the old doll which is subjected to very hard usage by one of the boys. There is a very pretty sentiment running through this first group of scenes. They picture a close friendship between two little girls who are separated and as they part, the doll is exchanged for a ring; that was so each could remember the other. From that separation the picture jumps through some twenty years. We see the marriage of one of the girls to a rich man and are shown that the other has become a poor widow. She makes the dresses of the rich woman's housekeeper. While at the house, she steals a hand bag, because she is so poor, but is filled with remorse. The police searching her rooms, the rich woman and her husband being present the doll is found, and the poor woman recognized and forgiven. Of course, to make a character steal is always likely to weaken our sympathy. Aside from this weakness, if it is one in this case, the picture is unusually good.

"THE HIGHER TOLL" (Kalem), December 27.—The theme of this picture is the sacrifice a girl makes for the sake of her younger sister. She has promised to care for her, and does it, even to smothering her own love that her younger sister may be happy. The closing scene where, at her father's grave she pays the "higher toll," higher than her father expected, in her willingly accepted sorrow is emotional and dramatic. The Kalem players are always exceptionally good in plays of this type. The backgrounds are very pretty.

"THE STOLEN TREASURE" (Eclipse), December 27.—The story of two beggar children who are befriended by a woman and discover the location of a casket filled with rich jewels. They describe its location to their father, who enters the house and secures it. The children follow, see what he does and return the jewels to the owner. They receive a liberal reward. It makes a very interesting picture.

"FAIR EXCHANGE IS NO ROBBERY" (Eclipse), December 27.—On the same reel with the above is a short and rather boisterous comedy. A woman exchanges her costume for bloomers, which, of course, attract a great crowd. Just before she is seized, however, she manages to make her escape in a taxi.

"SCENES ON THE COAST OF NORTH AFRICA" (Gaumont), December 26.—On the same reel with the above a short travelog depicting scenes in the Canary Islands, giving interesting and informing views of the people and their manner of living. The operator made his selections well.

"A MODERN RIP" (Selig), December 25.—The only way in which this story resembles the oft repeated tale of the former Rip is in the fact that the hero is lazy, good for nothing and drinks too much. Arrested for some of his misdeeds, he is put in the village lock-up. There he thinks the matter over and the sight of his daughter causes him to determine to reform. When liberated he will not go home, but starts fishing instead. Then he performs a rescue of a child and is brought home in triumph as a hero. The reception his wife had arranged for him takes a different turn. The film ends with a thorough reformation and a happy and contented family. As a study in characterization the film is a success.

"CAUGHT WITH THE GOODS" (Biograph), December 25.—The favorite Biograph sleuths appear again in this film. They are employed by the vice committee to arrest some men who are running a gambling parlor. They are slow about it and allow the gamblers to escape. The committee, disgusted with the delay, make the raid themselves, seizing the apparatus. The sleuths, with a brilliancy which is quite common to them, arrest the entire vice committee for having in their possession gambling implements. The comedy is so good that the audience appreciates fully every move.

"A MIX-UP IN RAINCOATS" (Biograph), December 25.—This comedy shows consequences coming from a mistake in raincoats, which prove almost disastrous to one unfortunate benedict. Two partners own raincoats much alike. One is a married man, the other is still in the other class. The unmarried man receives a note from his girl and slips it in his raincoat pocket. His partner puts on the wrong coat and his wife finds the note. Imagination and experience can supply the rest of the story, and description would be inadequate to convey any impression of what happened to Brown.

"THE STUFF THAT DREAMS ARE MADE OF" (Edison), December 27.—A delightful burlesque of all the melodramas of yester year to which a high class comedy situation lends a world of fun. The audience laughed with whole-souled volume and the reviewer is still laughing. A young and romantic Miss in love learns that her father's farm is mortgaged. She falls asleep and then the melodramas, from "The Two Orphans" down, begin. She has her part in every scene, is the heroine, loved by the hero, a country boy friend of hers, and pursued by the villain and villainess, people she knew. And how it is acted! Mary Fuller takes the part. One of the managers of the theater came to where the reviewer sat and complimented the picture and this player's work especially. Wm. West is the farmer. The man who holds the mortgage, in the dream, the villain, is James Gordon. His daughter, in the dream the villainess, is Laura Sawyer, and the country boy, hero in the dream, is Yale Benner. It is a very commendable picture; but to appreciate it, one needs to have seen melodramas or moving pictures of melodramas.

"THE REVENUE AND THE GIRL" (Kalem), December 25.—A story of Kentucky, and of moonshiners, like others of its kind. The moonshiner's daughter in the end falls in love with the revenue man. Through her cleverness, her father and brothers, who had been captured, have escaped. The chief revenue man had been in the same plight, had been tied and gagged in the inner chamber of the cave by the moonshiners. His men, from a distance had discovered its entrance and had made the capture. They left the stuff in the cave on fire and their comrade within hadn't been noticed; but the girl had risked her life to save him. It is not as realistic, nor as convincingly acted as the best pictures dealing with this subject; yet it is far above some that have been released.

"A THIEF IN THE NIGHT" (Vitagraph), December 25.—This picture is listed under the title, "Some Good in All." It is called a Xmas drama. It is a good drama for Christmas or any other season, but it has not a holiday atmosphere. There are two interwoven plots; one shows how a thief, coming in the night, chances to visit the nursery where the sweet expression of a little girl asleep awakens his better nature. He is the means of helping the girl's father escape from a blackmailer who also came at midnight to demand $10,000. One can hardly sympathize with this man; who ought to have called up the Central Office and had a detective come and listen to the blackmailer's demand. No reason was shown why it wouldn't have been safe to do so. The second plot, that which deals with the thief, is more convincing and also interesting. The photography is so good that the moving characters are almost alive. It is a commendable number.

Independent.

"THE DIVIDED RING" (Solax), December 29.—A very commendable picture, well photographed and with a truthful, human scenario behind it. It takes much of its charm from the fact that the boy and girl who play the chief parts seem made to fill them. These children were orphans, adopted by different families, the girl by rich people who gave her every advantage, the boy by a cruel farmer. Each had one-half of their father's ring. The boy, very ill-treated, ran away and fell into the hands of a yeggman who taught him to enter houses. The first house he burglarizes is the home of his sister. She catches him in the theft, but her identity is convincingly disclosed to the boy by the half ring she has. The whole story comes out and the boy is also adopted by the foster parents of his sister. We repeat that the story is convincing, moral and very interesting.

"ON THE STROKE OF THREE" (Imp), December 25.—A very original idea is behind this dramatic picture. A reformed forger, who after serving his term became the trusted employee of a well-to-do farmer, used his ability to his employer's advantage. The farmer was away, the cashier of the town bank absconded; the bank was on the point of failure. He forged his employer's name, saved his little fortune, but lost his own reputation. He was in love with the farmer's daughter. Even after he had told of his former life, she remained true and the farmer also accepted him. It is a very satisfying picture.

"AN UNWELCOME SANTA CLAUS" (Rex), December 28.—A Christmas comedy. Mrs. Jolly had gone with the children to spend Christmas in the country. Mr. Jolly was preparing to have a rattling good Christmas dinner with the girls and boys; he was going to bring them all to the house after the show. Mrs. Jolly came back unexpectedly and saw the preparations. Jolly had bought presents for each of the girls. Mrs. Jolly merely substituted a few bits of trash for these, and wrapped them up again, letting everything go on as before. It was a dinner that was about as jolly as could be. When the jollity was at its height Jolly called them all into the other room where there was a tree and presents. Santa Claus gave these out and then they were opened. Say! they didn't do a thing to Jolly; they were tearing his eyes out when Santa took off her mask; it was Mrs. Jolly. The picture is original and extremely well put on.

It is pretty and very, very funny. The ending is a scream and there's no doubt about it.

"THE PORTRAIT" (Imp), December 28.—The picture tells the story of a young artist's model. She was in love with the artist, and the portrait—she destroyed it as it stood on its easel—was of the rich Miss Belairs. The artist had loved the pretty model until the rich lady came. He was very much in need of money. When the artist draws aside the curtain to exhibit the portrait to Miss Belairs and her friends, he finds it ruined. The ladies leave coldly. The artist and the girl both separately determine to commit suicide; but, by chance, they meet on the pier. The ending is satisfactory. It is a commendable picture, carefully managed and fairly well acted. Some of its scenes are extremely well interpreted.

"A MAILBAG ROMANCE" (Powers), December 30.—A melodramatic romance in which two men are rivals for the love of a woman. She can not readily decide between them and promises to wed the one who proves the more worthy. Knowledge of this leads one of them to use foul play to discredit the other, who is arrested for robbing the mails. The unscrupulous rival then marries the girl, but shortly afterward suffers an accident, is dying, and writes a confession. This the innocent man tears up to shield the widow. She, however, finds out the truth, procures his freedom and marries him. One of the marked assets of the picture is the pleasing personality of the heroine who, in the picture, is very pretty.

"A LESSON TO HUSBANDS" (Imp), December 30.—A convincing picture, a little bit of real life shown on the screen. It shows just how a foolish business man let himself be fleeced by a pretty girl. It will be liked.

"BROKE, OR HOW TIMOTHY ESCAPED" (Imp), December 30.—A comedy in which impecunious Timothy made good his escape from a landlady in whose boarding house he had a room and who demanded payment for his room. He pretended to have got a job as manager of a big restaurant, then he invited the landlady and the help, too, to dine with him. They had to pay for the dinners and he got the chance he wanted to get his bags out of the house. It makes a comic character sketch that will please.

"A REALISTIC MAKE-UP" (Great Northern), December 30.—A very good comedy, full of rollicking fun. The burglar called professionally on an actor who was made up as a tough character. He first tied him, but the actor managed to call up the police. He was a very genial burglar. When the police arrive, he turns the owner of the house over to them; but he, the actor, makes "a come back." If any man can see it and not laugh, he must be feeling very blue.

"PRIDE OF LEXINGTON" (Republic), December 31.—A two-reel number, telling a Revolutionary War story. Through one of the early scenes Paul Revere brings news of the British entrance on Lexington. Their arrival at Lexington is shown by scenes made on the spot. Jane McCrea, the Pride of Lexington, herself helps gather the patriot minutemen who harass the retreat which she watches from a window in her house. Later, while carrying powder horns to the minute-men she is wounded. Of the girl's two lovers, one sides with the British and the other in the conflict wounds him with a bayonet. For this he suffers great remorse. Jane is captured after the Battle of Bunker Hill, which is a very commendable picture; but General Howe permits her to go to her friends. Her British lover, who has recovered, is sent on a very dangerous mission. He is captured and is to be hanged as a spy although he is not one. Jane pleads with George Washington for her lover's life and it is given to her. It's a tragic story clearly told with many distinguished scenes. It is well acted. The last scene makes a commendable ending.

"CONSTRUCTION OF THE PIANO" (Lux), December 29.—A very instructive industrial, dealing with a subject that a great many people want to know about. It shows how the great mahogany logs are treated, how the wires are made and strung. We also see the putting together of the keyboard and the assembling of the instrument. It will be liked.

"CAUGHT BY CINEMATOGRAPHY" (Lux), December 29.—A village story in which a tramp-thief, escaping from a house he had just looted, is "caught" by the moving picture camera. The story is made dramatic by the fact that the housemaid of the rich farmer is accused of the crime. The pictured scene, however, disclosed the real culprit and a microscope revealed his identity. The police capture him. This is a very commendable picture. It gives an impression as real as life and is as interesting as can be.

"TWEEDLEDUM IS IN LOVE WITH A SINGER" (Ambrosio), December 27.—A farce that probably will entertain acceptably a great number of spectators, although it will not strongly appeal to people of refined and cultivated taste. The amusing character falls in love with a music hall singer, makes a great disturbance at the theater. On his way to her house he is robbed of his good clothes, but continues in tramp's attire. He walks into her room, finds her asleep in bed. Then there's another disturbance.

"TINY TONI'S EXPLOITS" (Ambrosio), December 27.—A child player with a part as policeman who is very small. His size is of great convenience to him; it enables him to hide. Any thief who steals anything in Tiny Toni's town need not be surprised if, on opening the box, Toni jumps out and arrests him.

"WILL YOU MARRY ME?" (Majestic), December 31.—A broad farce which will amuse those spectators out for a good time in a holiday spirit, although at times it borders on what not only is, but seems silly. The leading man is engaged. He has a quarrel with his sweetheart over a pair of white gloves picked up on the street and the engagement is broken. Through pique, he swears to marry the first girl who will have him and he then goes through the town asking every girl he meets to marry him. His sweetheart's cook accepts. It was she who lost the gloves. The fiancée finds this out and dresses up to look like her cook with amusing results.

"THE CADDY'S DREAM" (Majestic).—A golf-links farce in which a caddy is pictured as having a bad dream, in which he and his employers, a man and a woman, are engaged in an age-long search for a missing ball. We see them growing slowly old.

"WHEN MARIAN WAS LITTLE" (Solax), December 27.—A freshly amusing little comedy of a young girl, her hair still in curls, who tried to dress up so as to appear much older, because her brother was going to bring a chum home from college. She put on her mother's clothes and some of her mother's false hair and painted. The result was ludicious, but she learned her lesson, had a few tears and then some smiles. Two years later she met the same man at a party and accepts his invitation to dance. The picture ends in an exceedingly pretty scene. The lady who plays the lead is charming in this part and the whole picture is well handled by both cast and producer and is a good number.

"THE WRONG BOTTLE" (Eclair, American), December 26.—Perhaps the picture illustrates the truth in that line of Burns, "The best laid plans o' mice and men gang oft aglee." A young student was engaged to a girl at home who, while he was away at college, fell in love with another man. The student returned and found the girl married, the wedding guests were all there, and himself an unexpected, unwelcome guest. Two years passed, the woman's husband died poor; two years later she fell sick at her work in a sweatshop. Her little daughter came to the drug store of the first lover for medicine. His clerk put up the prescription from the wrong bottle; it was poison. The druggist ran fast and reached the little girl's home in time. He was overjoyed, for he also found his old sweetheart again. It is a very well acted and carefully constructed picture and gives a very pleasing impression. Perhaps there were scenes in it that, strictly speaking, were not necessary; but it is artistic and very commendable.

"THE SILENT CALL" (Eclair), December 28.—A very sensational picture and one that comes over with a decided punch. It deals with a daring robbery in a French, first class railway carriage. The girl who is robbed was alone and she flirted with the stranger. He gagged her and after taking all her jewels attempted to escape by jumping from the moving express. He lay stunned on the other track where, as is shown, the next train ran over and killed him. All this while, the girl lay gagged under the seat. Other passengers came into the carriage. To them she made the silent call for help. The feeling of suspense is very effectively produced by this picture.

"LITTLE WILLIE CURES UNCLE" (Eclair), December 28.—A farce with some very amusing incidents. Willie was a very bad boy. They took him to see Uncle who was gouty and melancholy. Willie truly earned a spanking, but so long as he amused Uncle, no real harm was done. His parent evidently considered that his damage was more than compensated for.

"BONNIE OF THE HILLS" (Champion), December 25.—A picture very pleasing in its sentiment and effectively conducted. It tells the story of a wholesome, brave-hearted girl of the North Woods. She was of much assistance to a rich man and his son, who while hunting become lost. The son fell in love with her and at this the father was very wroth. The girl, whose father and mother were dead, determined to make a lady of herself and sent herself to a fashionable school for young ladies. She became the friend of her lover's sister and was soon the means of saving her friend, her lover and their father from being robbed. This makes a thrilling climax. Her courage breaks down the father's opposition. This picture will probably please many.

"THE DOCTOR'S CLOSE CALL" (Champion), December 27.—The Eastern doctor, innocently among rustlers, was captured with them and nearly hanged. He, however, was related to a senator. He was saved from death at the critical moment by a troop of United States cavalry, directed by a telegram from Washington. It is not a slow picture; it never drags, and it has some unconscious humor.

"BONITA OF EL CAJON" (American), December 28.—Bonita, the daughter of a chief of rustlers, had met a sheriff while out on the hills and had fallen in love with him. Her love brought her a tragic end. The picture shows us how it happened and gives us her story. The band had captured the sheriff's American sweetheart and were holding her as a hostage. The dialogues between the captive and Bonita are very cleverly made clear by good acting. In fact, the conversation between these girls is one of the best things in the picture. Bonita is killed by a shot from her father's pistol. It is a commendable picture.

"THE EXPERT'S REPORT" (Thanhouser), December 29.—Seeing is believing. A capitalist is shown, in this picture, as sending an expert out to make a report on certain oil lands. A very unscrupulous character fells the expert and leaves him for dead and then impersonates him, making a personal report to the capitalist who believes he is talking to the man he sent out. The strange thing about this is that the spectator is as thoroughly taken in as is the capitalist. Lively heart-interest is given to the picture by the fact that truly rich oil lands are owned by a poor widow and her two daughters. These girls find the expert where he had been thrown, down in a well. The capitalist is about to sign the papers and take over the worthless land according to the scheme of the sharper when the real expert, the sheriff and the girls enter. The scoundrels are captured and the widow relieved of her poverty. Acting, photography and interesting backgrounds join to make this melodrama effective and pleasing.

"THE BEST MAN WINS" (Nestor), December 25.—A pretty heroine, the prettiest kind of scenery and natural acting will all be found in this picture which tells a romance in rural settings. The best man at plowing was to take the farmer-hotelkeeper's daughter to the barn dance; she seemed to be worth trying for, too. The peculiar form that this contest to prove the best man took (plowing) was her idea. Her father was worried about getting his fifty-acre lot plowed. There were guests at the hotel and there were young men of the village anxious for the honor and eager to be the best man. The plowing bee was a lively one. The man who won was a city chap and a guest at the hotel. The girl's father didn't like him at first. He proved to be an agricultural expert from the Department of Agriculture. So he won his pretty bride. There are many characters pictured around this central situation and there are lively incidents, one a runaway horse, which was conducted to seem like the real thing. It is a commendable picture.

"A WESTERN GIRL'S LOVE" (Nestor), December 27.—A lively picture clearly telling a melodramatic story of a sheriff's daughter who was loved by two men, a fine cowboy and a villain. The girl's father preferred the former; but the villain was the mother's choice; and with her help (she never saw through him until the end) he nearly won. A kindly halfbreed is introduced who helps the cowboy after he is nearly done to death by the villain. For this he comes near to being hanged as the would-be murderer; but the cowboy recovers in time not only to save his friend, but to confound the villain whose wedding plans he interrupts. Many of the scenes make pretty pictures and the story will interest.

"MUTT AND JEFF BREAK INTO SOCIETY" (Nestor), December 30.—This is very funny, as funny almost as any of the series. The story is now laid in California, with some excellent views of southern scenery as backgrounds. The actors are new. Perhaps they are better than those who formerly took these parts; but that is hard to decide.

"THEIR AFTERNOON OFF" (Nestor), December 30.—Exquisite pictures of semi-tropical public gardens make this film notable. The story is very amusing and is well told, but is slight. A young man and a girl scrape acquaintance. They both talk as though millions were behind them. Next day they meet again. She is a cook in a handsome dwelling, he the new milk man. They become friends. Perhaps they took other afternoons off to walk among palm trees and beautiful flowers.

"THE SIGN OF THE HELMET" (Powers), December 26.—A tramp and policeman comedy, not very refined, but there is nothing in it that seriously offends. The helmet was owned by the cop on the beat and was good for a glass of beer handed out over the swinging doors of the saloon. The tramp got beer with its help; but he discredited it and when the cop came back, he got slops.

"WHEN STEEL MEETS CLOUD" (Powers), December 26.—An instructive and very interesting picture showing much of the construction of those steel skyscrapers of great cities. Incidentally, many very interesting birdseye views of New York City are shown.

INTERESTING INTERVIEW WITH J. C. DEAGAN.

J. C. Deagan, inventor and manufacturer of the famous Deagan bells and other musical novelties, is back home again from an eleven months' trip around the world.

Mr. Deagan, accompanied by his wife, sailed from New York the 8th of last January on the Hamburg-American S. S. Cleveland, and visited the principal parts of Spain, Portugal, Italy, Greece, Turkey, Jerusalem and the Holy Land, Egypt, Asia Minor, Switzerland, France, Holland, Belgium, Germany, Denmark, Norway, Iceland and the British Isles.

In an interview with a representative of the Moving Picture World, Mr. Deagan gave a very interesting account of his trip, which included the Arctic region, as well as the tropics.

"We went as far north as Spitzbergen," Mr. Deagan said, "which is only 600 miles from the pole, a country owned by no nation, a land of eternal ice and snow, where the sun rises and sets only two months of the year, with five months of complete darkness and five months of continuous sunshine.

Mr. J. C. Deagan.

"A place almost as remarkable is Assouan, Egypt, on the Nile, at the tropic of Cancer, where it has not rained for five hundred years. Thousands of nude men are dipping water out of the Nile, by hand in buckets, exactly as they did in the days of the Pharaohs, to irrigate their crops. Here also is the site of the ancient city of Thebes, where inscriptions in the temples say seven million people dwelt in the time of its greatest prosperity—about 1800 B. C. Only the magnificent ruins with carvings, statuary and hieroglyphics now tell the story of the great metropolis with seventy gates. What a pity," Mr. Deagan said, "that we did not have a moving picture camera with us to portray all the remarkable things we have seen."

Of course the conversation drifted to the pictures. "There are some very fine moving picture shows over in Europe, especially in Holland and Germany. In Berlin we saw a film manufacturing plant as pretentious as anything in America. The exhibitor is making money, and generally gets a higher admission than over here. In Berlin they generally charge one mark (twenty-five cents) for the moving picture entertainment, and in Paris one and even two francs. The pictures are, on an average, better projected and in better condition than over here, particularly so in Holland, Germany and France. We saw some beautiful pictures in Italy and Austria. In some countries the moving picture is quite unknown, and we did not see a single picture show in Constantinople. My impression is that in many parts of Europe and Asia the opportunities for the motion pictures are far from being realized, and appearances indicate that there may be a large and profitable field for American capital and enterprise.

"Among other places of interest was the World's Fair in Turin, a magnificent exhibition where American industries were well represented. We had a small exhibit there ourselves of our musical novelty instruments and were awarded several prizes, among others the blue ribbon for our musical electrical bells.

"In London we saw the coronation, and a reproduction in pictures on the night of the same day."

Mr. Deagan also visited the place where his father was born, Nennagh, Tipperary County, Ireland.

Concluding the story of his travels, Mr. Deagan stated that he has a surprise in store for the moving picture exhibitors of this country, and said that after scanning Europe, and particularly Germany, for novelties in his line, and especially for something that might appeal to the moving picture people, he had been fortunate enough to run across a musical instrument called a "harmonium," which looks like a small organ and which, he declares, possesses some really remarkable musical qualities. Mr. Deagan believes this instrument will be an exceptional feature for the photoplay theater. The instrument will sell at a very moderate price, further announcements of which will be made in the Moving Picture World at an early date.

It was also learned that the site for a new factory has been obtained by Mr. Deagan, and that a large and modern plant will soon be erected to meet the ever increasing demands of the Deagan product.

CONCAVE SCREENS.

The Inventors' Specialty Company installed several of their concave screens in Chicago last week. A representative of the Moving Picture World visited the Park Theater, at 61st Street and South Park Avenue, where one was in operation, to see the screen as installed.

Mr. James Tank, the manager of the Park Theater, said it realized his long-felt desire for an even picture from all angles, regardless of what seat in the house the spectator may view it from. It also evens the picture when the picture is thrown at an angle above or at one side of the screen, says Mr. Tank.

MOVING PICTURES AND THE CHURCH.

Rev. Father M. J. Dowling, pastor of St. Aloysius Catholic Church, of St. Joseph, Mo., and former president of Creighton College, of Omaha, has established a motion picture theater in the hall of the parochial school and proposes to give shows each week on Monday and Thursday night.

* * *

Moving pictures at Sunday night services of subjects appropriate in character, will be the attraction at the First Congregational Church of Gardner, Mass., early in January. It is the opinion of the members of the church that religious stories in photoplay would be of benefit in the work of the church, and a committee has been appointed to secure funds for the purchase of a moving picture machine. The Rev. Burton S. Gillman will himself operate the machine and is already taking lessons in the operating room of the Gardner Theater, through the courtesy of Mr. W. A. Wesley, manager. To use his slogan, we know the above is true because "Wesley says so."

Manufacturers Advance Notes

"THE SHEEPMAN'S ESCAPE" (Essanay).

There is a big, powerful plot in this spdendidly acted dramatic photoplay of life in the West. It is a story which might easily be true, for its plot is founded on the early wars of the cattle and shepherd kings of the great Western ranges, when these were trackless, fenceless grazing pastures. It is a story which undoubtedly has its parallel in actual history, and it is a story told in a manner which convinces.

Tom Harper, with his widowed mother goes into the West and with his savings purchases a large flock of sheep. He is not unacquainted with the despotic rulings of his greatest enemies, the cattlemen, but he is not afraid. It is not long after his immigration that he hears from them in an anonymous warning, posted on the door of his cabin. The note is brief and to the point. "Warning," it reads, "This is a cattleman's country and not good for a sheepman's health."

Tom hesitatingly shows the note to his mother and she is apprehensive of trouble to come. She begs him not to carry any weapons, believing that without them, he is less likely to be shot, but he tells her firmly that he has as much right to the country as the cattlemen and will protect his flock at all costs. He then goes to the sheriff, shows him the note and points significantly at his gun. "I'm not looking for trouble, sheriff," he explains, "but they had better let me be."

Scene from "The Sheepman's Escape" (Essanay).

Tom is on his way back to his cabin, when, from out of a clump of bushes there comes a flash of smoke, followed by the sing of a bullet past his ear. Tom's horse wheels about, but not before its rider has fired into the ambuscade. The answer is returned in the loud shriek of a wounded man back of the bushes, and with a self-satisfied smile Tom swings his horse about and gallops away.

Buck Brady, the wounded cattleman, is carried by two of his pals to a shack on the opposite side of the hill, which is opened by a gray-haired lady, who solicitously makes up a bed for the wounded man and binds up his wounds.

In the meantime, Tom has ridden to the home of his sweetheart, a young widow, whom he tells of the shooting and of whom he asks shelter. It is not long before the couple hear the sound of galloping horses and the young woman opens the door to three revengeful cattlemen, who, though not sure that Tom is in the house, demand the right to search for him. This is refused and with the warning that "they will get him if it takes a week" they post themselves about the house to wait quietly for either Tom's coming or his leaving.

By a clever ruse Katy Lee's little girl is dispatched for the sheriff and this official is hurriedly summoned. He arrives at Mrs. Lee's cottage, orders the cattlemen off the premises, then escorts Tom to the county jail, where he is offered protection in a cell.

It is not long before a committee of the cattlemen arrives at the sheriff's office and demands the prisoner. The sheriff stands them off with a gun and, threatening to shoot the first man who advances a foot, holds them at bay.

In the meantime, when things are looking darker for Tom, Buck Brady has learned that the good Samaritan who has nursed him is the mother of Tom Harper, and moved by her tender solicitude he confesses that he had tried to shoot Tom and had been shot by Tom himself. He then declares his intentions of confessing to the sheriff, being fully aware that if Tom has not been hung already, his friends will see that little time slips by before this is accomplished.

Consequently, he arrives at the sheriff's office, just as the others are about to take the sheriff by force, and stumbling through the crowd hands the sheriff a signed confession that he and the others had plotted to kill the sheepman and that he had been wounded by Harper, who acted solely in self defense. Cheated of their prey the surly cowboys turn away and Tom is liberated, and told by Brady that he need have no further fear of violence at the hands of the cattlemen. This photoplay is booked for release Saturday, January 13.

"THE TRINITY" (Imp).

An old taxidermist, whose bachelor companion is a young artist, receives a letter from his brother in Germany informing him that he is sending his baby for a short stay with her uncle. The taxidermist and the painter are alarmed at the imminent invasion of their peaceful home by a baby. Nevertheless they buy her toys and go off to meet her. "Baby Lena" turns out to be a handsome young woman, with whom, in due course, the artist falls in love and she with him. The old taxidermist is fearful lest he should lose the companionship of his artist friend. This is averted by the young couple agreeing to have their new home next to his and thus a trinity of friendship is established.

Scene from "The Trinity" (Imp).

This delicate piece of sentiment is exquisitely rendered by King Baggot, Miss Fischer and William Robert Daly. The settings are in harmony with the pretty story and the film appeals to all in virtue of its quiet restfulness and poetry of theme. "The Trinity" is to be released Jan. 4.

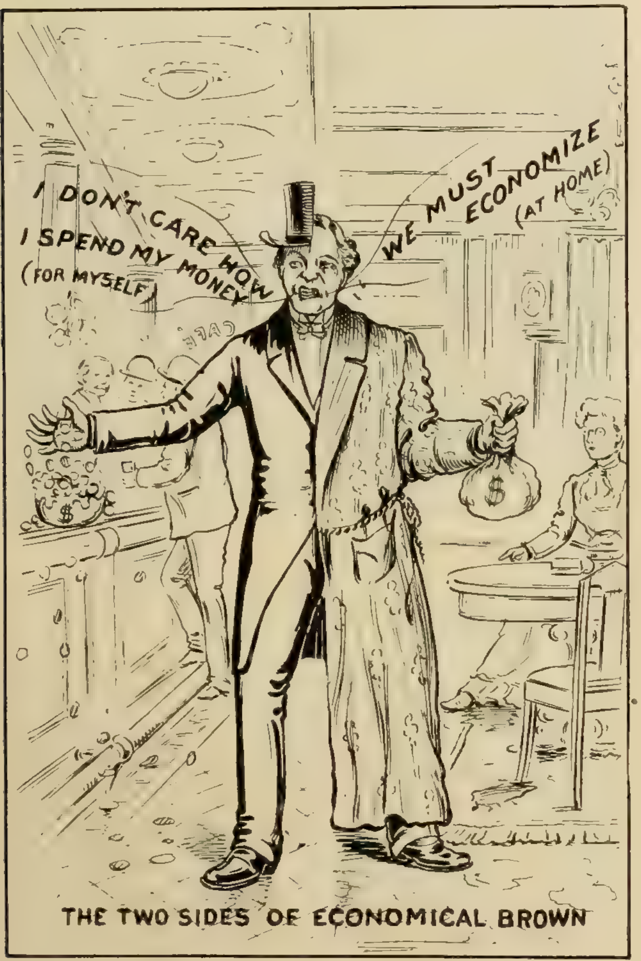
NEW THEATER FOR TROY, N. Y.

E. O. Weinberg, manager of the Novelty Theater, Troy, N. Y., is building a new picture theater which will be called the "Plaza." As soon as the new house is completed Mr. Weinberg will devote his entire time to the enterprise.

"ECONOMICAL BROWN" (Solax).

When the motion picture shall have become like the newspapers and the magazines, the mirror of our times, it will have attained its highest educational merit. To reflect from the screen all the frailties of human nature; to show graphically the ambitions and the machinations of society should be the ambition of all good scenario writers and producers. Only in such a way can the motion picture become a force for good. The trend to-day is in those directions.

In the Solax production of "Economical Brown" is reflected a peculiar characteristic often discernible in many American husbands. This characteristic is one of extreme extravagance outside of the home and absolute parsimony on the inside. In other words, there are men who never stint themselves when they are "out" with the "jolly bunch" having a good time, but as soon as they cross the threshold of their own homes they are seized suddenly with a wild desire for economy. Usually the wife is the sufferer.


I DON'T CARE HOW I SPEND MY MONEY (FOR MYSELF)
WE MUST ECONOMIZE (AT HOME)
$
$
THE TWO SIDES OF ECONOMICAL BROWN

"Economical Brown" is just such a man. Good cigars, taxicabs, high-class tailors and good wines are not too good for him, but his wife, he insists "must economize." Brown's wife is too clever for him, however; she soon shows him how truly wrong are his principles of economy. In fact, she has such convincing arguments for him that he finally loosens up and "comes across" with a three-figure check.

Miss Fanny Simpson, the clever comedienne of the Solax stock company, plays the part of the wife, and Miss Simpson plays it very acceptably, and not only "puts across" all of the comedy situations, but injects into her work the buoyant spirit of a young wife with a sense of humor. A very pleasing likeness of Miss Simpson was printed in the World of December 30.

"THE BEST POLICY" (American).

Ever watch a dress rehearsal? Then you remember that the stage director spent much of his time in tearing his hair and shouting, "Give it more snap! Don't die on the scene. Action! Action! Action! That's what I want."

Action! There is the keynote of the American release for January 29, entitled "The Best Policy." The picture opens with a spicy bit of action and the scenes are carried along with a snap and go to the very last picture. Those persons fancying the typical Western comedy heavily surcharged with constant laughter and incessant shifting of plot and scene, will enjoy "The Best Policy."

That it was a study in pantomimical facial expression was the remark of one critic, caused, no doubt, by the fact that all scenes are staged in dense underbrush and the characters are moved so close to the camera as to practically fill the entire curtain.

The story is breezy, decidedly new and novel in thought, and delightfully executed. Three gentlemen looking somewhat the worse for wear, are seen forcing their way through the thick semi-tropical growth of Southern California. Caution is expressed in every movement, for be it known, these gentlemen are seeking rest and freedom from excitement. If the bag of loot they are carrying between them does not ably express this thought, the subsequent scene showing the sheriff and a determined-looking band of rangers, posting a reward notice for the capture of three train robbers, certainly does. The dilapidated trio bear the respective and respectable names of Boggs, Briggs and Boswell.

Boggs is almost twice the age of his companions. He has seen many a tiresome day wind to a sunset close, through the gossamer steel web of a San Quentin prison window. "I-for-me-me-for-I" is the sound logic of his creed, rigidly adhered to.

They camped. They slept—or pretended they did. Boggs and Briggs determined to appropriate all they had, thus leaving Boswell free to mend his way and clear his conscience. But Boswell overheard and while the older robber went away to place the treasure in a hollow tree, Boswell bitterly upbraided his companion. So, Briggs relenting, the pair decide to give the old man the double cross. Proximity of the rangers prevented Briggs and Boswell from retiring very far into the underbrush; hence old Boggs overhears and decides to double cross both of them. So he leaves the treasure in the tree and places in his vest a false package. Then Briggs held him up and secured what he thought was the treasure. Finding it all his own and deciding that a whole loaf is better than a half, he sees no necessity for sharing it with Boswell. A chase ensues, Boswell catches Briggs, sits upon him and removes the loot quite handily. And then—horrors of horrors! they discover the gross fraud perpetrated upon them!

Meanwhile, Boggs has lodged himself comfortably against a tree. He draws from his shirt the real loot and examines it, long and earnestly, looking up with a pleasant smile just in time to sight down the wrong end of a gun barrel. The law catches tight hold of poor Boggs' collar and Briggs and Boswell are left alone to speculate on the folly and futility of material things.

"The Best Policy" is well acted from start to finish. The story is largely told in facial expression and the pantomime is considerably above par. The photography is excellent. It will be released January 29.

INCREASED DEMAND FOR DIRECT CURRENT ECONOMIZERS.

The recent discussions in the columns of this paper on the subject of direct current economizers and motor generator sets has awakened widespread interest. A large number of exhibitors did not know that Mr. J. H. Hallberg, "The Economizer Man," has had direct current economizers in successful operation in various parts of the country for over three years, although the fact has been generously advertised in the Moving Picture World. Mr. Hallberg reports that his factory is very busy, especially on 220 volt direct current economizers.

THE COTTON INDUSTRY.

On January 13, the Imp Films Company releases a special film illustrative of the cotton industry in the Southern States. Everybody in the world should be interested in the film, as everybody puts cotton into practical use for some purpose or other. First of all we see colored laborers at work in the field; then the cotton is packed, ginned, sampled, and sold. The panorama of its local progress is completed by the reception of the great bales of cotton onto an ocean liner, in which it is conveyed to Europe. The center of the world's cotton manufacturing industry lies in the north of England, where there are innumerable mills devoted to the work of spinning. The cotton grown in the American Southern States supplies the larger demands of the foreign market.

ANOTHER MYSTERY SENSATION FROM THANHOUSER.

A young man, son of a retired merchant, enters his father's study and asks him for a loan. The father offers him some small change and the young man rejects the tithe with scorn. The father rages at the son, and a butler hears, or, at least, he claims he has heard, when examined by detectives who come when the father is found stark and suddenly dead on the floor of the study, and he tells the officers that the son has packed his suitcase and gone to the railroad station. Sure enough, the officers find the son there and "nab" him before he can board the train.

Scene from "The Twelfth Juror" (Thanhouser).

And searching him later, they find a large roll of bills, known to be missing from his dead parent's wallet.

Still, as a matter of fact, he did not take his parent's life.

But the butler did—you guess.

No; he, too, was guiltless.

Then who, you puzzle, WAS the murderer?

As it came out in court, there was no murderer. There was no murder. There was merely an odd combination of circumstances that made things look black for a clean-handed young man until "The Twelfth Juror," in the picture of that name, told a simple enough story that cleared him. Thanhouser issues the picture Friday, Jan. 12.

HER NOTION OF BLISS.

New Rochelle, Dec. 22.

Editor Moving Picture World, New York City:

Dear Editor—This is in reply to your letter asking for a photo. I send you herewith a photo which gives my idea of perfect bliss. It was snapped while I was rehearsing in a picture called "Just a Bad Kid," and while I don't like a lot of rehearsals usually, I wouldn't have cared if they had a DOZEN rehearsals of THIS scene! The jam was the jammiest, peachiest jam I ever tasted. No picture can picture how I enjoyed it!

"Just a Bad Kid" (Thanhouser).

M. Thanhouser is going to give me a French poodle dog for Christmas and I know a lot of others will try to "surprise" me. But I'm "on" to most of them. But Mr. Adler bets me a dime that I don't know what his present will be. A Mr. J. T. Mann, of Dallas, Tex., is sending me a Texas prairie dog. These are very little dogs—no larger than a big rat. I will certainly have a merry "dog" Christmas.

Very truly,

The Thanhouser Kid.

"THE DESERT TRAIL" (Kalem).

Kalem will offer among its forthcoming releases a picture entitled "The Desert Trail," done by the No. 2 California company, in which is shown a particularly bleak and dismal bit of the Mojave Desert. What is meant by descriptive writers when they talk about the "waste of sand" is made clearer to us by the glimpses that are given in this picture of this region. Another feature of the picture is the fact that the actors who impersonate miners make use of the long-handled shovel and the miner's pan instead of the "D" handled shovel and a seive, as has been seen in the hands of some of the "Jersey" miners.

Miss Ruth Boland, Kalem's new "pretty girl," is also a prominent figure in this picture, and it is around her that a love story has been written upon which the picture is based.

Scene from "The Desert Trail" (Kalem).

Two young fellows are in love with her and, as usually happens, one is turned down. He doesn't seem to take it very hard at the time and, a little later, we see him and his successful rival start off for the mines.

The prospectors are successful and fill their pokes with quite a store of nuggets and dust and then decide to return home. On the way they stop in the desert over night. Here the fellow who got turned down wakes up in the night, steals his partner's gold and provisions and horses and leaves him marooned, while he hastens on to report that the other fellow is lost and probably dead in the desert.

This story is a great shock to the sweetheart of the lost miner, but she has a dream that night that reveals him staggering over the sand. Next day she tells her story to a girl chum and that girl sends her lover after the lost man. Of course he finds the wanderer at the critical moment and brings him in, whereat there is a happy reunion of the four young folks before the camera. Kalem has done this lost-in-the-desert idea much better in previous pictures.

NEW FEATURE FILM COMPANY.

Under the trade name of Theater Film Company, Moe Streimer, formerly with the Empire and the Great Eastern film exchanges, has started a business of his own to handle feature pictures, and all kinds of supplies and accessories for picture people. He has the only set of Langford-McVey 20-round fight pictures, taken in Paris, and a version of Dante's Inferno.

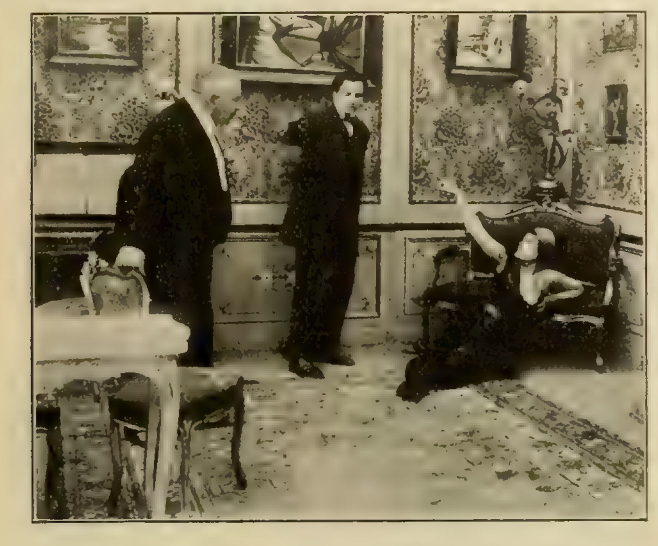
THE GAUMONT WEEKLY.

The Gaumont Weekly with events of interest happening in America as well as in Europe will be a feature of value to the Independent exhibitor, and will be released in the very near future.

In an interview with Mr. Herbert Blache, a Moving Picture World representative was informed as to the future release intentions of the Gaumont Co., which proposes to release early in January three reels of hand-colored subjects every week, and also the Gaumont Weekly. The Gaumont product will be sold direct to the Independent exchanges. On account of not being affiliated with the Motion Picture Distributing and Sales Co., its pictures will not be handled through the regular channels with the other Independent manufacturers.

"THE TEMPTRESS" (Great Northern).

The line of powerful dramatic feature pictures that are being released by the Great Northern Film Company is not weakened in the least by its latest release entitled "The Temptress." On the contrary, this picture sustains the character of the series in every particular. Dealing with the strongest sentiments and passions of mankind the Great Northern players, consummate artists, have the faculty of bringing out the full value of every situation and of making motives unmistakable. Thus, in "The Temptress," the design of the woman is most plainly, yet artistically, portrayed as she seeks to involve the man chosen as her victim. It is the boldness of the woman that accounts for the reluctance of the man and really saves him from the snare which she has set for him. Strong acting is required to save such scenes as are here portrayed.



Scene from "The Temptress" (Great Northern).

In brief the story is of a young clerk out of work with a sick wife to care for. He answers an advertisement and secures employment as private secretary to a wealthy man. Upon making his application he is critically observed by the man's wife, who thinks she sees in him a man suited to her own desires and it is through her influence that he secures the position. But the young secretary is true to his ideals and repulses the advances of the temptress and thus incurs her enmity. By a daring ruse she causes him to lose his position and then further avenges herself by writing a letter which falls into the hands of the poor fellow's invalid wife and causes her death.

When he comprehends the devilishness of the woman, the young man attempts to kill her, but is prevented by his little daughter. But he succeeds in denouncing her in the hearing of her husband and retribution overtakes the temptress in the end.

Rare photography characterizes this picture. January 6th is the date of release.

MOTIOGRAPH SALES INCREASING.

A visit to the Enterprise Optical Mfg. Co. reveals the fact that the year just closing has been the most successful in the history of their business, which was established more than thirteen years ago, and the sale of the Motiograph has continued on the increase throughout this entire year. The company reports a most gratifying increase in the last three months of the year, and although at the time of receiving this information only two-thirds of the last month in the year had been covered, the company reports that the sales for that period of December were in advance of the sales for the entire month of November, which, by the way, was one of the best months this company has ever had. Mr. Woodward, the manager of the company, is very optimistic over the prospects of the Motiograph for the year 1912, and already he has been working on plans which will make this machine even more popular than it has now become.

The Enterprise Optical Mfg. Co. introduced the Motiograph in the early days of 1908, and adopted then as their slogan: "Quality Before Quantity," and the exhibitors generally have gradually been brought to realize that the quality which this company has been advertising so consistently is really being put into the Motiograph, and to-day the record which this machine is making is one to be proud of. Within the last fifteen months the Motiograph has been installed in some of the largest and most expensive theaters throughout the United States, and a list of these installations would make most interesting reading, for one could walk along Broadway in Frisco and find that two-thirds of the machines used were Motiographs. In Los Angeles they could visit Mr. Clune's handsome houses and find the booths equipped with this machine. The same might be said of all the large cities throughout this country, and when one visits Europe and enters some of the large picture palaces in London, Edinburgh, and other large cities, they are surprised to find that the Motiograph manufactured in Chicago is the machine that has been installed. The Enterprise Optical Mfg. Co. wishes to express their appreciation of the business they have received from the users of the Motiograph and from their many friends among the exchanges, and to wish one and all a Happy and Prosperous New Year.

CHAMPION AEROPLANE RELEASE.

"An Aviator's Success" is the title of a very fascinating aeroplane story to be released January 8, 1912. It depicts the efforts of a young inventor to obtain financial aid to effect a realization of his aeroplane model.

Miss Blanche Scott, the famous woman aviator, assumes the leading role in this subject, as daughter of the banker who backs the young inventor in his project. Incidentally she loses her heart to the young genius, and crowns his achievement by bestowing on him her heart and hand, while they soar together in the air in the aeroplane's initial flight.

Scene from "An Aviator's Success" (Champion).

Just one word more about the handsome three-sheet poster which goes with "An Aviator's Success."

"PARSON SUE" (Solax).

To get comedy out of a Western subject without resorting to moss-eaten methods is quite an achievement. In the production "Parson Sue," a Western comedy, such a result is really achieved. Events and characters are given a new twist, with the result that the production stands out triumphantly as a distinct winner.

Even without Billy Quirk, the story would commend itself on its own merits, but with the genial and irrepressible Billy at his best, doing a comedy stunt, this film will make a man laugh even if he has been soaked for a double admission.

The story is about a bunch of cowboys who feel that they need the spiritual leadership of a parson. They send for one, and all go to the station to receive him. The boys keel over in astonishment when they find that the parson is a girl. Of course the chivalrous cow-punchers, who live in a section where the delicate influence of a woman is scarce, fall over themselves in an attempt to "get in right" with the new parson.

As time goes on, the new parson is the center of a plot which is laid by a villainous cowboy. The plot fails and Parson Sue is rescued by her lover at the expense of a bullet wound, which almost proves fatal, but Sue's nursing brings her rescuer around all right.

This is the first release in which Billy Quirk appears. The comedy is infectious. Billy puts things over in his inimitable way.

GEM COMPANY ANNOUNCES FIRST RELEASES.

Brief Review of Four Highly Creditable Subjects From the New Company.

The reader will remember that we were speaking last week of the Gem studio in general and of our very favorable impression of everything connected with it that we saw. Out of a couple of dozen finished negatives four have been selected to be the first releases appearing once a week, on Sundays, as first-run pictures. The initial release of the Gem Company will be

"The Defender of the Name."

This is a Civil War picture of intense dramatic interest. One of its most pleasing features is its historic atmosphere and fidelity to the Civil War period in the matter of costumes and settings. The story is entirely different from most war tales. The absence of the usual wartime love episode is somewhat of a relief, yet the story holds the interest from first to last. It has to do with the son of an aristocratic Southern family who joins the Confederate army and later is selected to cross the Union lines in quest of important documentary information. On his way he witnesses the execution of a Union spy and his courage fails him. He slinks back to his home where his sister observes his cowardly return and, a moment later, his more cowardly suicide, which is cleverly shown by suggestion.

Being an aristocrat by birth, the dead man's sister cannot abide the shame of a coward in the family. Acting quickly upon impulse she herself crosses the Union lines, invades the headquarters, procures the documents and retreats under fire after having shot one of the Federal officers. Reaching home in safety, she drags her brother's body to a part of the grounds and leaves it there with the much wanted papers tucked in his breast. There the lifeless youth is found and is later buried with military honors, as a hero, without anyone's knowledge of the real facts except his sister, "The Defender of the Name."

"Readin', 'Ritin' and 'Rithmetic."

A highly entertaining comedy picture to be released Sunday, Jan. 28th. The action revolves about a winsome school teacher who has the power of captivating the hearts of men without any effort on her part. The school-room scenes are realistic and highly amusing. One of her pupils is a large, stupid country boy whom she is obliged to punish. Through this punishment she comes into contact with the lad's irate father who comes to the school like a roaring lion and departs like a cooing dove, for he is at once smitten with the pretty school teacher and falls an easy victim to her charms. Before long father and son are both having day dreams of love and tenderness about the young schoolmarm and each privately makes up his mind to propose to her. Their reception at the school teacher's home as they appear in their Sunday-go-to-meeting clothes is very funny. They do not win her because she is already "spoken for" by a handsomer man. The incidental school-room scenes and the ensembles of school children are a touch of nature that will appeal instantly to all beholders.

"Under Her Wing."

A picture with more truth than poetry in it; a phase of everyday life that has not been overdone in pictures. An irresponsible husband of the type that has no right to take unto himself a wife and bring children into the world without some visible means of providing for them. The principal male character of the picture is that of a shiftless young man who has established a family and then found the task of providing for them an irksome matter. Being out of work more than not, a sister of his who lives with the family secures him a position in the banking house where she is employed as a confidential clerk and stenographer. He is thus placed in a position to provide for his family, but the crookedness in his nature rises quickly to the surface at the sight of quantities of money that are deposited in the safe every night. Taking advantage of his sister's confidence he commits a theft which is quickly discovered by the sister who immediately starts after her erring brother and arrives home a moment after him. She accuses him and demands the money, but in the midst of the accusation her employer and detectives arrive. Rather than see a needy family deprived of a bread-winner by imprisonment the sister confesses to being the thief and is, of course, arrested. Upon her is found the money which her brother had returned to her, but the police not being satisfied keep an eye on the young man and trick him into a confession. He is then arrested and the sister released, to the satisfaction of her employer. The employer learning the circumstances of the young man's family refuses to press the charge and reinstates the girl into his confidence. By this time the love of the sluggard's wife is completely dead and there are no regrets when he leaves home with his bundle to return no more. His sister then determines to become the bread-winner herself and takes her brother's family "Under Her Wing." The part of the improvident husband is played in a convincing and finished manner by Mr. Velfey, and the part of the stenographer is played by Miss Marion Leonard in her usual competent way.

"Through Twisting Lanes."

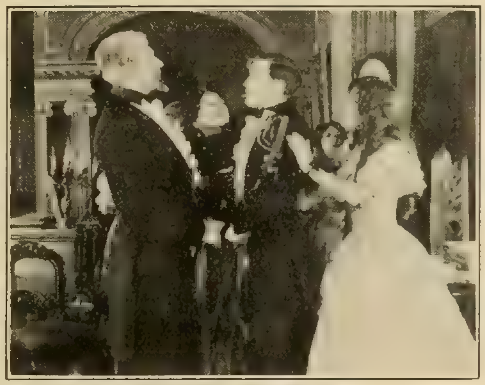
This picture will be released February 11th. It is a rustic story that involves the happiness of a young couple and treats with the question of elopement in a distinctly original way. The girl's father is quite positive that a good farm-hand would be a more desirable husband for his daughter than a fellow who paints pictures. Consequently his objections to a young artist who was working in his neighborhood and had fallen in love with the girl. In spite of parental objections the lovers were married by the elopement process and were expelled from home by the stern old father. They went to the city and got along nicely for some time, but the unanswered letters of the young wife to her parents were a source of unhappiness to her. Finally her artist husband thought of a plan for reconciliation. In working garb and with his mustache shaved off he applied for work at his wife's former home. The old man gave him a job and soon discovered that his new farm-hand was the best man around the place for work, and formed a great liking for him. Meanwhile the daughter had come home with the story that her husband had deserted her. She was welcomed back and was soon engaged in her household occupations of former days. The old man smiled with favor upon a love affair that seemed to be growing between his daughter and his new farm-hand, but it troubled him when he remembered that she was another man's wife. It all came out right in the end when he discovered the trick and found out that his artist son-in-law was also a rattling good farm-hand. Every scene in the picture has a direct bearing on the final result and the picture as a whole is extremely pleasing.

These new Gem pictures are remarkable for their style and execution. They can be considered an acquisition to the Independent programme and are going to cut a considerable figure in the photoplay business. H. F. H.

HAROLD A. LOCKWOOD.

The Nestor Film Company, always on the alert for new talent, discovered some months ago Mr. Harold A. Lockwood, a splendid looking young man and a most promising actor. Mr. Milton H. Fahrney, the Nestor Western director, and Mr. Thomas Ricketts, the Nestor comedy director, saw great possibilities in Mr. Lockwood, and he was promptly engaged to play juvenile leads in the Nestor stock company. The young man made good right from the start and was soon a favorite among the players of the Nestor Company. Under the able guidance of Messrs. Ricketts and Fahrney he is fast developing into a motion picture artist of no mean worth. Mr. Lockwood has a pleasing and magnetic personality and is one of the handsomest juvenile leads.

SCENES FROM COMING GEM RELEASES.



"The Defender of the Name," Released Sunday, January 21st.

"Readin', 'Ritin', and 'Rithmetic," Released Sunday January 28th.

"Under Her Wing," Released Sunday, February 4th.

"Through Twisted Lanes," Released Sunday, February 11th.

GAUMONT POSTERS.

The accompanying cut is a reproduction of one of the posters to be shipped with the second Independent release of the Gaumont Co., under the name of "The Christian Martyrs," a strong dramatic feature telling a story of the hardships and suffering and finally the triumph of the Christians in pagan Rome.

The story throughout is very clearly told and cleverly acted. The hand-coloring process through which all Gaumont pictures pass tends to make this subject more realistic. The last scenes, picturing the Christian martyrs being cast into a den of lions after offering a prayer, and their walking among these huge beasts unharmed, is nothing short of marvelous, and will hold any audience spellbound throughout its entirety.

The mere handling of so many full grown lions, forty in number, even though they are trained, is no easy task. The story, though portrayed in one reel, is one of the strongest features ever offered as a regular release on the Independent program.

THE PARTING OF THE WAYS" (Rex).

A picture told in a distinctly religious atmosphere, although it has no particular bearing upon religion itself. The general treatment is reverent and a restful departure from the beaten path. A young organist who had not quite come to the point of declaring his love for the choir soloist found it necessary to choose between the church of his present occupation and another church whence the priest had been called. The priest desired his organist to go with him to the new church, thus placing him between love and duty. Not having the courage to propose to the young lady, the organist sent a letter declaring his love for the lady, and she answered with a note of appointment which she gave to her small brother to deliver. On his way he forgot all about the letter when he met another boy with a toy sail-boat. He was thus responsible for a change of destiny in two lives. The organist receiving no reply to his note at length yielded to the wish of the migrating father.

During the following three years the organist studied for the priesthood and became ordained. Meanwhile the choir singer, disappointed in love, had become a nun. They met one night at the bedside of a dying pauper and both were surprised at the turn their lives had taken. But now regrets availed nothing, for each had taken vows that could not be broken. Soon the young priest was selected to minister to a leper colony, which meant his isolation from the world in general and from the lady of his heart in particular.

The scenes of suppressed emotion are strongly wrought The entire picture is idyllic and tender. The final parting o the two Christian soldiers is pure and reverent, leaving an impression of devoutness and sacrifice that closes the picture like an unuttered benediction.

Calendar of Independent Releases.

MONDAY, JANUARY 1st, 1912.

AMERICAN—A Midwinter Trip to Los Angeles (Sc. and Edu.)	1000
CHAMPION—The Blood of the Poor (Dramatic)	950
COMET—Simple Lives (Dr.)	
IMP—His New Wife (Com.-Dr.)	1000
NESTOR—An Unlucky Present (Com.)	

TUESDAY, JANUARY 2nd, 1912.

BISON—Chinese Smugglers (Dr.)	
ECLAIR—Divorçons (Am.-Dr.)	
POWERS—Life's Supreme Treasure (Dr.)	
THANHOUSER—The Passing (Dr.)	

WEDNESDAY, JANUARY 3rd, 1912.

AMBROSIO—Blood Vengeance (Dr.)	
CHAMPION—The Kid of Roaring Camp (Dr.)	950
NESTOR—The Tenderfoot's Sacrifice (Dr.)	
RELIANCE—Resignation (Dr.)	
SOLAX—His Musical Soul (Comedy)	

THURSDAY, JANUARY 4th, 1912.

AMERICAN—The Misadventures of a Claim Agent (Com.-Dr.)	
AMERICAN—Broncho Busting for "Flying A" Pictures (Topical)	
ECLAIR—Old Papers, Old Souvenirs (Dr.)	
ECLAIR—Charley's Holiday (Am. Com.)	
IMP—The Trinity (Com.-Dr.)	700
REX—The Parting of the Ways (Dr.)	

FRIDAY, JANUARY 5th, 1912.

BISON—An Indian Maid's Elopement (Dr.)	
COMET—Temperaments (Dr.)	
LUX—Through the Agony Columns (Com.)	632
LUX—Artistic Earthenware in the Making (Industrial)	347
SOLAX—Our Poor Relations (Dr.)	
THANHOUSER—A Columbus Day Conspiracy (Dr.)	

SATURDAY, JANUARY 6th, 1912.

GREAT NORTHERN—The Temptress (Dr.)	
ITALA—Foolshead's Six Duels (Com.)	
IMP—Playing the Game (Com.-Dr.)	600
IMP—Back to His Old Home Town (Com.)	400
NESTOR—Desperate Desmond Fails (Com.-Dr.)	
POWERS—With the Tide (Dr.)	
RELIANCE—Two Old Men (Dr.)	

SUNDAY, JANUARY 7th, 1912.

MAJESTIC—Training a Husband (Comedy)	1000
REPUBLIC—In the Days of the Six Nations (Hist.)	
SOLAX—Christmas Presents (Christmas Dr.)	

"A LESSON TO HUSBANDS" (Imp).

A young business man falls an easy victim to a prett woman who calls upon him and persuades him to change check for her. Had matters ended here no particular harm would have been done. But the girl with the checks is pretty and alluring, and entices her victim into further indiscretions. He lends her money to buy hats; he calls a her house and leaves her flowers. He is infatuated to suc an extent that he grows cold towards his wife. A newspaper paragraph recalls him to his senses. The "girl wit the checks" is a notorious creature against whom the publi is warned; her victims are business men.

This paragraph has a salutary effect upon the youn husband, who thereupon recalls himself to his duty and put himself right with his wife.

"A Lesson to Husbands" is very refined comedy, an King Baggot and Margarita Fischer enter so thoroughl into the spirit of the story that they enliven it with som very telling acting. This picture was released December 3

Mr. and Mrs. J. Pierpont Morgan, of 219 Madison Av nue, New York, gave a Christmas entertainment for the relatives and friends at their residence. Instead of tl usual Christmas tree and tableaux, moving pictures we the feature of the evening.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JANUARY 1st, 1912.

BIOGRAPH—The Baby and the Stork (Dramatic)	
KALEM—Driving Home the Cows (Dr.)	1000
LUBIN—The Oyster Industry (Industrial)	
LUBIN—Object, Matrimony (Comedy)	
PATHE—Pathe's Weekly No. 1—1912 (Topical)	1000
SELIG—Cinderella (Three Reels—Juvenile)	3000
VITAGRAPH—A Romance of Wall Street (Dr.)	1000

TUESDAY, JANUARY 2nd, 1912.

EDISON—Eleanore Cuyler (Dr.)	1000
ESSANAY—The Mail-Order Wife (Dr.)	1000
GAUMONT—A Royal Romance (Dr.)	975
C. G. P. C.—Infancy of Moses (Biblical)	
C. G. P. C.—The Ice Formations at Odessa, Russia (Sc.)	
SELIG—The Cowboy's Adopted Child (Dr.)	850
SELIG—He, She and It (Comedy)	150
VITAGRAPH—A Red Cross Martyr (Dr.)	1000

WEDNESDAY, JANUARY 3rd, 1912.

EDISON—The Two Flats (Com.)	950
ECLIPSE—True to Their Trust (Dr.)	656
ECLIPSE—A Cotton Goods Factory in France (Indus.)	325
KALEM—The Cowboy Artist's Jonah Day (W. Com.)	1000
PATHE—The Professor's Daughters (Com.-Dr.)	1000
LUBIN—A Village Romance (Com.-Dr.)	1000
VITAGRAPH—The Heart of the King's Jester (Dr.)	1000

THURSDAY, JANUARY 4th, 1912.

BIOGRAPH—Who Got the Reward (Comedy)	
BIOGRAPH—The Joke on the Joker (Com.)	
ESSANAY—The Valley of Regrets (Dr.)	1000
LUBIN—A Noble Enemy (Dr.)	1000
MELIES—A Woman's Gratitude (Dr.)	1000
PATHE—The Rebuked Indian (Indian Dr.)	1000
SELIG—The Mate of the Alden Besse (Dr.)	1000

FRIDAY, JANUARY 5th, 1912.

EDISON—Freezing Auntie (Com.)	660
EDISON—Codfish Industry, Newfoundland (Indus.)	340
ESSANAY—For the Love of Mike (Com.)	1000
KALEM—The Dude Cowboy (Com.)	
KALEM—The O'Kalems' Visit to Killarney (Com. & Sc.)	
C. G. P. C.—Betrayed by a Parasol (Com.)	
C. G. P. C.—Dr. Twostep's Prescription (Trick)	
C. G. P. C.—A Malay Village During the Rainy Season (Scenic)	
SELIG—The Other Fellow (Com.)	550
SELIG—Hutchinson, Kansas, Semi-Centennial Celebration (Topical)	550
VITAGRAPH—Destiny Is Changeless (Dr.)	1000

SATURDAY, JANUARY 6th, 1912.

EDISON—Please Remit (Com.)	995
ESSANAY—A Child of the West (Dr.)	1000
GAUMONT—Evils of Impure Literature (Dr.)	1035
LUBIN—A Poor Excuse That Worked (Com.)	
LUBIN—The Tramp and the Bear (Com.)	
PATHE—The Cowboy's Sister (Western Dr.)	
PATHE—The Chillouks (Educational)	
VITAGRAPH—The Path of True Love (Dr.)	1000

ADVANCE RELEASES.

Monday, January 8, 1912.

BIOGRAPH—A Tale of the Wilderness (Dr.)	
KALEM—A Southern Boy of '61 (Dr.)	1000
LUBIN—The Surgeon's Heroism (Dr.)	1000
PATHE—Pathe's Weekly No. 2, 1912 (Top.)	1000
SELIG—The Peace-Maker (W. Dr.)	1000
VITAGRAPH—Captain Jenks' Dilemma (Com.)	1000

Tuesday, January 9, 1912.

EDISON—Thirty Days at Hard Labor (Com.)	1000
ESSANAY—A Hen House Hero (Com.)	1000
GAUMONT—The Winged Messenger (Dr.)	800
GAUMONT—Gorges of the Verdon River—Lower Alps (Sc.)	200
C. G. P. C.—The Poster Sister (Dr.)	
C. G. P. C.—Muray and Kindy (Com.)	
SELIG—Two Men and a Girl (Dr.)	1000
VITAGRAPH—How Tommy Saved His Father (Dr.)	1000

Wednesday, January 10, 1912.

EDISON—Max and Maurice (Com.)	1000
ECLIPSE—Lazy Bill and the Strikers (Com.)	702
ECLIPSE—Pottery Making in Thoune, Switzerland (Ind.)	273
KALEM—Mrs. Simms Serves on the Jury (Com.)	
KALEM—Flowers For the 400 (Edu.)	
PATHE—The Strike on the Ranch (W. Dr.)	
LUBIN—The Kissing Pills (Com.)	
LUBIN—General Dast	
VITAGRAPH—Alma's Champion (Dr.)	1000

Thursday, January 11, 1912.

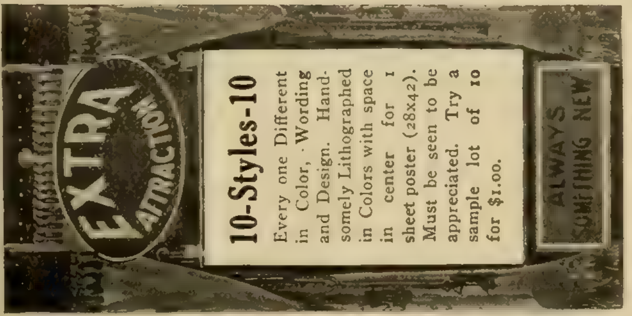
BIOGRAPH—The Eternal Mother (Dr.)	
ESSANAY—The Tenderfoot Foreman (Dr.)	1000
LUBIN—The Blacksmith (Dr.)	1000
MELIES—Roped In (Dr.)	1000
PATHE—The Horse Thief (W. Dr.)	
SELIG—The Prosecuting Attorney (Dr.)	1000

Friday, January 12, 1912.

EDISON—Lead, Kindly Light (Dr.)	1000
ESSANAY—A Ragtime Love Affair (Com.)	1000
KALEM—The O'Neill (Dr.)	1000
C. G. P. C.—The Haunted Room (Com.)	
C. G. P. C.—The French Army in War Manoeuvres (Military)	
SELIG—A Modern Ananias (Com.)	
SELIG—The Journey of Western Governors to the East (Top.)	
VITAGRAPH—The Meeting of the Ways (Dr.)	1000

Saturday, January 13, 1912.

EDISON—A Question of Seconds (Dr.)	775
EDISON—St. John, Newfoundland, and its Surroundings (Sc.)	225
ESSANAY—The Sheepman's Escape (Dr.)	1000
GAUMONT—The God of Wine Gets Stung (Dr.)	806
GAUMONT—The Ardennes Forest, France (Sc.)	194
LUBIN—Paid in His Own Coin (Dr.)	1000
PATHE—Bill's Bill (Am. Com.)	
VITAGRAPH—Willie's Sister (Com.)	1000



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"I Want a Regular Pal for a Gal"—Pub. by M. Witmark Sons.

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"Knight of the Road"—Pub. by Burdick.

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"She Never Was in Ireland, But She's Irish Just the Same"—Pub. by Fred Heverlein.
"My Baby Louise"—Pub. by Jos. Morris Co.
"Mysterious Rag"—Pub. by Ted Snyder.
"Kentucky Eyes"—Jos. Morris.
"That Yodeling Rag"—Harry Von Tilzer.
"In Dreams of Yesterday"—David G. Baltimore.
"Come to Mother's Arms, My Child"—Pub. by Thompson & Co.
"Throw Me Up and Catch Me"—Pub. by Harry Von Tilzer.

Levi Co.

"That Baboon Baby Dance"—Pub. by Shapiro.
"It's Lonesome on Broadway"—Pub. by Shapiro.
"They Don't Speak to One Another Now"—Pub. by Shapiro.
"My Killarney Rose"—Pub. by Sunlight Music Co., Chicago, Ill.
"That Oriental Rag"—Pub. by Aubrey Stauffer & Co., Chicago, Ill.
"When You're Lonesome for Someone Who's Lonesome for You"—Pub. by Sunlight Music Co.
"Gee! It's Great to be in Love"—Pub. by Foster Music Co., Chicago, Ill.

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"Drifting in Dreams with You"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"I Want a Patriotic Girl"—Pub. by J. H. Aufderheide & Co.
"Pretty Montezuma Maid"—Pub. by C. I. Davis, Cleveland, O.
"When the Robin Calls His Mate, Then I'll Call You"—Pub. by Cadillac Music Co., N. Y.
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Gaumont, Saturday, Jan. 13, 1912

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LICENSED Film Stories

ECLIPSE.

LAZY BILL AND THE STRIKERS (Jan. 10).—The office force feel that they are being overworked, and led by lazy Bill, decide to go on strike. After the usual indignation meeting in a nearby hall, and several skirmishes with the police, they go to their respective homes to rest.

Lazy Bill is welcomed by his wife, and is told to "get busy" immediately at the housework.

The others may have fared better, or worse, but nevertheless, at the end of three days, they all appear at the office to apply for their old jobs.

POTTERY MAKING IN THOUNE (Switzerland) (Jan. 10).—The products of these potteries are known all over the world for their originality. We are shown how the dishes are shaped with the aid of the potters' wheel, then beautifully decorated by hand, and finally varnished, after which they are ready for market.

GAUMONT.

THE WINGED MESSENGER (Jan. 9).—Little Ethel is in great distress. Her father wishes to give her a new mother.

She has an inspiration; she will write a letter to her mother in heaven, asking for assistance, and attach this to the neck of a white dove, which is to be the messenger.

The fond father captures the bird, however, and reads the note. Greatly moved, he decides to give in to his daughter's wishes. After writing a tender answer, he attaches it again to the dove, which he places upon her bed in the morning.

Little Ethel wakes, reads the answer and is overjoyed. She then runs to the window and, full of gratitude, liberates her winged messenger.

GORGES OF THE VERDON RIVER (Lower Alps) (Jan. 9).—The Verdon River has carved for itself a wonderful gorge. In this film we can imagine ourselves in a motor car, taking a short trip through this veritable realm of rocks.

THE GOD OF WINE GETS STUNG (Jan. 13).—The wily old Bacchus falls in love with the beautiful Leona, and is very persistent until suddenly Cupid interferes in her behalf.

Plotting revenge, the God of Wine one day induces Cupid to become tipsy, and then deserts him, lying upon the river bank.

Lycas, a young shepherd, finds the sleeping Cupid and succeeds in restoring him, and, fortunately, at this moment, Leona appears, followed by the ardent Bacchus.

The shamed Cupid resolves to make things right and shoots one of his darts at Leona, who immediately falls into the arms of her true lover, the shepherd.

Bacchus sees that he is not wanted, and departs, possibly to drown his sorrows.

THE ARDENNES FORESTS, FRANCE (Jan. 13).—Situated in the northeastern part of France, these dense forests attract many hunters. The film shows how stags are imported from Bohemia, and allowed to roam at will, to provide excellent sport for lovers of the chase.

ESSANAY.

A HEN HOUSE HERO (Jan. 9).—Farmer Schmulz in the city hires a young woman to help with the work on the farm. Tom and Dave, the hired men, fall in love with the new girl, and each write a letter of proposal, and the girl, undecided which to choose, seeks the advice of farmer Schmulz and his wife. A chicken thief has recently made raids on the Schmulz hen house, and the old German promises the girl $50, if she marries the fellow "what catches dot chicken thief." That night Henry is accidentally locked in the chicken house by Dave, and it is much to the surprise of the farm folks when Henry enters the kitchen with the darky chicken thief, at whose head is levelled the butt end of a harmless bayonet. The girl gets the check and Henry gets the girl, while Dave is left to take it out on the cat.

THE TENDERFOOT FOREMAN (Jan. 11).—Edna Graham is advised in a letter from her father, given her after the old ranchman's death, not to attempt to run the big "Double K," but to secure a competent manager. Later, Edna is caused to regret not having followed her father's advice, as the men in her employ are surly and rude, and endeavor in every manner to make life miserable for her. Finally, she advertises for a foreman, and a few days later a young man, dressed in the height of fashion, makes his appearance, and states he is an applicant for the job. Jack Reed soon makes it clear to the boys that he means business, but the climax comes when Jack is forced to shoot Buck Bradley, the leader of the men, whereat the other boys plot to hang him. This is about to be consummated, but Edna comes on with the sheriff just in time, and the lynching is prevented. The two young people have loved each other from the first, and Jack finally promises to take the ranch and be proprietor for the rest of his life.

A RAGTIME LOVE AFFAIR (Jan. 12).—Betty Cutt is to inherit a large sum of money from her grandfather, providing she learns to play the piano within six months after her grandfather's death. This, while attractive, is not the girl's only prize to be won, for she is hopelessly in love with Jack Wright, and entirely in opposition to her father's wishes. Betty has no aptitude for music and it seems little likely that she will win the fortune. However, Jack schemes to get an electrical piano in the house and masquerades as Professor Teachem, who guarantees to teach the piano in one lesson, and soon convinces her father and grandfather's lawyer that Betty is a great pianiste, and thus succeeds in winning Betty. But, alas, the couple lose the fortune by forgetting to turn off the piano as they are leaving the house.

THE SHEEPMAN'S ESCAPE (Jan. 13).—Tom Harper, a young sheepman, lately arrived in the country with his mother, is warned by an unsigned note that "this is a cattleman's country, and not good for a sheepman's health." Tom goes to the sheriff, armed with the note, and a revolver, and tells this officer that he is not looking for trouble, but they had better let him alone. Tom, on his way home, is fired upon, and returning the shot, wounds one of the cattlemen. Tom turns his horse, and riding to his sweetheart's home, takes refuge there. The wounded man is carried to Tom's home, when his mother, unaware that the cattleman had sought her son's life, cares for him. In the meantime, a number of the cattlemen have trailed Tom to his sweetheart's home, where they lay in wait for him. Later, Tom is taken in hand by the sheriff and locked up in jail to prevent a lynching. But Buck Weaver, the ring-leader of the cattlemen, who was shot by Tom, learning that his nurse is the mother of the man he tried to kill, goes to the sheriff and makes a full confession that Tom shot him in self-defence.

KALEM.

A SOUTHERN BOY OF '61 (Jan. 8).—Cyril Brant's sympathies were with the North and his father, a loyal Southerner, informed him that the parting of the ways had come. Although his mother wept, his father refused to take his hand, when he departed to join the Federal troops. His cup was filled when his Dixie sweetheart coldly returned his ring and then, overcome by emotion, burst into tears as the brave lad drove away.

In an engagement upon the battlefield, Cyril led an attack and pursued a party of retreating Confederates, who quickly dispersed. Then it was that the youth came face to face with his father as an enemy. The tie of blood proved the stronger, and Cyril permitted Brant to return to his army.

Shortly afterward a skirmish took place near Cyril's home, and an enemy's bullet pierced his leg. Dragging the disabled limb behind him he crawled to the cottage of an old slave, Aunty Blossom, who helped him in and bathed his wound.

When one faces death, principles are prone to waver in the balance. Father and sweetheart came to Cyril's bedside with hearts overflowing. As the days passed and the end of hostilities was declared, the young man's devotion to the cause he thought was in the right, touched the brave Southern hearts, and won for him a forgiving parent and a loyal bride.

MRS. SIMS SERVES ON THE JURY (Jan. 10).—Mrs. Sims, a prominent suffragette of San Francisco, helps win a glorious victory for the cause. Mr. Sims is not quite in accord with his ambitious wife, and the straw that breaks the camel's back arrives next day, when Mrs. Sims is called for jury service. The lady, however, determines to do her duty.

Mr. Sims disapproves of his wife's activity for Women's rights, and persuades his stenographer to help him in his plan to teach Mrs. Sims a lesson. To carry out his scheme Sims invites his stenographer for a ride in his automobile. The young lady likes to ride fast, and Mr. Sims is fond of showing off, and the result is they are arrested for speeding. Taken to court for trial, Mr. Sims, to his great surprise, finds he is to be tried before a jury of women, and that the forewoman is his wife. Sims demands immediate trial and gets it.

The verdict is handed in to the judge, who addresses the stenographer as follows: "Young woman, you are discharged. The jury is convinced that you are not to blame for this violation of the law." Turning to Sims, the judge continued: "And you, Sir, are sentenced to the county jail for six days. I am determined to put a stop to the reckless speeding of high-powered automobiles through our streets. Officer, remove the prisoner."

THE O'NEILL (Jan. 12).—The O'Neill, an Irish patriot, covertly returned to the old, familiar haunts, from which he had been obliged to flee during times of oppression, and found a proclamation, nailed in a conspicuous place, which offered a reward for his apprehension. He therefore betook himself to the country lanes, that he might meet his old friends, the peasants.

One in particular, a frail old man, tottering with age, welcomed O'Neill to his humble cottage, and divided his last crusts. Touched by the abject poverty of his countryman, The O'Neill determined to aid them at the price of becoming a highwayman. Going to a secluded spot along the highway, he masked himself and lay in waiting. Soon a carriage appeared, and with a command to halt, O'Neill politely requested the occupants to alight. The passengers were an elderly gentleman—who protested vigorously—and his charming daughter, Elinor, from whom O'Neill, with the utmost courtesy, took a finger ring. In a spirit of mockery, The O'Neill forced Elinor to dance a few steps with him.

Shortly afterward a masked ball was held, which Elinor attended, O'Neill, still remembering the pretty face, and unable to overcome his longing to see her again, went to the ball, carefully masked. There he met Elinor and engaged her in conversation, but she discovered her ring upon his finger and cried for help. As the guests rushed in, The O'Neill dashed through the window, taking sash and glass along with him.

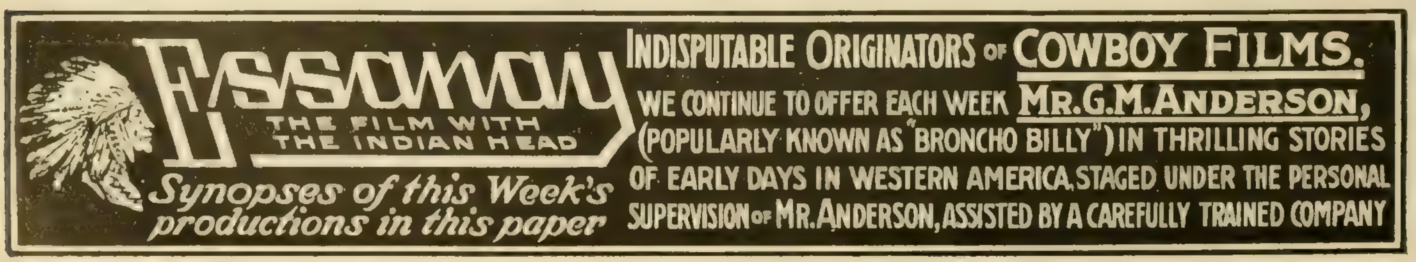
The following day the outlaw chanced to encounter Elinor upon the highway. She promised to meet him that night. At the appointed hour she appeared, but with a band of men, who surrounded The O'Neill and made him a prisoner.

When they had conducted him to the house and left him securely, tied, the men passed into another room to drink a toast to their success, Elinor, finding herself in love with the handsome patriot, and repenting of her subterfuge, stole through the window and released him. Together they sped away on horseback, stopping only at the peasant's cottage, where O'Neill bade a hasty good-bye to his friend. When the escape was discovered, the men started in pursuit, and reaching the cross roads, inquired of the peasant if he had seen a young man and woman. The faithful friend pointed in an opposite direction from that taken by the fugitives, who were able to reach the coast, where a hasty ceremony was performed and a good ship carried them away to France, happy in their romantic love.

EDISON.

THIRTY DAYS AT HARD LABOR (Jan. 9).—Beatrice Langdon's father objects to her marrying Jack Deering on the grounds that he is a son of a wealthy man. He makes it plain to Jack that if he is to marry his daughter he must sign an agreement, which stipulates that he must put in thirty days at hard labor. Jack, unknown to Beatrice, signs the agreement, and his first position is laying pipes with a gang of laborers. Inside of three days he is so worn out that he is obliged to relinquish his position. His next jobs were at rock excavation and shoveling coal, but his weak physique is not strong enough for hard work, so he resigns.

In the meantime Beatrice, who has heard nothing from Jack for a couple of days, is heartbroken, but too proud to write him for an explanation, so she indulges in a little flirtation with Reggie Bullion. While passing the Munich Restaurant, Jack notices a sign, "Halberdier Wanted." He makes application for the job and is accepted. Upon the last night, Langdon, Reggie and Beatrice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happen to visit the place. The awkardness of the halberdier so annoys Beatrice that she insists upon him being discharged, but before this can be done the clock strikes twelve and Jack raises his visor. After due explanations everything is adjusted and the waiter becomes a guest.

MAX AND MAURICE (Jan. 10).—Max and Maurice are two mischievous boys. Their first victim is the Widow Tibbets, from whom the boys swipe, by means of a fishing rod, her roast chicken. They then saw in half the little bridge which spans a stream running directly in front of a tailor's door. The tailor, after being called a number of names, rushes out and gets a cold plunge, much against his will. Uncle Fritz is their next victim. He is unable to sleep on account of a deposit of pinching bugs in his bed. He then tries to seek solace in his pipe, which nearly blows his head off, having been filled with gun powder. They then play a joke on a farmer by cutting open his sacks of corn. The boys play many other amusing tricks, which all tend to make the film a highly-amusing comedy.

LEAD, KINDLY LIGHT (Jan. 12).—Nellie Gray, a sweet little maiden of sixteen, is discovered surrounded with all the loving care of a dear old-fashioned home and a mother and father who worship her. Unused to the ways of the world, she steals away from choir practice one evening to take an auto ride to the big city with a salesman who has come to town. Eager-eyed and wonder-marveling, she is induced to take supper at one of the gilded cafes of a great city, where the bright lights glitter and fascinate the unaccustomed stranger. Here in this heated atmosphere her companion endeavors to persuade her to take her first glass of champagne. In her weakness she tries to resist his persistent pleadings, but at last she yields to his demand. Opposite her at a table sits a woman of the world into whose soul, at the sight of this young girl, has crept the memory of all that she has lost and ere the tempting glass reaches her lips, this frailer sister has knocked it from her hand. Lightly turning the accident into a joke she succeeds in getting her companion away for a moment, and with all the compassion of a woman of the world to her purer sister, she gets little Nellie Gray home and safe into her mother's arms. Here one good turn produces another, and the woman finds the little girl's prayer book and hymnal which she has left behind. On the fly-leaf are inserted the words, "Your mother's prayers are always with you, my child." Something has been awakened in the woman's soul; she falls upon the table sobbing, crying for the better, purer things in life. Along the streets in the darkness she comes, hopeless, alone.

Across her path steals a stream of light from the open doors of the city church and its kindly light leads her into a better and purer life.

A QUESTION OF SECONDS (Jan. 13).—Hardwell, a young engineer, running a new railroad through a tough Western section, falls in love with Bonita, daughter of Jim Collins, a wealthy ranchman. Haligo Laderez, a wealthy Mexican, also has his eye on Bonita. When he sees that Bonita is favoring Hardwell, he invites the gang of Mexicans working for Hardwell to strike for more money. They are refused; so Haligo sets about capturing Hardwell, who has escaped and is on his way to the sheriff. As he is making his way through a narrow railway cut, Hardwell is hemmed in at both sides by Haligo's men, so he takes refuge behind a barricade of rocks. Unable to get at Hardwell, Haligo places a can of gun powder in front of the rocks and lights the fuse. Just before the flame reaches the can, Bonita and the sheriff arrive, putting the Mexicans to flight. The next day Bonita's father agrees to let her become the wife of Hardwell.

ST. JOHNS, NEWFOUNDLAND, AND ITS SURROUNDINGS (Jan. 13).—This film shows interesting views of St. Johns. It stands on rising ground on the north side of a land-locked harbor, the entrance to which is guarded on one side by Signal Hill, 520 feet high, and on the other by South Side Hill, 620 feet high. A view of the harbor is shown, and a panorama from Signal Hill beginning in the rugged country far away and winding its course to the city lying far below, will bear adequate testimony to the fact that the eastern shore of Canada is justly celebrated for its beauty.

The city has about forty thousand inhabitants and practically monopolizes the commerce of Newfoundland, being the center of the cod, seal and whale fisheries.

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VITAGRAPH.

CAPTAIN JENKS' DILEMMA (Jan. 8).—Mrs. Brown, who is a widow, finds it a rather difficult matter to clothe and feed her large family of children, so when she becomes acquainted on the beach with Captain Jenks she is not slow in inviting him to her house. That evening the Captain calls with an engagement ring. He asks the widow to become his wife, but just as he is accepted Mrs. Brown's numerous offsprings come running into the room. Upon being told that they are her children the Captain nearly faints and does not know how to break the engagement.

He consults his friend Squills, who tells him to borrow a number of the children from the neighborhood and call upon Mrs. Brown, saying that they are his. He follows the idea to the letter and Mrs. Brown is surprised. The children not only fight with one another, but tear up the place, whereupon Mrs. Brown gives back to Jenks his ring. He leaves the widow in a joyful mood, thanks to his friend Squills.

HOW TOMMY SAVED HIS FATHER (Jan. 9).—Bidding his wife and Tommy good-bye, Mr. Barton, a captain in the Confederate Army, starts for the war to take his place at the head of his troop. The boy is filled with the war spirit. Some of Tommy's young friends enter the house with drum and mimic gun and try to enlist Tommy in service. Tommy pleads with his mother to let him join their ranks, but she refuses. Awaiting his opportunity, the little fellow steals away and is soon in charge of the juvenile warriors.

In their play they come across a deserted cave, where they make one of their number prisoner. Mammy, who has been sent after Tommy, sees him coming from the cave and immediately drags him toward home. On their way a horse comes dashing down the road, with its rider, who falls from the saddle as he nears Tommy and Mammy. At a glance Tommy recognizes his father, who has been wounded and is being pursued by the Union soldiers. Tommy hides father in some bushes nearby, starts the horse down the road and tells the Federal soldiers, who ask him if he has seen the Confederate captain, that he has gone that way, pointing to the fast disappearing horse and thus throwing them off the scent.

He then takes his father to the cave and hides him there, but not without some very narrow escapes from capture by the pursuers. Mammy assists Tommy in making the captain as comfortable as possible in the cave and succeeds in getting provisions to him, until the coast is clear and Captain Barton is able to return in safety to his wife and family, all of whom praise the little hero for his courage and shrewdness.

ALMA'S CHAMPION (Jan. 10).—Henry Talbot, the son of the president of the V. C. A. R. R., desiring to get a more comprehensive knowledge of the railroad, accepts a position as engineer on his father's road. Alma Randall, the niece of Stephen Bradish, general manager of the railroad, is reluctant in recognizing him in his position and he in turn makes it very unpleasant for her, so much so that she leaves his home.

Going to the railroad station, she enters the cab of the engine driven by her sweetheart and there tells him her story. In the meantime Bradish, missing the girl and learning that she is on the express, orders a special, which overtakes the train driven by Talbot. Bradish is informed by the conductor that Alma is not aboard.

At a reception given by her friends in honor of Alma's birthday, Henry is invited. As a surprise Henry's father and Bradish are also present. Bradish assumes the authoritative with Alma. Henry interferes, and when she is introduced to her father, Bradish looks on crestfallen and vanquished.

THE MEETING OF THE WAYS (Jan. 12).—Tom and Dick are brothers and are being educated at the same college. Tom is a studious fellow and graduates with honors, while Dick is expelled from college through misbehavior. Dick is ashamed to go home, but before leaving Tom gives him a locket containing a picture of their mother.

Ten years later Tom, who is a successful lawyer, is married and has two little children. Dick, who has now been reduced through personal neglect to a derelict, overhears a plan to rob his brother's house. Making up his mind to prevent it, Dick climbs through the nursery window, catches the burglars, but effects their escape. His two little nieces, who have been watching him, kiss and hug him before he makes his exit. When their parents return from the reception they attended, the children relate to them what had happened.

Dick gets into a scrape with a gambler a month or two later, who laughs at the miniature of his mother that Dick puts up in lieu of cash. In the struggle the gambler's pistol is discharged and he is accidentally shot. Dick is arrested and his brother is appointed by the court to defend him. Tom, not recognizing his brother, makes a strong defense in his behalf and a touching plea in introducing the locket, pleading exoneration for the man who would defend an insult to his mother. Tom opens the locket and recognizes their mother. He is filled with a sense of his duty and shows clearly and concisely the accidental discharge of the gambler's pistol and so cleverly presents this phase of the case that Dick is acquitted. Tom takes his brother to his home, where he is recognized by his two children as the man who saved their home from robbery and they lovingly embrace him. Tom's wife is introduced to her brother-in-law and it is not long before Dick is in a good position and an honored member of his brother's family.

WILLIE'S SISTER (Jan. 13).—Willie Green, off for college, tearfully kisses Ma and Pa and Sister good-bye. Arrived on the campus, he approaches a grave and reverend senior to ask where the proctor is located. The Senior knocks off his hat. Willie replaces it and laughs feebly at the joke. The Senior sternly tells him to take it off and be respectful to his betters. Willie obeys, and awe-stricken, repeats his question. The Senior points. Willie dodges, gathers up his suitcases and exits cautiously, watching Senior. The proctor places him in a room with a Senior, who makes life a burden to him, using him as a valet.

Later, Willie receives a box from home and a note from Sister, telling him not to make himself sick with the contents and they are coming down to see him shortly. He is obliged to leave to attend recitations. In his absence his roommate discovers the box and invites some of his cronies to join the feast. Willie, returning, is enraged to see his sister's good things disappearing. His protests result with his being struck with the empty box. Willie takes his roommate to task and is paralyzed by being compelled to clean up the mess the others have left.

Willie's family visit the college. Willie takes his sister around to see the place. His tormentors immediately want to make up and be introduced. They follow Willie and Sister around and the family to the railroad station. When the family go they take Willie to an ice cream saloon. Willie spends the rest of the term in comfort, and as an acknowledgment of courtesies received, separately invites each of the boys to come home and meet his sister on July 15th.

Separately they alight at the railroad station and growl at each other's presence. They all hurry to Willie's home just in time to meet Willie's sister and her husband coming out after the ceremony and receive a shower of rice. Willie dis-

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creetly slams the door in their faces and they return home vowing vengeance on him.

LUBIN.

THE TRAMP AND THE BEAR (Jan. 6).—Two gentlemen of the road, Weary Willie and Slim Jim, while passing a furrier store, notice a stuffed bear. They decide it would be a good scheme to get a little change, so they borrow the bear, unbeknown to the owner and by one getting into the bear they will fool the public. They do so and the first victim to be frightened is an Italian organ-grinder. The tramp and the bear get possession of the organ and play music, while the bear dances to the great amusement of the crowds that gather. A collection is taken and there is no end to the amusement they furnish by scaring different people around the small town. They meet their Waterloo when they start to divide up the money they have collected. The tramp in the bear skin removes his head when the crowd that is gathered jump through a fence. They receive a severe beating for the amusement they have had.

A POOR EXCUSE THAT WORKED (Jan. 6).—The "boys" have a smoker at the club and phone for Harry to come up. He does so under the excuse that he is going to see a sick friend. Wifey, though suspicious, allows him to go, but warns him to be home by twelve o'clock. As Harry is leaving, his wife accidentally drops her handkerchief. Harry picks it up and hands it to her. He then exits. He and the boys have a swell affair at the club and he does not notice until too late that he has stayed out past midnight. White with fear, he hurries home and is unnerved by the sight of his waiting, wrathful wife, as he sees her through a window of his home from the outside. He therefore returns to the club and tells the boys of the horrible situation. They laugh at his predicament, then put their heads together and hatch up a plan that Harry has lost his memory and spring it on the unsuspecting wifey. The plot works beautifully and the handkerchief episode repeated succeeds in restoring buggy's lost memory, whereby he is saved from an awful fate. Moreover, the accident has the happy effect of thawing out Mrs. Henpeck's cold, snappy nature and like the ending of a good fairy tale, they both live happy "ever after."

SELIG.

THE PEACEMAKER (Jan. 8).—Winnie Simmons marries Pete Bolan, and they get along well until Pete imbibes too freely and commences to abuse his wife. Winnie leaves him and goes home. Pete, however, follows her, receives a thrashing from her father, and like a whipped puppy, runs off to tell his father of his troubles, marital and otherwise. The two return to Simmon's house, where the two older men have a forceful argument. Winnie, though, refuses to return to her husband, and finally obtains a divorce from him.

Several months after Paul Gregory, a young author, comes to the vicinity of the Simmons in search of color for a new novel. There he sees Winnie, accosted by her erstwhile husband, rushes to her rescue and accompanies her to her home, where he receives the hearty thanks of her people.

But Pete does not so easily forget and so, getting his gun, resolves to "get" Paul. He follows him, aims at him, but shooting high, does no more damage than knock Paul's hat off. Paul, instantly on his guard, turns and shoots, wounding Pete in the leg.

Hearing the shots, Winnie and her mother rush in their direction, and seeing Pete shot, Winnie realizes that her love for him is not all dead and takes him to her home. There she cares for him and when Paul leaves a week later, she and Pete are fully reconciled, Pete having promised never to drink again.

A year later, Paul Gregory, now a most successful author, receives a letter from Winnie, containing her blessing for the man who made life happy again for her, though a little late.

TWO MEN AND A GIRL (Jan. 9).—Jack Read, born in the East, but raised in the West, receives word that his brother "Dan," still in the East, is in need of aid. He sends money for him to come West.

Dan arrives, delapidated, and soon tires of the employment which his brother has secured for him. He gets the gold fever and starts for Mexico. Jack, loath to give up trying to save his brother, goes with him.

They discover in their wanderings an old miner who is dying. He gives the boys a chart of a mine he has located, and with his dying breath asks them to send for Mary, his niece, and mine the gold in her name.

Jack sends for the girl and they start for the old miner's desert claim. Both men fall in love with the girl. After many thrilling experiences they become lost in the midst of the desert, without food and dying for lack of water.

Dan attempts to steal Mary's last drop of water, but Jack comes to her rescue and after a fierce fight gets the best of his cowardly brother.

Through sheer grit and will power, Jack finally leads the other two out of the desert and to safety. The mine is discovered and they start back rich with gold. Both men propose to Mary and needless to say Jack wins his suit.

THE PROSECUTING ATTORNEY (Jan. 11).—Nina Brooks and her associate, Joe Brooks, are caught in a badger game, convicted and sentenced to a term of years in the state penitentiary. Nina serves her term and on her release is taken in charge at the prison gate by Mary Moore, who presides over a mission for the reclamation of unfortunate women. Nina finds herself in this new field, and becomes an ardent worker in the cause. In the course of her labors, she meets Henry Lewis, a humanitarian. Lewis is the prosecuting attorney that was responsible, in the line of his duty, for her conviction and sentence. He becomes more than interested in Nina, and would marry her, assuring her, in spite of her objections and fear that her past is her own. They are married and happy. Meantime Brooks has escaped from prison. He meets and recognizes his old pal and calls to blackmail and persecute her. Driven into a frenzy Nina shoots Brooks. Lewis recognizes Brooks and associates him with Nina's past. The police arrive; Lewis shows his true and manly love by assuming the responsibility for the tragedy, giving himself over to the authorities without a murmur.

A MODERN ANANIAS (Jan. 12).—Will Deming, a club man and hale fellow well met, returns home about six a. m. with somewhat of a jag. His wife, who has been patiently awaiting his return, notices his condition and an argument ensues in which her umbrella plays an all important part. A day or so later he appears at his club slightly disfigured. When his friends prove inquisitive regarding his appearance, he allows his imagination to get the better of him, and tells of a most remarkable experience, in which he, of course, was the hero. His story almost gets over, but Fate takes a hand by producing an amateur photographer who happened to be passing Deming's house during the argument. The snapshot which the amateur presents for approval puts Deming into the Ananias class.

THE JOURNEY OF THE WESTERN GOVERNORS TO THE EAST (Jan. 12).—One of the most interesting topical pictures ever secured. Showing intimate, close-up, personal views of the entire party and of every interesting place visited upon this epoch-making tour. Selig camera men and representatives accompanied the official party on their special train during the entire trip.

MELIES.

THE OUTLAW AND THE BABY—(Jan. 18).—Joe Fuller, the outlaw and bandit, draws rein at an humble cottage and begs refreshment. The traditional hospitality of the West is at once shown him by Jane White, who is alone in the house at the time, with her baby daughter. The bandit is given food and drink, while he is eating which, the baby takes a child-like fancy to him. Fuller also takes a liking to the child, but contents himself with fondling it and receiving, at the child's suggestion, it's photograph.

When, later, Mr. White returns and finds the child missing, suspicion is at once cast on the bandit, of whose visit Jane has informed him. But the child has only responded to its fancy and wandered, in hope to again see the "nice man."

In a shaded place, the bandit has laid down to rest, when he notices the child, followed by an Indian, about to kidnap it. He rushes to the baby's rescue, and bravely risks the chance of capture to take the little one home.

Assembled in the cottage are the sheriff's men. The outlaw gets the "drop" on them, returns the baby to the distracted mother, collects all the guns and makes as graceful a departure as ever Raffles made.

Then to the border line, where he leaves a note, informing the sheriff that he need not follow him more, for he is for a "straight" life in another country, and all because of "the kid."

Scene from "The Outlaw and the Baby" (Melies).

PATHE.

PATHE'S WEEKLY No. 1—1912 (Jan. 1).—Paris, France—The Le Bargy-Malherbe duel. In the fifth encounter Mr. Malherbe is slightly wounded in the arm.

Frankfort, Ky.—Governor McCreary is inaugurated. Miss Viola Polsgrove presents chrysanthemums to Governor McCreary as he is standing with Ex-Governor Willson.

Carbondale, Pa.—Forty-three runaway freight cars overturn a switchman's shanty, killing five men and injuring five more. The overthrown shanty stove sets fire to and completely destroys the Delaware & Hudson Railroad shops and five engines.

Havana, Cuba.—The funeral of the widow of Maximo Gomez, the liberator of Cuba, is witnessed by the entire population of Havana, who line the streets in respectful silence.

Tripoli, Tripoli.—The Italo-Turkish War, showing: (1) The Italian camp sleeping guarded by the sentries placed on the minarets; (2) The artillery changing its position, and convoys of the commissary joining the column; (3) The Arabs who had joined the cause of the Turks have been shot after court-martial.

New York, N. Y.—Jackie Clarke, the Australian champion, who made the final sprint in the Nineteenth Annual Six-Day Bicycle Race at Madison Square Garden, winning the event for the Fogler-Clarke team.

And many others.

THE STRIKE ON THE RANCH (Jan. 10).—Col. Tobias Milliken Boggs Jones has a thousand head of cattle to be shipped in semi-annual shipments, but his men refuse to round up the cattle and drive them to the shipping point unless he pays them more wages. This he refuses to do. Being crippled himself he appeals to a neighbor to drive his herd and to this the neighbor agrees. Col. Jones' daughter, however, is captured by the striking cowboys and her rescue, effected by her little six-year-old brother, is one of the most thrilling things ever produced upon the screen.

THE HORSE THIEF (Jan. 11).—A horse thief steals a horse and is about to be promptly strung up to the nearest sycamore when Major Dugmore persuades the men to show clemency and turn him loose. In return Mr. Johnson, the horse thief, gives Col. Dugmore the only thing he has to remember him by, a white handkerchief on which a left hind foot of a rabbit is artistically slung. Major Dugmore's daughter takes it for her own. Subsequently Miss Dugmore is captured by a pal of Johnson's and Johnson and his pal have a discussion as to what shall be done with the girl. They finally fight and Johnson is wounded and his pal rides off with the girl, but Johnson, crawling on his hands and knees, succeeds in notifying the Major, who rides for his daughter's life and succeeds in rescuing her.

BILL'S BILLS (Jan. 13).—Bill is blessed with a bunch of bills and is also blessed with a beautiful wife, who systematically searches through all his pockets when he's asleep and relieves him of any surplus cash; therefore Bill decides to hide the bills which he has in his possession and in consequence Bill hides his bills in some newspapers thrown carelessly aside. Mrs. Bill the following day

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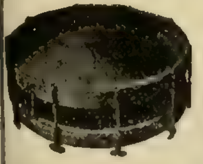

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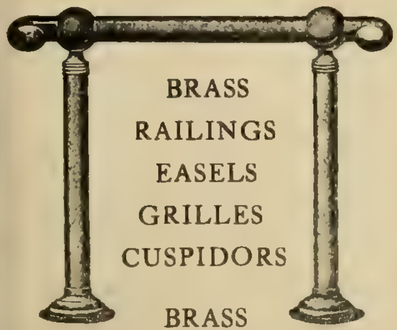

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With King Baggott in a new sort of role. A love-comedy of the kind you have been clamoring for. Released *Monday*, Jan. 8. Copyright 1912.

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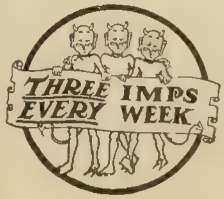

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gathers them up and gives them to the Salvation Army. When Mr. Bill comes home to say that he is wroth is to put it mildly. He fairly froths at the mouth with rage and anguish and finally rushes off at top speed to the Salvation Army headquarters, where he successfully passes the sentry and lands poste-haste into the refuse pile. He frantically searches through everything in sight, hoping to stumble across his lost wealth. Failing, he rushes away again to look elsewhere, but almost immediately after he has left the money is found and a lieutenant and police officer follow poor Bill to return his money. Bill sees them coming out of the corner of his eye and he goes some. So do the cop and the lieutenant. Bill is some sprinter. So is the cop. So is the lieutenant, but finally Bill is captured and his money returned.

C. G. P. C.

THE FOSTER SISTER (Jan. 9).—A wealthy man leaves his orphan child in the hands of some peasants, while he takes a journey in a faraway country. The child thrives and grows and incidentally falls in love with the son of her foster parents. This continues for years and years and finally the father returns and claims his child and wants her to marry a young nobleman of his acquaintance, but the girl, with proper pride, refuses and finds her happiness in linking her life with the man of her choice.

THE HAUNTED ROOM (Jan. 12).—Nicholas Willoughby Johnson Brown seeks a room in a one-horse town and in a weird hotel he lays him down on a cot of so-called snowy down (but which in realty is made of corn husks). Before doing this, however, he endeavors to divest himself of his clothing. Removing his shoes, he is astonished to see them dance on the floor in a most exciting manner, and becoming desperate he tears off his coat and throws it on the shoes, only to find another coat on his back. This funny farce continues along these lines.

BIOGRAPH.

A TALE OF THE WILDERNESS (Jan. 8).—In the wilds of the Kentucky hills two brothers, the elder an outlaw, view from a distance the approach of a party of settlers moving forward to a new home in the vast wildness. The younger brother is overwhelmed by the sight of the pioneers, and, unknown to his elder brother, joins their party. The settlers build a stockade home and the outlook is most rosy, until the outlaw brother meets a girl from the stockade at the spring, he, of course, not knowing his brother is among the party. He forces his attentions upon her, which she repulses, rushing back to the stockade for help. The outlaw's influence with the neighboring Indians arouses them in his plan for vengeance. They attack the stockade, and when the settlers' chance seems hopeless they dig a tunnel from the back of the stockade to the hillside. Most of them have effected an escape, but among the few captured is the younger brother, so the outlaw regrets his action and uses again his influence with the Indians, but with a different effect.

THE ETERNAL MOTHER (Jan. 11).—The young couple are betrothed and later are married, and so the days pass by, they happy and contented on their little farm, each helping with the other's burdens, until a restless, thoughtless woman appears and meets the man. He is possessed of an irresistible fascination for her, and so the grief-stricken wife, whose love for her husband is of the unselfish kind, feeling he would be happier with the attractive woman, makes the sacrifice of freeing him. He is divorced and married to the other woman, and later begins to pay the penalty. His second wife is ill, and he is alone in his distress, when his first wife, in whom is strong the spirit of the eternal mother, comes to him in his hour of need, caring for the wife and taking the infant after her death. It is now that the man awakens to the realization of his unworthiness, and as the years pass he works out his redemption.

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Mohawk—"Indian Convict" (Indian Dr.).......
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D. Biograph—"Conquering a Heart" (Com.)... 440
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Oklahoma—"As Told by the Camp-fire" (Dr.)..
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*Savoy—"Watering Nymphs" (Educational)... 850

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California—"The Society Wolf" (Dr.).........
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WANTED to buy or lease a moving picture theater in or near New York City. Address, H. C. BARRINGTON, 148 Greenpoint Avenue, Brooklyn, N. Y.

I have a buyer for a moving picture theater. Price must be right and business well established and paying well. Party is experienced and will investigate thoroughly before buying. Iowa territory and city or college town preferred. I will buy late model picture machine, Powers No. 6 preferred. Must be cheap and good as new. Address, D. B. HARRINGTON, Paullina, Iowa.

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Independent Film Stories

IMP.

PLAYING THE GAME (Jan. 6).—The story opens at a meeting of the Welcome Idea Husband's Club, in which the women jangle and Jackson's wife learns that she is abused. Coincident with this, Jackson is enjoying himself with the boys, and the drinks come fast and furious. He leaves the club and in an inebriated condition, reels home. At the sight of him the wife softens. He tells her he is ill, and she, in her ignorance, believes him. A physician is summoned, who takes in the situation in a glance, but tells the wife that Jackson needs exercise in the open. He advises golf, and Jackson is forced to acquiesce.

The next day the ponderous husband engages the services of some friends, and repairs to the golf course, attired in regulation golfing costume. The party has also taken the precaution to bring along a wheel chair. Jackson makes ineffectual swipes at the ball, misses, and perspires freely. He is a failure as a golfer, and decides to play the game by proxy. Wheeled about the course, his assistant lands on the ball and they follow. They approach a hill and the chair and its freight gets away from the helpers and Jackson is precipitated to the bottom and lands between two rocks.

He finally returns home to announce to his wife that he has had a delightful day's play, and is much improved in health by the exercise. She has implicit faith in him and is overjoyed. (Copyrighted, 1911, by Imp Films Co.).

BACK TO HIS OLD HOME TOWN (Jan. 6).—Mr. Abner Brown, in deciding to revisit his old home town, never dreamed of the series of adventures that lay before him. A sedate, respectable, middle-aged member of society, who would have thought that in the home town, Abner, at the time of his supposed arrival, should be represented by a double—Somebody who looked so like Abner that he might be mistaken for him? Well, he was. And this double was a moving picture actor.

It also happened that Mr. Abner Brown's home town was a moving picture center, at which various producers gathered their respective companies to work out their plays. The actor, who looked like Mr. Abner Brown, was daily instructed in his part by the producer, and disappears for the time. When unsuspecting Abner appeared, he was mistaken for the moving picture actor, whom he resembled. The resemblance was such that the Western actors held him up; he was chased across the prairie by cowboys and Indians; he was shot by French soldiers—in fact he went through a whole lot of extraordinary adventures at the hands of the moving picture actors before he escaped and got home to his wife and children. (Copyrighted, 1911, by Imp Films Co.).

A WINNING MISS (Jan. 8).—An irate father, a persistent lover, and a pretty girl who solves the difficulty, furnish a tale of elopement that is pleasing and excites the risibilities of the most sedate. The father objects to the marriage, and elopement is resorted to with complicating results. The girl flees to the apartments of her sweetheart, and just escapes the father and his detective, by being carried away in a wardrobe that has been delivered to the young man by mistake. This muddles matters, but the young man sends for the minister and prepares for the wedding. The girl has been delivered to the rooms of a friend, and he assists. The lover and the minister dive through the window into a mortar box, and are followed by the sleuth and the father, and they emerge, sorry looking specimens indeed. The lover and the minister, covered with a white coating, find the girl, and the ceremony is performed, only to be broken into by the father and the detective, whose clothing is also soiled. The old man forgives the young couple and the story ends happily for all concerned.

IN THE NORTHERN WOODS (Jan. 11).—In this drama of Canadian logging life there is a half breed who seems incapable of manifesting any goodness of heart even after the most vital kindnesses and benefactions are conferred upon him. His camp chum saves his life by actually stealing brandy for him, yet later on the half-breen fells his friend in a sawmill and placos the body on the machine, ready to be cut by the blade. The heroine arrives in time to stop the machine and saves her lover.

Two years pass; the lovers are married and there is a child. The implacable half-beeed invades the peaceful scene and in the husband's absence offers violence to the young wife. The opportune arrival of the husband seals the half-breed's fate. "The boys" of the camp decide to hang him. The fatal rope is round his neck when the young wife intercedes for him and the wretch's life is spared. He is told to go away, but he cannot even do that without turning upon one of the men, who promptly shoots him down. (Copyrighted 1912, by Imp Films Co.)

ECLAIR.

(American make.)

DIVORCONS (Jan. 2).—Divorcons tells the story of a young wife who, discontented with her husband, whiles away her time with a juvenile fop of a cousin. The husband's suspicions being confirmed by some slight evidence, he surprises them in a clandestine meeting.

He is indignant, of course, and threatens to kill the cousin and punish the wife; but, on second thought, decides to pretend he shares his wife's discontent and further pretends to believe a faked-up telegram which he, himself, has written and sent.

In an exquisite scene, the husband coaxes a confession from his wife, in which she ingeniously tells him all her little peccadillos. He then sends for the cousin and, with mock heroism, delivers his wife over to him. The pair, finding concealment no longer necessary, lose interest in each other; and she begins to realize the deficiencies of her admirer.

The indifferent husband deliberately prepares to go out and enjoy himself, which arouses the latent love and jealousy of the now surprised and worried wife. She finally persuades him to take her along for the evening. They go to a fashionable café, where they have an enjoyable little supper in a private dining room. They are followed and disturbed by the bedraggled and disappointed cousin, who has followed them in a drizzling rain. The wife is indignant, but the husband's sense of humor saves the situation. He conceals her and sends the cousin off on a wild goose chase to various impossible addresses. A pleasant love scene follows between husband and wife, when the angry cousin again interrupts them and creates so much disturbance he is finally arrested.

The husband, at last succeeding in making his wife's lover appear thoroughly ridiculous in her eyes, wins a lasting reconciliation.

THE DOCTOR'S DUTY (Jan. 9).—How a young physician fought and mastered himself when tempted to revenge himself against a bitter enemy, who stole the woman he loved. A film rich in sentiment, picturing man's emotion under terrific strain and a woman's devotion under trying circumstances.

ECLAIR.

OLD PAPERS, OLD SOUVENIRS (Jan. 4).—Having caught his cashier robbing him, Mr. Noirmont dictates a confession and demands Saufert to sign, Mrs. Noirmont as a witness. He then takes possession of the paper.

Years later, after Mr. Noirmont's death, their son, now grown to manhood, is led by a money-lender to speculate, which has the usual disastrous ending. The boy, driven frantic by the money-lender, finally appeals to his mother. Mrs. Noirmont recognizes the name of the money-lender, being identical with the dishonest cashier, and, after looking through old papers, she finds Saufert's confession and decides to confront him with it.

They recognize each other instantly. Saufert realizes he has lost, and will concede to most anything to gain possession of his confession. They compromise by exchanging papers, which saves the boy.

THE INVENTOR (Jan. 11).—A mechanic has invented a marvelous machine, and he most eagerly shows the plans to his wife, while they enthusiastically plan their daughter's future.

He finally interests an important manufacturer, who promises to have the plans patented jointly. The manufacturer realizes how great the plans are, and decides to have patent made out in his name only, realizing, however, that he must take the inventor in the business until a favorable opportunity comes to dismiss him. Later, the inventor demands his share of the profits and is coldly rebuked. The inventor threatens and the scoundrel ejects him from the place.

Without work and no money, the inventor visits his fellow-workmen and explains the situation to them. They immediately rush to the manufacturer and demand justice. The villain is too frightened to comply at once, and the mechanics, misunderstanding his silence, proceed to use violence. The stupified inventor finally realizes his mistake, and bravely defends the manufacturer. His noble act is so much appreciated that it awakens a feeling of remorse in his partner, and he humbly makes amends by reinstating the inventor, sharing equally the profits from the invention.

THANHOUSER.

JUST A BAD KID (Jan. 9).—"The Bad Kid" was an orphan, and was cared for by a sloppy old woman, who made her work and constantly ill-treated her. The woman beat the child, a kind-hearted neighbor interfered, and a tenement brawl followed. The upshot of it was that the woman was sent to do penance on "The Island," and the child was committed to an institution. There she found other children to tease. Inquiry developed that the child had a relative, an uncle, a farmer out West who, although only a distant cousin, was the only kin the girl had. It was a happy day in the institution when he was located, and agreed to take "the Bad Kid" off their hands.

In her new home the child, having never been taught, kept up her troublesome ways. Her new-found relatives, with the knowledge of her reputation, were not disposed to make allowances, and finally decided that it was a hopeless task to try and reform her, she never would amount to anything.

The child overheard their conversation, and vowed to be good, for really she was hungry for someone to love her, the only trouble was she did not know how to go about it, and was too shy to ask. Her pitiful awkard little efforts to "be a comfort" were a failure, and she ran away, first leaving a letter for the old couple, in which she confessed how she had tried, but knew she had not succeeded.

The farmer and his wife were devout church members, and interested in foreign missions. The child's note brought home to them a realization that there were other heathens, right at home, who needed to be cared for; so the farmer decided to bring her back.

He found a little wanderer some distance from the farm. He tenderly carried her home, but when she revived she wept anew, fearing them. They gently convinced her of their love and assured the weeping child that sometimes, many times, a "Bad Kid" will grow up to be a good girl if she has the proper care and the proper love, and assured her that they would give her both. And she never tried to run away again.

THE TWELFTH JUROR (Jan. 12).—A rich man is found dead in his library. His cash box, which was known to have been full of money, is lying empty beside him. The last person known to have been with him was his son, and the servants testified that the two had had a violent quarrel. The son is sought and is found at a railway station. Brought back to the house he is searched and the stolen money is found in his overcoat pocket. He admits the quarrel, and that it was over money matters, but denies the crime and says he does not know how the money got into his pockets.

A strong case is made out against the prisoner when he goes on trial. When the jury take their first ballot, the vote stands eleven for conviction. The majority argue with the stubborn twelfth juror, but to no avail. Finally he bows to the will of the other. The foreman approaches the door to give the signal that will notify the court officer that a decision has been reached. His hand is raised, but the twelfth juror stays it. He tells them he has a statement to make.

The twelfth juror, in private life, is an underpaid expressman. His little daughter is very ill, and the doctor tells the heartbroken father and mother that her only chance of life is to go South. They haven't the money, and realize that their poverty means the death warrant of their loved one.

The expressman is sent to "a fine house" to get a trunk. While waiting in the hall, he sees the prisoner, after a quarrel with his father, run up the stairs. The old man, who is brandishing a cane and holding a cash box, works himself into a frightful fit of rage. He is suddenly stricken and falls dead. The expressman goes to his assist-

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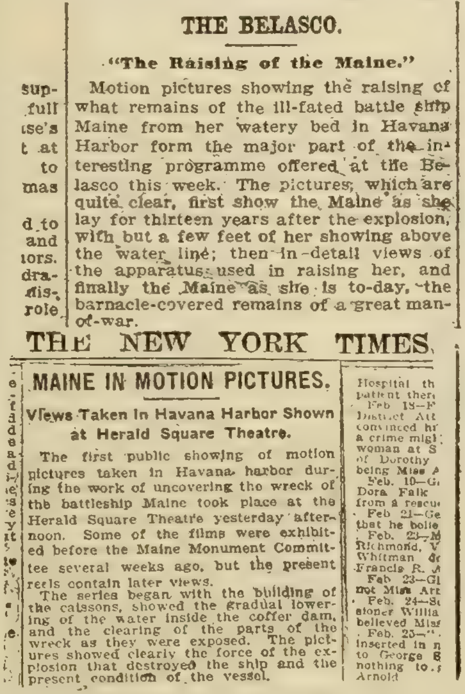

WASHINGTON HERALD.

THE BELASCO.

"The Raising of the Maine."

Motion pictures showing the raising of what remains of the ill-fated battle ship Maine from her watery bed in Havana Harbor form the major part of the interesting programme offered at the Belasco this week. The pictures, which are quite clear, first show the Maine as she lay for thirteen years after the explosion, with but a few feet of her showing above the water line; then in-detail views of the apparatus used in raising her, and finally the Maine as she is to-day, the barnacle-covered remains of a great man-of-war.

THE NEW YORK TIMES.

MAINE IN MOTION PICTURES.

Views Taken in Havana Harbor Shown at Herald Square Theatre.

The first public showing of motion pictures taken in Havana harbor during the work of uncovering the wreck of the battleship Maine took place at the Herald Square Theatre yesterday afternoon. Some of the films were exhibited before the Maine Monument Committee several weeks ago, but the present reels contain later views.

The series began with the building of the caissons, showed the gradual lowering of the water inside the coffer dam, and the clearing of the parts of the wreck as they were exposed. The pictures showed clearly the force of the explosion that destroyed the ship and the present condition of the vessel.

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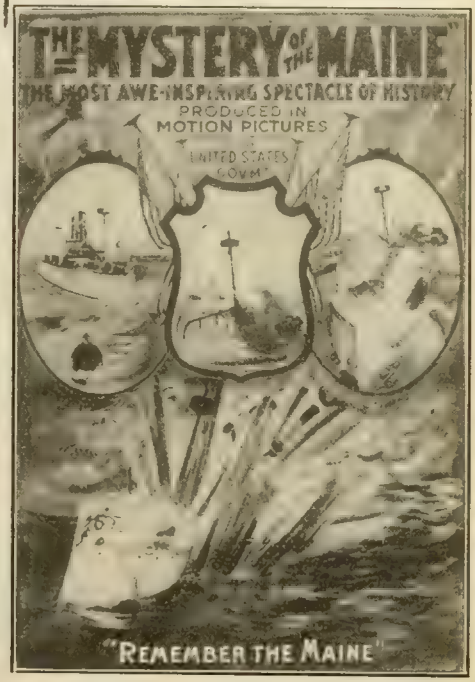
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ance, but is attracted by the packet of bills that has fallen on the carpet. He realizes that this wealth means life for his little girl, and yielding to impulse, picks it up and places it in his pocket. He closes the door, and makes his escape undetected.

He finds his crime of no avail, however, for his little daughter proves to him that stolen money is accursed, and the expressman, yielding to her prayers, goes back to the house, intending to return the bills. He finds the front door open, and slips the cash into the pocket of a coat on the hat rack, believing that it is the old man's.

When drawn for the jury he serves, hoping that he might be able to save the innocent man, but the circumstantial evidence was so strong that he could not win over even one of his associates, and he finally decided to confess all to them.

The jurors believe him, and return a verdict of not guilty. The Twelfth Juror again confesses his fault in open court, and a new investigation establishes the truth of what he had told. He escapes punishment, under the circumstances, and the little girl is sent South to regain her health through the kindly aid of the man whose life has been put in jeopardy because of the one crime of him who later was the Twelfth Juror.

RELIANCE.

RESIGNATION (Jan. 3).—The mother's only child is dying, and in her insane grief she rails against Providence. She becomes so hysterical that the doctor is compelled to administer a strong sleeping potion, and she is soon slumbering. In her dream she sees her boy grow up headstrong and uncontrollable, causing her innumerable heartaches. He is expelled from college owing to his bad habits, and his father puts him to work in his office. He forges his father's name to a check and is thrashed soundly. Mortified and defiant he attempts suicide, and just as he is about to kill himself the woman awakens, screaming. They lead her to the bedside of the boy who has just passed away, and the woman falls on her knees, resigned to the ways of Providence which has taken her child in all its innocence.

TWO OLD MEN (Jan. 6).—Joe, an old musician, is discharged from the orchestra because of his age. He goes to a cheap rooming house and discovers that Jim, another old, broken-down musician, has the adjoining room. Joe becomes sick, and to get the medicine prescribed by the doctor Jim pawns his violin. While convalescent Joe plays on his cello, but not hearing an answering harmony from the next room, as has been the case previously, he raps on the wall. Getting an answering rap, he plays again, but still there is no musical response. He goes to Jim's room and learns of his sacrifice, and also that Jim is hungry. So that they may both have food he sends Jim out to pawn his cello, although it grieves him sorely to part with the instrument. Years before Joe's daughter had married a man against her father's wishes, and father and daughter had been estranged since. Her husband had prospered, and she would have been happy but for the thought that she had lost her father's love. She discovers the cello in the pawn shop window and traces Joe. A reconciliation takes place and Joe goes to live with her and her husband, and the pawned instruments are redeemed and given back to their respective owners. Joe is happy awhile, but pines for Jim. Jim mourns the loss of his comrade, and is pleasantly surprised by a visit from Joe. When the daughter and her husband discover the situation they make both old men supremely happy by inviting Jim to also become a permanent member of their household, and the story closes with both old men playing a duet together by the fireside, a picture of perfect joy.

BISON.

FALSELY ACCUSED—(Rel'd Dec. 26, in place of "The Run on the Bank," as announced in last week's issue).—Bob is a petty thief and loves Helen, the rancher's daughter. She loves Harry, the foreman, and the couple elope and are married. Bob spies on them and in his jealous rage steals the payroll money, places part of it in Harry's coat pocket and puts the rest away in a secret hiding place behind an unused barn. He brings an accusation against Harry and a search reveals the lost money. At this critical moment he tells the ranchman about the elopement, and in his anger the ranchman orders Harry and Helen away. More than a year elapses, and Bob's stealings having amounted to a considerable sum he plans to get away, and digs up the hoard. He is surprised by little Betty, Helen's sister. Alarmed, he catches her and carries her away, and is intercepted by Harry. A thrilling fight takes place, in which Bob is shot, and Harry carries the unconscious Betty to his cabin, where she is revived by Helen. She sees that Helen and Harry are in desperate financial straits, and goes home and tells her story. Bob is caught as he has dragged himself to the old barn in an effort to get the money, and is arrested. It is the day before New Year, and the ranchman makes up for his unjust treatment by having the entire crowd go out to Harry's cabin with loads of good things to eat, and a joyous banquet takes place.

THAT IMP SCENARIO CONTEST

Ends on JAN. 1st.

If the postmark on your envelope shows that your manuscript was mailed *before noon on January first* (no matter where you mail it from) it will be entered in the Imp's great contest and stand an equal chance with all others to win one of the big prizes. No manuscripts mailed after that time will be considered, as far as this contest is concerned, though of course we will offer you the highest market price if they are what we want, at any and all times.

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Second Prize . . $ 75.00
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Address all prize contest scenario manuscripts to "Carl Laemmle, Personal", in care of the

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AMBROSIO.

TWEEDLEDUM LOVES A SINGER (Dec. 27).—Tweedledum becomes madly infatuated with a beautiful singer. He applauds her so vigorously that the theater seems shaken by an earthquake. He attempts to reach the actress after the performance, and after he has overcome the many obstacles in his path he falls in the clutches of a couple of unromantic policemen, who dispel his visions of love.

TINY TOM'S EXPLOITS (Dec. 27).—Tiny Tom enters the police corps, and being so small he is entrusted with dangerous missions which a large man could not accomplish. He performs the most daring deeds, surprising thieves by suddenly emerging from unexpected places, emerging from a barrel or jumping out from behind an automobile, etc., in time to catch a culprit.

REPUBLIC.

LIFE OF DANIEL BOONE (Jan. 14).—Daniel Boone, one of the most adventurous of all "pioneers of civilization," to whose courage, endurance and skill, America owes so much, was born in Virginia. At an early period, he emigrated to North Carolina, but his love of the wilderness not being sufficiently gratified here, he planned an expedition, and with a few adventurous men entered into Kentucky.

On June 7th, 1769, he reached the famous Red River and was captured by a tribe of hostile Indians, who finally adopted him. At the first opportunity he escaped and fought his way back to a settlement.

Shortly after, while agent for a Carolina company, he built a fort on the site now known as Boonesborough, and here were fought the greatest Indian battles in the history of that period.

In 1777 that place was attacked several times by bands of Indians who were repulsed with heavy losses. On the 6th of August, 1777, that famous battle of Boonesborough was fought; 450 Indians led by Chief Blackfish and officered by French Canadian renegades attacked the fort. In spite of repeated assaults, that little garrison of less than fifty men set at defiance its enemies, who were finally obliged to return with heavy losses.

Besides being famous as an Indian fighter, he was also noted as a successful hunter and trapper, which vocation he followed to almost the last few years of his life. He died a peaceful death in his son's home in 1822, surrounded by his children and grandchildren. In portraying this wonderful life, great pains have been taken to accurately reproduce the famous battles, as well as locations mentioned in history, and the result is a magnificent production of Indian and pioneer life, seldom, if ever, equalled in moving pictures.

LUX.

THROUGH THE AGONY COLUMNS (Jan. 5).—Algy and Gertie had a quarrel and parted. Algy got lonely and so did Gertie. Algy sought a soul mate through the Agony Columns and so did Gertie. In consequence, Algy went to meet his unknown companion in sorrow in the park by appointment. So did Gertie. Algy found that he has been corresponding with Gertie. Gertie found that she has been corresponding with Algy. Algy made up his mind to make it up. So did Gertie; so they did and cupid rejoiced! So did Gertie.

ARTISTIC EARTHENWARE IN THE MAKING (Jan. 5).—From the very earliest days of his meandering around this planet, Man has devoted much time and study to the manufacture of pottery. After centuries of hard work he has made himself some very fine articles, which are both useful and ornamental. On these grounds alone, a complete and comprehensive description of the manufacture of artistic earthenware in the celebrated factory at Nevres, in Central France, should prove of the highest value to the showman.

SOLAX.

CHRISTMAS PRESENTS (Released Jan. 7 instead of Dec. 31, as announced in last week's issue).—Widow Johnson is "up against" a hard struggle for existence. She and her little wide-eyed daughter

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are followed by a relentless nemesis until the spirit of Christmas, with its joyousness and good cheer spreading over God's world, brings happiness into her home.

The widow seeks work, but luck being against her, she does not secure a position. During her wanderings she is falsely accused of theft by an irascible and insistent old miser, but with the aid of a good-natured sergeant, she escapes the indignity of false imprisonment.

Her little daughter, like more little girls, wanders off to see the big Christmas displays in the shop windows. While gazing with hungry and envious eyes upon dolls and houses and toys, she makes the acquaintance of a benevolent woman of wealth. This woman is moved by the child's longing glances, and so buys for her a big French doll.

The plot is complicated by a dull-headed policeman who arrests the child, but it all turns out happily at the widow's humble home on Christmas Eve, for Santa Claus is the harbinger of hope and love, besides material gifts.

HIS MUSICAL SOUL (Jan. 3).—In "His Musical Soul," a fat man loves a slim little girl, who weighs about one hundred and ninety pounds less than he does.

The fat man has a rival in the shape of a handsome and gallant violinist. The fat man soon gets an inspiration! He decides that he could perhaps charm the sweet damsel with the entrancing (?) strains of a trombone. When he tries, he finds that the silver-throat instrument is not only vibrant and rancous, but a disturber of peace and quiet.

His courtship is a rather inharmonious one. Indeed, so inharmonious that neighbors decide to interfere. The poor fat man gets the worst of it all, but he is finally rewarded for his efforts. He is the happy recipient of the hand of his sweetheart's spinster sister.

OUR POOR RELATIONS (Jan. 5).—The son of a poor widow leaves his mother, and goes out into the "world" to "make his mark." The boy succeeds rapidly. Before long he marries into a family of wealth.

The boy in the meanwhile forgets all about the narrow straits in which he has left his mother. He also forgets that she needs money regularly with which to live. Only periodically does he send her a measly $5. To his new friends and his wife he poses as an orphan without friends or relations.

His mother suffers keenly her son's neglect. At last, when her son had neglected to send her a remittance for a good many months, the mother decides to go to the city and look him up. Worn out with privation and hunger this poor widow reaches the city. Having no place to go, she wends her way to a house of God. Here she sinks into a faint, while the services are in progress.

A wealthy woman and her little daughter have compassion on the poor woman. Answering the pleadings of her little girl and her own humane instincts, she orders that the widow be taken to her home.

The wealthy woman's husband turns out to be the widow's son. Fate brought together mother and son. The son, seeing his mother's condition, soon realizes how snobbish, how undutiable and how mean he has been. And while with bowed head and shamed face he asks her forgiveness, his wife and child clasp their new-found relation to their hearts. The mother forgives her erring son and takes him to her heaving breast.

NESTOR.

AN UNLUCKY PRESENT (Jan. 1).—Young Frank Hope is a lawyer at last. The holidays are approaching, and the present for his sweetheart worries him considerably, as his cash account is low. He is hoping for a client to help him out of his predicament. One comes unexpectedly. A rich woman is accosted by two highwaymen, who meet their Waterloo, by coming in contact with the athletic young lawyer. She becomes his first client and gives him a retainer. Frank is desirous of giving Bess a diamond ring, but even the money he received from the lady does not come up to the price of the ring, so he pawns several of his personal effects. Placing the ring in a box of candy, he forthwith sends it to his sweetheart. Bess opens the package hastily and not noticing the box contains the ring, but thinking that it is all candy, casts it into the fire, for she had hoped that Frank would have given her something better. However, Frank, through the kind help of the society lady, manages to clear up the misunderstanding.

THE TENDERFOOT'S SACRIFICE (Jan. 3).—Through the intervention of a tenderfoot named Eric Newton, Mrs. Andrews' son, Donald and Marie Lewis would have been married ere this time. But it happened that Marie took great pleasure in teaching the tenderfoot to ride, and incidentally indulging in the pastime herself.

One day Marie's horse, "Beauty," was frightened by the blasting of rocks and dashed away with her. Eric, who tried to go to her rescue, was thrown from his horse and wounded. One of the men who was not blasting soon got his horse and darting after the frightened "Beauty," succeeded in bringing her to a stop.

At the hotel Marie's tender solicitude for Eric's injuries enhanced Donald's determination to leave the place entirely. Directly to the hotel went Mrs. Andrews to learn how sincere were Eric's affections toward Marie, but after being told by his doctor that he had only a few months to live, the tenderfoot indulged freely in alcoholically-inclined liquor. Marie, still cognizant of the fate of her father, could not tolerate a drunkard, turned to her erstwhile lover, while the tenderfoot rode away.

DESPERATE DESMOND FAILS (Jan. 6).—Catching butterflies out in the country on a summer day is a pleasant occupation; Rosamond and Claude Eclaire find it so. An elusive butterfly lures Claude away from his girl. Desmond appears in an auto, captures Rosamond and honk-honks past the butterfly chaser.

Realizing his sweetheart's peril, Claude calls the United States troops to the rescue. Uncle Sam's boys enthusiastically answer the call.

Half-burnt cigarettes bearing Desperate Desmond's initials, and which the villain had carelessly thrown away, give his pursuers the only clues to work on, and Desmond is trailed at last. Cornered, he leads Claude and the soldiers to the wigwam wherein Rosamond was hidden. Leaving the boys on guard, the villain enters the tent and—before Claude and the troops can gather their wits, the wigwam moves rapidly away. Another mad chase follows, but Desmond in his auto-tent makes good time and keeps the hunters at a safe distance. They dare not shoot for fear of hitting Rosamond, and the villain goes merrily on.

What the boys cannot do, Desmond's own harmless cigarettes unwittingly accomplish. The villain soon finds himself in a trap. Flames to the front of him and soldiers to the rear of him. He cannot escape this time and, like the coward that he is, he does not care to die. Surrender is the only alternative left him. He surrenders—curse the luck!

AMERICAN.

THE WINNING OF LA MESA (Jan. 8).—The little cow-town of LaMesa was controlled by old Tex Garvin, proprietor of the Garvin gambling place. He kept Pretty Peggy about the saloon to jolly up the "boys" when the Goddess of Fortune frowned. Then came a handsome young minister with his mother and sister and when one of the cowpunchers insulted the sister Peggy's reformation occurred. She went to live with the minister's family and the "boys" all promised to join the church. But Garvin, loving Peggy, drank himself into a murderous fury and determined to revenge himself upon the minister. A catastrophe was averted by the timely work of Peggy.

THE LOCKET (Jan. 11).—George Hughes gave the widow of his old classmate a cottage because he loves her, but she is indisposed to return his affections on account of his strong desire to gamble. The widow's son has a locket containing a photograph of his (Hughes) mother, which the gambler wishes to have, but as the boy is unwilling to sell it to him Hughes leaves and writes a proposal to the widow. Her refusal incites him to indulge in drink more freely, until he is soon reduced to a derelict.

Ten years later, while walking up a street in a western town, he asks the widow's son (whom he does not recognize) for a few pennies. In pulling out the money from his pockets the locket drops and a mutual recognition follows. Hughes steers the boy into a saloon, where he loses the money with which he was to pay the ranch help. The boy tells his mother and sweetheart of his wrong doing and leaves the house, determined to shoot himself. Just as he is leveling the pistol to his temple Hughes, who has won back the boy's money, stays his hand and gives him the amount he had lost. Hurrying to his home the boy tel his mother and sweetheart the joyful news, whil the old gambler looks in the window once mor upon the face of the woman he loves and the passes out of her life forever.

GREAT NORTHERN.

THE TEMPTRESS (Jan. 6).—An unemploye secretary, reduced to starvation, with his wife death's door, sees an advertisement for a privat secretary to Mr. Multon. He applies for and s cures the position, mainly by the assistance Mrs. Multon, who thinks she sees in him an eas victim to her wiles. Installed in his new positio Mrs. Multon takes advantage of the absence of he husband to practice the blandishments upon he unsuspecting prey. Time after time does thi cunning Eve endeavor to make the new secretar bring dishonor upon his family, but without avail At last, goaded to desperation by her charm having no effect, she employs cunning as an aid deceit, and creates a scene, in the midst of whic her husband rushes into the room and finds hi wife in a disheveled and agitated condition, whic makes him only too ready to give credence to he story. The employee is sent about his busines and the woman, to make her revenge more complete, writes a letter, which falls into the hand of the secretary's wife, giving the reason of hi dismissal. The shock brings about the woman' death, and on the husband's return home he vow vengeance. Armed with a revolver, he returns his late employer's mansion, and there accuse the woman of her perfidy. Vixen that she is, sh simply laughs in his face. But her idle jest and gibes have been overheard by her husband, wh thereby discovers that it is she who has playe him false, and the story closes with her ignomin ous dismissal from the house.

COMET.

MR. WHOOPS, THE DETECTIVE (Jan. 8).—Mr. Whoops is a milliner detective, and for long time has little to do in the sleuth line. H is a personal friend of the great Sherlock Holme and invariably follows his methods in unravelin crime. Mr. Holmes receives a case. It is to ru to earth a band of kidnappers which has stole "the darling" of a Duke and Duchess who vis a fashionable summer resort. The little one ha been placed in the care of a negligent maid an the disappearance of the little one raises a cr all over the place. Mr. Holmes tries his utmo to find the missing one, but is unsuccessful; he suggests to the Duke and Duchess to emplo Mr. Whoops, which they readily do. Whoops ha his own idea of how the kidnappers should captured. It is needless to say that they ar most absurd and rather impossible. He undergoe a lot of deductions entailing humorous adventure and mishaps. But in the end he reaches a cl and eventually restores the "darling" to the di tracted Duke and Duchess. The "darling" tur out to be a plain, but educated monkey.

THE WIDOW (Jan. 12).—The hand and heart Mrs. Hasthecoin, a rich widow with two childre is sought by Col. Pepper and Col. Carsons, Ke tuckians. The pair are chums and inseparabl One afternoon Pepper calls on his lady love an is received rather coldly, due to the fact that has been gently imbibing. The widow's daught asks him to leave, which he does. The followi day Mrs. Hasthecoin writes him a curt note. S reproaches him for his conduct and adds that t first of the two colonels to quit drinking will w her. Pepper at once shows the note to Carso who reads it in a perfunctory manner. Pepp at once takes the pledge and visits the wido again. He succeeds in impressing her with air of reform and temperance and waits for answer. Then she tells him that she has doted his friend all the time. Pepper confides this Carson. The latter tries to abandon the bott but finds the task a futile one. Not wishing stand in the way of his chum's happiness Pepp hits upon a scheme. He decides to pretend suic and carries out his plan by leaving behind his c and hat at the river front and also writes a let of his intention to destroy himself. To make appear that he has really killed himself Pepp leaves town and no more is heard of him. course, the widow upbraids herself for what has done, but all wounds heal in time and consoles herself with Carson. The latter w again and without the proviso of becoming a t totaler, wins the widow.

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MAJESTIC.

TRAINING A HUSBAND (Jan. 7).—Mrs. Charles Bender discharged the cook. Her attempts at preparing a good meal for her husband were so futile that he had his mother come to his house to give him a decent meal. When Charles was at his office admonishing to his head clerk, who is engaged to the stenographer, that he had better pick out a girl who is able to cook, old Mrs. Bender was busily preparing an omelet, upon which she is doing her worst.

Charles is summoned home with the assurance that his dear mother has cooked a meal for him. But at the first mouthful of it he throws up his hands in horror, and his mother, pretending indignation, says that she and his wife will spend the afternoon in a theater.

An hour after the women left the place Bender, who has made several unsuccessful attempts at the culinary art, calls up his stenographer, asking her to come and cook for him.

When the women return hubby has a splendid meal ready for them. Having dismissed his stenographer, Bender gets the credit for the meal. But it is only short-lived, as Mrs. C. Bender happens to go into the kitchen just in time to catch the girl, who has returned to get her umbrella, which she had left. She reveals her identity and the mother and daughter request that she go and tell hubby that she has fallen a victim to his charms.

The scheme works well until the girl's fiance, who has followed her and who has not been told of the plot, dashes into the room and is about to strike his employer, when explanations reduce things to a normal state.

POWERS.

WHEN HUBBY WENT TO COLLEGE (Jan. 9). —Just because a fellow looks like a henpecked codger today gives no reason to believe that he was always thus. In your mind's eye you can see this same old gink fifteen years ago, a handsome, dashing college boy, full of all the thousand and one little tricks that make the college boy what he is.

But hubby, in this case, is a patient, suffering old chap until he takes a notion to assert his independence. Then he does it with avengeance. He calls in all the ingenuity and tom-foolery of happier days, completely turning the tables on her majesty. In fact, so far does he carry matters that when she changes her plans in order to catch him unawares (as she hopes) at a frolic, he maneuvres so cleverly that he soon has a keen satisfaction of seeing his wife intoxicated, and of course, he plays the outraged husband to a T, although he fixed the whole thing up himself. But he bombastically pardons her for her erring ways and in future it is his privilege to smoke and even take a drink under the very roof where it was heretofore forbidden. And wifey must not say a word.

TOURING VENICE (Jan. 9).—This picture takes us through sleepy, dreamy Venice, the city of romance and poetry and flower and song. It is a delightful trip, first on a train and then on a gondola with the fine palaces of ancient Venice and the picturesque peasants' homes continually in view.

HER HEART'S DEPTH (Jan. 13).—One can never tell what changes in the relation of men the lust for gold will bring about. Two old pals who have slept and starved with each other for years find suddenly that they are on the verge of possessing a great fortune, and the very instant that one of them finds that he has a slight advantage over the other there begins a heart-breaking race for the control of the situation. This control means also the hand of a girl and as luck would have it, the machinations of Fate favor the less worthy of the two men. But it is a long lane that has no turning and when in the hour of desperate need the call is made to the heart of the woman, that indefinable feminine intuition which juries have learned to value even higher than fact, comes into play and for the millionth time, as ever it is, the depth of the woman's heart through which Fate plays her hand —and the best man wins.

CHAMPION.

AN AVIATOR'S SUCCESS (Jan. 8).—Gerald Griffen is a young inventor, and the triumph of his genius is an aeroplane. With the perfected model, he calls on a broker, Robert Gemp, to back him. Gemp flatly refuses to assist him in his enterprise. With saddened hopes, the young man leaves his office. He now bethinks himself of the banker, Scott. Into the banker's house he comes with his precious model.

The family cluster about the young man with his model. Once more his aspirations are squashed, for the banker is of the broker's turn of mind. But the daughter has become interested, not only in the machine, but in the inventor also. Of course she has her way and in short order our genius goes forth with a check of substantial figures in his grasp, and a young girl's affection in his bosom.

Shortly afterwards, Robert Gemp pays a visit to his friend Scott, but the real motive of his call is Scott's daughter. Now, Robert Gemp being a handsome fellow, he was not to be "sneezed at," nor up to this moment had Miss Scott attempted to do so. But the coming of Gerald Griffen changed her attitude towards her quondam sweetheart, Gemp.

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The climax to all this came on the aviation field. Young Gerald had undertaken to initiate her into the mysteries of the air machine, much to Gemp's annoyance, and when she was about to accept an invitation to fly with the handsome youth, he put in his veto with much vehemence. This was too much for the spirited girl, and she broke with him then and there. Gerald now repeated his request and was accepted in a double sense by Miss Scott, who now entered the aeroplane and they soared aloft.

LOVE THAT NEVER FAILS (Jan. 10).—Paul Burns lives with his wife and five-year-old baby girl in a snug little cottage up among the hills of the Northwest. Paul, who is a hunter and trapper, is passionately fond of his little girl Ruth; his love for his wife is also ideal. Into this happy home comes a human serpena—a boa constrictor of the human species. The woman is charmed by his basilisk eyes, and yielding to the temptation she suffers herself to be led off, feeling in the glow of his slimy encircling coils a false passion that is to compensate for the loss of husband and little baby girl.

This monster who comes into the paradise of the poor trapper is a foreman on a ranch of old Denizot; his name is Pollard. A number of his cohorts accompany him on the fateful morning he carries off the wife of Burns. Just previous to his doing so, the husband had kissed his spouse good-by, and putting his little Ruth on his back, had sallied forth with his gun to bring down a bird or bag a hare for the midday repast.

Having proceeded on his journey quite a way, Pollard bethought himself of an act worthy of his type, and despatched one of the cowboys with a hastily scribbled message to be tacked on the home he had just destroyed. When Burns and the child returned there was no wife's voice to greet him. He could not understand it, and while puzzling over it, a rude knock came to the door. It was the cowboy who had pinned the fatal note and then rode swiftly away. When Burns went out on the porch no one was there. He espied the note, and when he read it his heart almost burst. He grabbed the baby and rushed within.

Through sheer exhaustion from worriment, Burns fell asleep. When he awoke with a start, his little Ruth was gone—she had wandered out into the woods, calling and searching for her mother. In a mad frenzy her distracted father dashed after her, calling to her loudly as he followed her tracks. But long before, the child had fallen over a high rock. Then Providence intervened. Down at the ranch when Pollard and his crew arrived, a little baby ran forth to greet the wretch. The guilty mother then realized her own loss, the enormity of her sacrifice. In an instant she broke the fetters of her unholy alliance, and, defying interference, hugged the child to her and retraced her journey towards home.

Long after, she sank from hunger and weakness upon the same rock over which her child had fallen. And here the distracted husband found her, and dashed her headlong over the ledge. Fortunately, what saved her baby and now saved her was a big snow drift, into which she fell. Hours later, when she dragged herself homeward, the husband was amazed to see wife and child. The smiling countenance of his little Ruth reflected its purity in their hearts, and wife and husband became reconciled.

REX.

THE PARTING OF THE WAYS (Jan. 4).—John Finley meets sweet Mary Sparks at church, and on their way home the spark enters their hearts and the gift of a great love becomes theirs. John is backward in the telling of his affection, and Mary waits, eagerly, yearningly, for the honeyed words. At last he writes her, deciding to go West if her reply is not favorable. The woman pens a hasty note, asking him to call at eight for his answer. She assigns her small brother to deliver the note.

On his way to John's home he meets a little acquaintance, who is bound for the pond with a little boat. An invitation is extended, the errand and the purpose are forgotten, and the letter is never delivered.

John enters the church, seeking to find there the balm and peace his spirit craved.

Eight o'clock came and went, but John did not come. The woman, not realizing, not understanding, and misunderstanding, is broken-hearted. Broken-hearted, she loses interest in life. Broken-hearted, she enters the church as a nun.

Time, the dispeller of all doubts, the interpreter of all misconceived situations, takes its course. And years speed.

One day Mary, in going over some clothes contributed for the poor, comes across her little brother's jacket. She finds the letter—Satan visiting one of God's women.

And then they meet. They look upon each other and into each other's eyes, and there they read the answer. She shows him the letter. They are tempted; church, duty, God, life and death and all things of the world and beyond, are forgot—it is the conflict of hearts and the strife of souls. They are just about to —— when the Angelus rings, and they stop and remember.

He turns his steps about, and re-enters the monastery. She joins the passing line of nuns, and re-enters the convent. And peace and calm, let us hope, re-enter their hearts.

Among the Exhibitors

Rochester, N. Y.—A certificate of incorporation has been filed for the Thompson-Tyler Company, which will erect a fireproof motion picture house. It will be on the east side of Plymouth Avenue north, near West Avenue. The incorporators and officers of the company are T. G. Thompson, G. L. Tyler, and Jacob Nann, Jr.

Brooklyn, N. Y.—Plans are also being prepared for a large vaudeville and moving picture theater, to be located on Jamaica Avenue near the Brooklyn Manor section. This building, it is said, will cost in the neighborhood of $20,000 and will be opened early in the spring. There are at present several moving picture houses in Jamaica Avenue, all doing good business.

New York City.—S. Osgood Pell & Company have leased for Mrs. Laura W. Parsons the four-story building No. 2328 Broadway, who will convert it into a picture house.

Dunellen, N. J.—The vacant store in the Linke Building is being fitted up for a moving picture theater, which is soon to be opened there by J. G. Wolfe.

Winston-Salem, N. C.—W. E. Pike will erect a theater here.

Tampa, Fla.—Orpheum Theater Company will expend about $7,000 to remodel the Orpheum Theater.

Louisville, Ky.—Fidelity Trust Company will expend about $4,000 to remodel building at 226 W. Market Street for moving picture theater.

Chippewa Falls, Wis.—Eli Nelson, of the Gem Theater, will erect a new theater building at Ladysmith. W. H. Goff, of Bruce, has the contract.

Mason City, Ia.—The Wilson Theater, which was destroyed by fire, will be rebuilt.

New York, N. Y.—Sam Schwartz will establish a moving picture theater in the building at 120th Street and Sylvan Place to cost $5,000.

Trenton, N. J.—The Princess Moving Picture Theater, at 617-619 Princeton Avenue, has opened with Charles Wright as manager. The new theater will be made fireproof and will have a seating capacity of nearly 200.

Brockton, Mass.—Samuel A. Shaw and Robert F. Keene, who have purchased the moving picture business at the Empire Amusement House, West and Washington Streets, are having it remodeled and enlarged.

Milwaukee, Wis.—The Atlas Amusement Company will erect an addition to their theater, at 3d and North Avenues, to cost $3,000.

Sheridan, Wyo.—The Pastime Theater, owned by Walsner & Kerby, was sold to James Brown.

Shelburn, Ind.—S. K. Baird and Harry Banister have sold the Sambo House to Harvey Arbaugh.

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Jan. 14—Life of Daniel Boone (Historical)....

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Nov. 2—The Tale of a Cat (Dr.)....
Nov. 9—Saints and Sinners (Dr.)....
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Nov. 23—The Price (Dr.)....
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Dec. 24—Christmas Presents (Dr.)....
Dec. 27—When Mary Was Little (Com.)....
Dec. 29—The Divided Ring (Dr.)....
Dec. 31—Christmas Presents (Dr.)....
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Jan. 5—Our Poor Relations (Dr.)....
Jan. 3—His Musical Soul (Com.)....
Jan. 5—Our Poor Relations (Dr.)....
Jan. 7—Christmas Presents (Xmas-Dr.)....
Jan. 10—Economical Brown (Com.)....
Jan. 12—Black Sheep (Dr.)....

THANHOUSER.

Nov. 24—The Baseball Bug (Com.-Dr.)....
Nov. 28—The Tempest (Dr.)....
Dec. 1—Beneath the Veil (Dr.)....
Dec. 5—The Newsy and the Tramp (Com.-Dr.)
Dec. 8—Brother Bob's Baby (Com.)....
Dec. 12—The Lady from the Sea (Dr.)....
Dec. 15—Deacon Debbs (Com.)....
Dec. 19—The Tomboy (Com. Dr.)....
Dec. 22—Cinderella (Juvenile)....
Dec. 26—She (2 reels) (Dr.)....
Dec. 29—The Expert's Report (Dr.)....
Jan. 2—The Passing (Dr.)....
Jan. 5—A Columbus Day Conspiracy (Dr.)....
Jan. 9—Just a Bad Kid (Com.-Dr.)....
Jan. 12—The Twelfth Juror (Dr.)....

YANKEE.

Nov. 3—At Daisy Farm (Dr.)....
Nov. 6—A Coward's Regeneration (Dr.)....
Nov. 10—He Didn't Like the Tune (Com.)...
Nov. 13—Into the Light (Dr.)....
Nov. 17—The Two Rooms (Dr.)....

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Seven Majestics in January

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FRIDAY, **JANUARY 12TH. "GOSSIP"**—a double exposure comedy, showing exterior and interior scenes at same time—relating the bad effects of gossip—how the story grows as told from one to another and the sure cure for the dreaded evil.

SUNDAY, **JANUARY 14TH. "HIS FATE'S REHEARSAL"**—one of the strongest dramatic pictures ever produced—the husband reaching home after a bad night's carousal, and his wife's father, a physician, administers treatment which causes husband to live through a terrible strain of mind—a strong picture—a good moral lesson.

FRIDAY, **JANUARY 19TH. "NEXT"**—a roaring comedy—the lonesome barber, the manicure girl, the nice boy falls in love, thrown out by parents, and finally the manicure girl wins parents—a laugh every foot.

SUNDAY, **JANUARY 21ST. "SPARE THE ROD"**—a strong lesson, showing the results of using the whip on children—the temper of the father is finally overcome by the ever-loving mother, who takes child from home, earns her own living by teaching school and finally shows husband the error of his ways.

FRIDAY, **JANUARY 26TH. "THAT EXPENSIVE RIDE"**—comedy. Father has a little extra money, hires an automobile, apparently runs over a woman, who then proceeds to extract money, piano, furniture and medicine—father finally driven to poverty until the discovery of farce and deception.

SUNDAY, **JANUARY 28TH. "A MOTHER'S SACRIFICE."** The widow at home, in love with a young fellow, who partly returns the affection—the return of widow's daughter from school—the transferring of affection of young fellow from mother to daughter—then the hidden suffering and sacrifice for strong love for her daughter.

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Dec. 4—Abe Gets Even With Father (Com.)	
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Dec. 11—Saved from Himself (Dr.)	999
Dec. 14—Taking His Medicine (Com.)	673
Dec. 14—Her Pet (Com.)	328
Dec. 18—As In a Looking Glass (Dr.)	
Dec. 21—A Terrible Discovery (Dr.)	
Dec. 25—Caught With the Goods (Com.)	
Dec. 25—A Mix-up in Rain Coats (Com.)	
Dec. 28—The Voice of the Child (Dr.)	
Jan. 1—The Baby and the Stork (Dr.)	
Jan. 4—Who Got the Reward (Com.)	
Jan. 4—The Joke on the Joker (Com.)	
Jan. 8—A Tale of the Wilderness (Dr.)	
Jan. 11—The Eternal Mother (Dr.)	

EDISON.

Dec. 5—The Awakening of John Bond (Dr.)	1000
Dec. 6—John Brown's Heir (Com.)	1000
Dec. 8—The Heart of Nichette (Dr.)	1000
Dec. 9—The Daisy Cowboys (Com.)	990
Dec. 12—Buckskin Jack, the Earl of Glenmore (Com.-Dr.)	1000
Dec. 13—An International Heart Breaker (Com.)	700
Dec. 13—Eskimos In Labrador (Edu.)	300
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Dec. 16—Stage Struck Lizzie (Com.)	650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)	350
Dec. 19—Santa Claus and the Clubman (Dr.)	1000
Dec. 20—The Sign of the Three Labels (Com.)	1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)	1000
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Dec. 29—A Romance of the Cliff Dwellers (Dr.)	1000
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Jan. 3—The Two Flats (Com.)	995
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Dec. 8—Stray Bullets (Com.)	1000
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Dec. 12—The First Man (Com.)	1000
Dec. 14—The Hack & Schmidt Bout (Com.)	
Dec. 14—A Polished Burglar (Com.)	1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)	1000
Dec. 16—The Cowboy Coward (W. Dr.)	1000
Dec. 19—The Three Bears (Juvenile)	1000
Dec. 21—Winning An Heiress (Com. Dr.)	300
Dec. 21—The Foiling of Red Dugan (Dr.)	700
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Dec. 23—Broncho Billy's Christmas Dinner (Dr.)	1000
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Jan. 11—The Tenderfoot Foreman (Dr.)	1000
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Jan. 13—The Ardennes Forests, France (Sc.)	194

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Dec. 27—The American Girl (Com.-Dr.)	
Dec. 28—The Soldier's Return (Dr.)	
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Jan. 1—The Oyster Industry (Ind.)	
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Jan. 10—General Dast	
Jan. 11—The Blacksmith (Dr.)	
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Jan. 3—A Cotton Goods Factory in France (Ind.)	325
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PATHE.

Dec. 6—Hobo Luck (Am. Com.)	
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Dec. 11—Pathe's Weekly No. 50 (Topical)	1000
Dec. 13—The Flower Girl of Los Palmas (Am. Dr.)	990
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Dec. 14—The Magic Suit Case (Trick)	150
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Dec. 29—Yann, the Troubadour (Dr.)	
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Jan. 1—Pathe's Weekly No. 1, 1912 (Topical)	1000
Jan. 3—The Professor's Daughters (Com.-Dr.)	1000
Jan. 4—The Rebuked Indian (Indian Dr.)	1000
Jan. 6—The Cowboy's Sister (W. Dr.)	
Jan. 6—The Chillouks (Edu.)	
Jan. 8—Pathe's Weekly No. 2, 1912 (Topical)	1000
Jan. 10—The Strike on the Ranch (W. Dr.)	
Jan. 11—The Horse Thief (W. Dr.)	
Jan. 13—Bill's Bills (Am. Com.)	

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Dec. 5—The Secret of the Confessional (Dr.)	
Dec. 6—Fishing in the Ceram Islands (Sc.)	
Dec. 7—French Cuirassier Maneuvers (Military)	
Dec. 8—Eva's Faithful Furniture (Com.)	
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Dec. 19—Princess Charming (Juvenile)	
Dec. 19—Landscapes in Japan (Scenic)	
Dec. 22—Providential Bread (Dr.)	
Dec. 22—In Japan—Nara (Scenic)	
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Dec. 26—Aboard a French Battleship (Naval)	
Dec. 26—The Kromats (Acrobatic)	
Dec. 28—Mushroom Culture (Educational)	
Jan. 2—Infancy of Moses (Biblical)	
Jan. 2—The Ice Formations at Odessa, Russia (Sc.)	
Jan. 5—Betrayed by a Parasol (Com.)	
Jan. 5—Dr. Twostep's Prescription (Trick)	
Jan. 5—A Malay Village During the Rainy Season (Sc.)	
Jan. 9—The Foster Sister (Dr.)	
Jan. 9—Muray and Kindy (Com.)	
Jan. 11—A Sultan's Marriage in Malaysis (Marital)	
Jan. 12—The Haunted Room (Com.)	
Jan. 12—The French Army in War Manoeuvres (Military)	

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Dec. 5—A Frontier Girl's Courage (Dr.)	1000
Dec. 7—The Maid at the Helm (Dr.)	1000
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Dec. 8—A Day With a Circus (Novelty)	400
Dec. 11—The Chief's Daughter (Dr.)	500
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Dec. 15—Industries of the South and West (Edu.)	1000
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Dec. 19—For His Pal's Sake (Dr.)	1000
Dec. 21—Brown of Harvard (Dr.)	1000
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Dec. 5—A Slight Mistake (Com.)	1000
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Jan. 5—Destiny Is Changeless (Dr.)	
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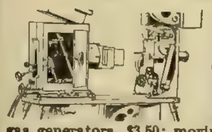

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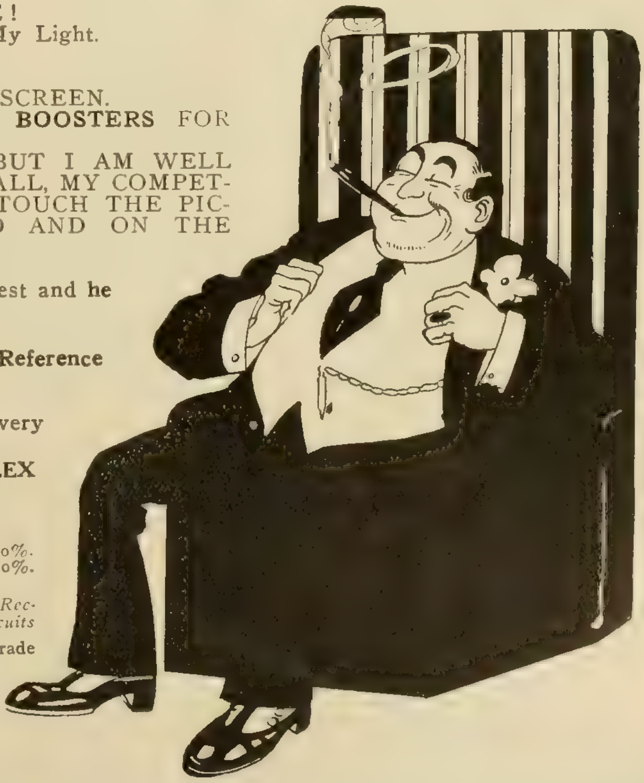

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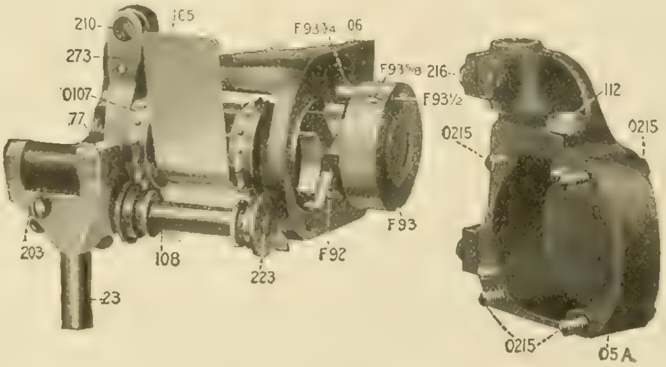

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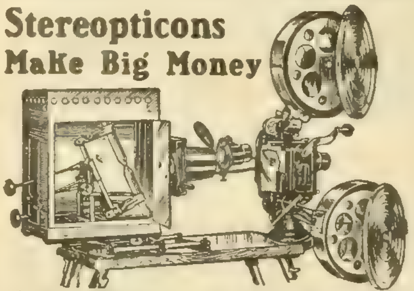

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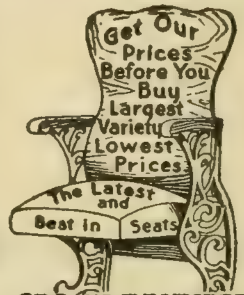

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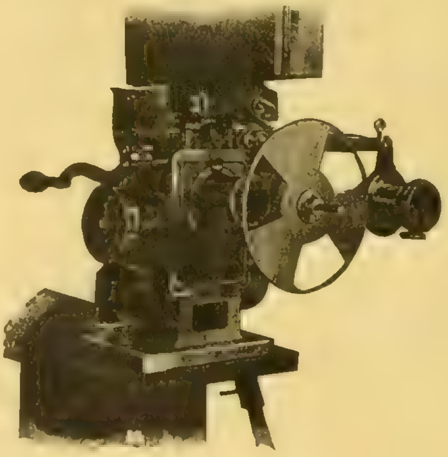

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California Film Exchange, 514 S. Los Angeles St., Los Angeles.

COLORADO.

Co-Operative Ind. Film Co., Barclay Block, Denver.
W. H. Swanson Film Exchange, 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.

Washington Film Exchange, 428 9th St., N. W.

GEORGIA.

Consolidated Film & Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS.

Anti-Trust Film Co., 128 W. Lake St., Chicago.
Globe Film Service, 208 Fifth Ave., Chicago.
H. & M. Film Exchange, 98 Jackson Blvd., Chicago.
Laemmle Film Service, 196 Lake St., Chicago.
Standard Film Exchange, 168 W. Washington St., Chicago.

INDIANA.

Central Film Service. 119 North Illinois St., Indianapolis, Ind.

IOWA.

Laemmle Film Service, Suites 2 and 3, 515 Mulberry St., Des Moines.

KANSAS.

Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA.

Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MICHIGAN.

Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exchange, 92 Griswold St., Detroit.

MISSOURI.

J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
St. Louis Film & Supply Co., 804½ Pine St., St. Louis.
Western Film Exchange, 15 W. 10th St., Kansas City.

NEBRASKA.

Laemmle Film Service, 1312 Farnam St., Omaha.
Progressive Film Exchange, Elite Theater Bldg., Omaha.

MASSACHUSETTS.

Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND.

Baltimore Film Exchange, 610 E. Baltimore St., Baltimore.

MINNESOTA.

Laemmle Film Service, 256 Hennepin St., Minneapolis.

NEW YORK.

Empire Film Exchange, 150 E. Fourteenth St.
Great Eastern Film Exchange, 21 E. Fourteenth St.
Peerless Film Exchange, 5 E. Fourteenth St.
Metropolitan Film Exchange, 122 University Place.
Western Film Exchange, 145 W. 45th St.
Rex Film Exchange, 84 N. Pearl St., Albany.
Victor Film Service, 39 Church St., Buffalo.

OKLAHOMA.

United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.

Independent W. F. Exchange, 84 Seventh St., Portland.

OHIO.

Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati Buckeye Film Co., N. E. Cor. 4th and Plum, Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

PENNSYLVANIA.

Eagle Film Exchange, 23 N, 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exchange, 121 N. 9th St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Swaab Film Service Co., 129 N, 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburgh.
Pittsburgh Photoplay Co., 412 Ferry St., Pittsburgh.

TENNESSEE.

Cons. Film & Sup., 95 S. Main St., Memphis.

TEXAS.

Texas Film Exchange, 1315½ Elm St., Dallas.

WASHINGTON.

Western Film Exchange, 807 Third Ave., Seattle.
Pacific Film Exchange, Globe Bldg., Seattle.
California Film Supply Co., 807 3rd Ave., Seattle.

WISCONSIN.

Western Film Exchange, 307 Enterprise Bldg., Milwaukee.

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street - - - - New York

GREAT NORTHERN

Release for Saturday, January 6th

THE TEMPTRESS

A dramatic feature headliner of rare artistic quality. A film that will be featured more than once.

Release for Saturday, January 13th

THE INEVITABLE JOHNSON

A highly amusing comedy film. A real rib-tickling laugh producer. Length 765 feet.

On the same reel—

WATERFALLS IN SWEDEN

Length 232 feet.

All First-Class Independent Exchanges Handle Our Product. Sold Only Through Motion Picture Distributing and Sales Company

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(NORDISK FILM CO. OF COPENHAGEN.)

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"ZIGOMAR"

We hereby warn all persons way using our copyrighted against advertising, or in any titles, without authority.

Eclair Film Co. Fort Lee, N.J.

The Greatest Moral Lesson of the Century

A Pardoned Lifer

showing

"The Folly of a Life of Crime"

THREE FULL REELS

Made Under the Personal Direction of

MR. GEORGE SONTAG

Reformed Outlaw and Ex-Train Robber

NOW PARDONED

Reel 1 The early home life of the Sontag boys; the conditions that fostered the seed of crime.

Reel 2 (This is a Hummer for excitement.) This reel shows the Crimes (veiled), the Pursuit, the Battles with the officers of the law and the Capture.

Reel 3 The Punishment, to Folsom Prison for Life. The life of a Convict in its many phases, the attempted escape and its dire results.
Then the Pardon.

The punishment: Yes, the guilty are punished, and so are the poor innocent Mother, Wife and Children. This story is teeming with

"Human Heart Interest"

Every picture, every move of this wonderful film is TRUE, taken from actual events that are

RECORDED HISTORY

We have the excitement of adventure, the chase, the battles of strong men for life, the suffering of the innocent mother, wife, children and sweetheart. This picture will be spoken of as

"THE GREATEST MORAL LESSON OF THE CENTURY"

Those who have foresight will write NOW. Others who wait until these ads appear in full-page, announcing the release of this Picture, will find the CREAM GONE.

Western Feature Film Co.
Incorporated
703-704 Westbank Building
San Francisco California

COMING

MIGNON
or
THE CHILD OF FATE

from Thomas's French Opera

The Exhibitors who are booked for Mignon, the second in the series of the monthly features, will receive from their Exchange a copy of a "Potpourrie"—meaning scores of popular selections for piano and violin—from the well-known opera.

Owing to the infinite preparation which this feature production requires, it has been decided to postpone its release from Sunday, January 28th, to Friday, February 2d.

BY THE HAND OF A CHILD

Released Sunday, January 14th

"There is some good left in the worst of us."

A keepsake, a small doll, influences the life of a desperado—after he is "given a chance." The doll and what it represents to him, guides him in the path of righteousness.

PARSON SUE

Released Wednesday, January 17th

This is a Western comedy that is different from other Western productions. It is an exhilarating novelty—something far above the ordinary. The story is about a girl parson who is the spiritual guide of a bunch of wild cowboys. The way they all try to "get in right" and the way Billy Quirk "puts over" the comedy is a revelation. Take it from us straight—no kiddin'—Parson Sue is a winner.

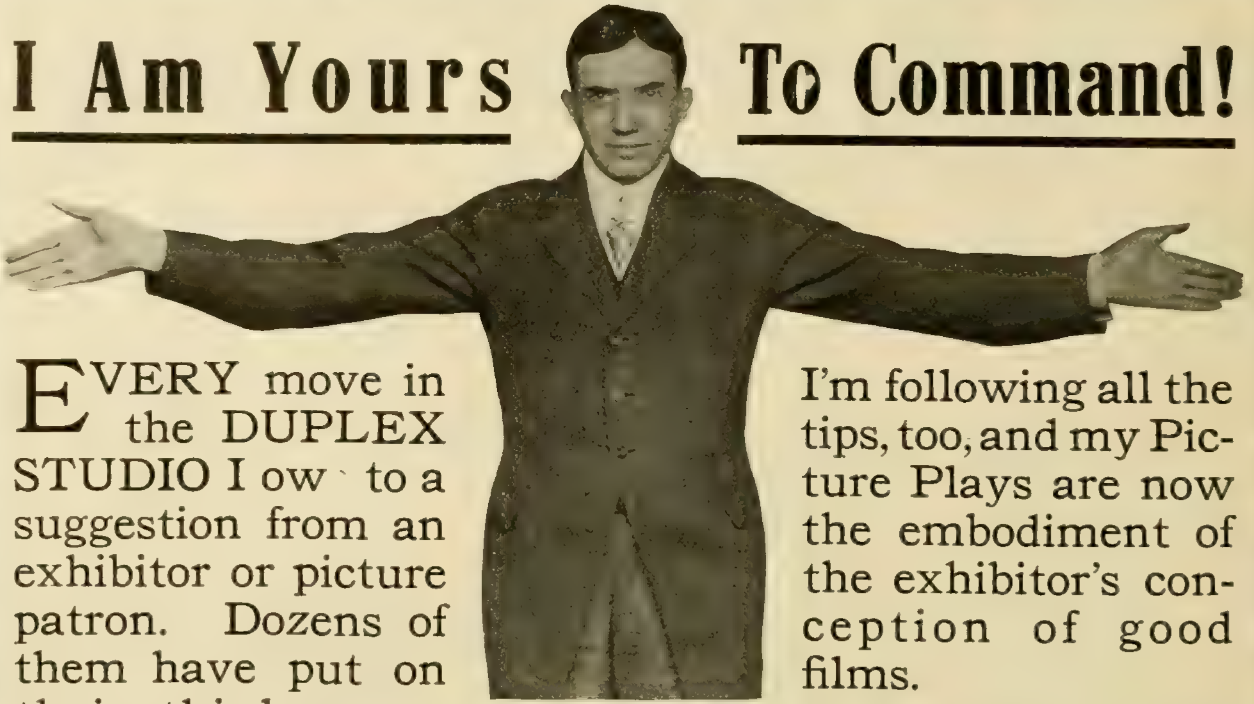
A MAN'S A MAN

Released Friday, January, 19th

This production shows the Jew in a different light. We see him here as a man ready and willing to make sacrifices and forgive and forget. It is a pathetic story that not only grips but kindles up in us an entirely new sensation.

Solax Company
CONGRESS AVE., FLUSHING, NEW YORK
Sold through Motion Picture Dist. & Sales Co.

I Am Yours To Command!



EVERY move in the DUPLEX STUDIO I owe to a suggestion from an exhibitor or picture patron. Dozens of them have put on their thinking caps, and the letters I get are worth a young fortune to my staff. They're rich in ideas, fertile in conception.

I'm following all the tips, too, and my Picture Plays are now the embodiment of the exhibitor's conception of good films.

RELEASES

For Tuesday, January, 16th, (a split)

"LITTLE BOY BLUE"

AND

"Historical Mohawk Valley"

For Saturday, January 20th

"BILL'S SURRENDER"

Read the synopses, in this issue

POWERS MOTION PICTURE CO.
511 West 42nd Street, New York City

Join us now —here's how.

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Send me that free weekly envelope, quick.

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Street ....

Town ....

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EXHIBITORS' ADVERTISING CO. SUITE 604-605-606 117 NORTH DEARBORN STREET **CHICAGO, ILL.**

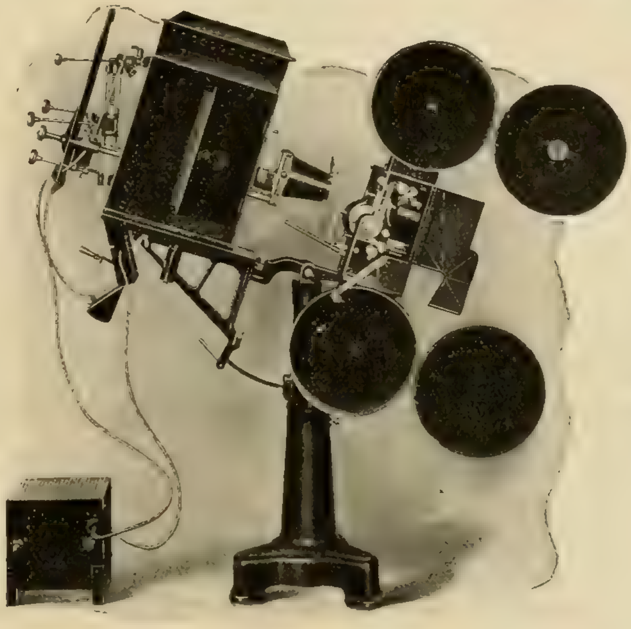
Announcement No. 7

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

The table for lamphouse is provided with a substantial swing movement which instantaneously brings the lamp into optical center either with the M. P. Projection or Stereopticon lenses, and the Tilting arrangement giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.



The base, at its center, rests on a device by which the machine can be swung to right or left, and the center of gravity of this stand, together with its table support, and in conjunction with the Head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration.

NO MORE TROUBLE WITH CITY EXAMINERS IF YOU USE THIS

THOROUGHLY FIREPROOF MACHINE

Lyric Amusement Co., Champaign, Ill., Nov. 8.

PRECISION MACHINE CO., New York.

I wish to say that the "Simplex" is the greatest machine on the market, after having used four other makes. If you care to use my judgment as a recommendation you may do so. It is from the heart, and I have had lots of experience with machines. Considering everything it is several years ahead of anything on the market today.

Yours very truly,
H. H. JOHNSON.

"Just the Machine the Department has been looking for."—N. Y. City Official Inspector

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THE CHAMPION FILM CO.

Mark M. Dintenfass, Mgr.

145 West 45th St. New York

Champ Release for Jan. 10th

Love That Never Fails

tells a remarkable story of deep filial love; the love which is long and everlasting, and which closely binds the domestic ties. A hunter's home is disrupted by a human fiend who, serpent-like, draws the wife away from her threshold. Her little child awakens her to a sense of realization, however, and brings the wife back.

Are you getting

The Blood of the Poor?

Released Jan. 1st

Champ Release for Jan. 15th

Fathers and Sons

breathes the atmosphere of the yule-tide. A wealthy merchant disowns his son for a slight misappropriation of funds and casts him out. The new employee, an elderly man with an ideal home, touches the merchant, who yearns for his lost son. He finds him. See how.

Did you book

The Kid of Roaring Camp?

Released Jan. 3rd

Champ Release for Jan. 17th

A Tale of the Snow

circulates the warmth of youth; for the spirit of Youth is the all-pervading element throughout. Allied with it is a touching love theme that will engage your deepest interest. It figures in the Northwest and shows an escape from a snowbound cabin.

Are you booking

An Aviator's Success?

Released Jan. 8th

Robt. G. Fowler, the world-famous aviator, made a daring cross-country flight from Beaumont, Texas, to St. Charles Lake, La. Our camera-man photographed the flight from the aeroplane and took 500 feet of it. It is coming in a split reel which will embrace a Sherlocko and Watso yarn.

LUX FILMS

THE ACME OF EXCELLENCE

Released Friday, Jan. 12, 1912

Arabella Loves Her Master

Comedy Length, 445 feet

Bill, Emperor of the Sahara

Comedy Length, 482 feet

R. PRIEUR

10 East 15th St. New York City

Telephone 3427 Stuyvesant

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ONLY EASTMAN RAW STOCK USED

Comet

The Exhibitor who takes the proper interest in his business shows at least two "Comets" a week.

Released Monday, January 15th

THE BRAID

An interesting and unique story of love that never fades. Nothing more effective in the blending of sentiment and devotion has been filmed in a decade. Especially suited to ladies and children.

Released Friday, January 19th

THIRTY DAYS

A picture that overflows with the most refined and original comedy. It starts with a titter and ends with a scream. Don't let this one get away from you. Sold through Motion Picture Dist. & Sales Co.

Comet Film Co., 344 East 32nd Street
NEW YORK CITY

3 NESTORS A WEEK *Get Them!*

NESTOR

Oldest and Best **"The Worth-While Film"** **Always a Feature**

3 NESTORS A WEEK *Get Them!*

Monday, January 8th, 1912

CLASSY COMEDY SPLIT REEL
LENGTH, 990 FEET

Part I—THE NEW CLERK

Love and fun in a grocery store — a friend in need *IS* a friend indeed. Snappy and delectable comedy. A positive winner. *GET IT!*

Part II—THE LOST ADDRESS

How and why a home wedding was delayed. Fun? Bushels of it. *Comic rarebit of distinction.* Miss Dorothy Davenport and other Nestor stars scintillate in this sparkling, charming and choice comedy. *"THE LOST ADDRESS"* will lose you business if you do not *GET IT.*

Coming!—MONDAY, JANUARY 15th

A BRAVE LITTLE WOMAN
THERE'S SOMETHING WRONG

Wednesday, January 10th, 1912

TRACKED THROUGH THE DESERT

985 feet of awe-inspiring, soul-stirring, wholesome, dashing Foto-Drama ofthe West, capitally played by actors who know the West, directed by Milton H. Fahrney, the peer of Western directors, and produced by *NESTOR*, the undisputed master of Western productions. *Get* **"Tracked Through the Desert"** and every track will lead the crowds into your theatre. *GET IT!*

Coming!—WEDNESDAY, JAN. 17th

THE FUGITIVE

Saturday, January 13th, 1912

POPULAR COMEDY SPLIT REEL
LENGTH, 995 FEET

Part I—JUST TOO LATE

He was late to start with, but start he did—*better late than never*—His strenuous and ludicrous efforts to make up for lost time furnish excellent amusement. It's a scream! Don't be *"JUST TOO LATE"—GET IT!*

Part II—MUTT AND JEFF and THE ITALIAN STRIKERS

M. & J. try railroading, but clash with a party of strikers. J. gets away while M. gets the Turkish end of the stick. A farce of hilarity. For laughter's sake, *GET IT!*

Coming!—SATURDAY, JANUARY 20th

DESPERATE DESMOND
ON THE TRAIL AGAIN

Photos! Photos! Photos!
Mammoth photographs of the entire Nestor Film Co., 35x10, *now ready.* Mailed to exhibitors only on receipt of 50c—half the actual cost.

DAVID HORSLEY

BAYONNE, N. J.

NESTOR IS SOLD THRU THE SALES COMPANY

Scenario Writers!
Scenarios (*Western subjects not wanted*) should be sent to the NESTOR FILM CO., Sunset Boulevard & Gower St., Hollywood, Cal.

DON'T OVERLOOK THE EXTRA DURBAR EDITION

PATHE'S WEEKLY

MADE UP ENTIRELY OF
SCENES TAKEN AT THE

DELHI DURBAR

THE GREATEST SPECTACLE OF MODERN TIMES. ALL THE ORIENTAL SPLENDOR OF THE INDIAN PRINCES IS SHOWN FAITHFULLY AND VIVIDLY IN THE FILM OF

ABOUT 1000 FEET---OUT ON OR ABOUT JANUARY 15th

PATHE FRERES

41 WEST 25th STREET NEW YORK CITY

VITAGRAPH

Bunny

"CAPTAIN JENK'S DILEMMA"

Monday, January 8th, 1912

"Look before you leap"—a funny mix-up. "A rough-house" and the escape of the Captain from the ensnarement of the widow.

"HOW TOMMY SAVED HIS FATHER"

Tuesday, January 9th, 1912

He does it with credit to himself and displays bravery and courage that is an example to his elders. An incident of the Civil War.

Kenneth Casey

Lillian Walker

"ALMA'S CHAMPION"

Wednesday, January 10th, 1912

Proves himself to be a man of nerve. Helps Alma get away from her persecutor, by letting her ride in his engine cab. Wins her heart and they both learn that the other is rich.

"THE MEETING OF THE WAYS"

Friday, January 12th, 1912

Strange how they meet. Two brothers separate in boyhood and meet years afterward, one prosperous, the other poor. Brotherly love asserts itself and one helps the other.

Maurice Costello

James Morrison

"WILLIE'S SISTER"

Saturday, January 13th, 1912

A Beauty. Willie doesn't make a hit, but "Willie's Sister" does, and puts her brother "in right" with the boys. Then Willie gets back at them. He laughs last and everybody laughs all the way through.

THE VITAGRAPH

Next Week **Next Week**

"FATHER AND SON"—Triumph of manhood........................Monday, January 15, 1912
"CHUMPS"—The biggest of laughs..............................Tuesday, January 16, 1912
"CAUGHT IN THE RAIN"—Full of sunshine....................Wednesday, January 17, 1912
"TOM TILLINGS' BABY"—A lucky find..............................Friday, January 19, 1912
"A GIRL OF THE WEST"—Clever as they make 'em................Saturday, January 20, 1912

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Ceci Court

EAST 15th AND CHESTNUT STS., BROOKLYN, N. Y.

LUBIN FILMS

Released Wednesday, Jan. 10th, 1912

Split Reel

KISSING PILLS

Nothing funnier has ever been thought of than "Kissing Pills." A clever crank doctor concocts a pill which will induce the appetite for kissing. To get it on the market he one day gives them away to all comers and the promiscuous kissing that eventuates is a scream that will be hard to recover from.

GENERAL DAFT

This a farce pure and simple, but even at that might be possible. It is a case of mistaken identity and the extreme is that a splendid young military college boy is mistaken for the craziest kind of a lunatic, who has escaped from the asylum and thinks it is his duty to take other people back there. It will make your audience fall off their seats laughing, so keep your floor clean.

Released Thursday, January 11th, 1912

Length about 1000 feet

THE BLACKSMITH

A story that might well be accredited to George R. Simms. It is pathetic and full of heart interest. It will please young girls immensely and doubtless have a long run. Three of the Lubin best players and the necessary auxiliaries acted the story.

Scene from "The Blacksmith"

Released Saturday, Jan. 13th, 1912

Length about 1000 feet

PAID IN HIS OWN COIN

This picture illustrates a very interesting story.

Marguerite Moreland, a young society girl, meets with a sad accident by a railroad train striking her automobile. The gate to the tracks being open it is clearly a case of fault on the part of the railroad company. A suit is brought and the railroad attorney wins out against the young lady by a cruel trick. She, in return, gets square with him by making him fall in love and breaking his heart.

Released Monday, January 15th, 1912

Length about 1000 feet

HER UNCLE'S CONSENT

A nice little laugh on Uncle Pettingill, who has his niece's matrimonial future in his hands. The professor thinks he is a woman hater, but falls a victim to the blandishments of a chorus girl. The niece is in love with an actor and by one couple catching the other all are made happy.

This film is a corker.

Scene from "Her Uncle's Consent"

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH ST

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

January 15th

THE SECRET WEDDING

A DRAMATIC STORY DEALING WITH AN ARTIST'S LOVE AND HIS WORK. PICTURED ALONG THE JAGGED ROCKS OF THE PACIFIC SHORE.

About
1000 Feet

January 16th

THE COWBOY'S BEST GIRL

A BULLY GOOD COMEDY OF WESTERN LIFE. PRODUCED IN THE EVER BEAUTIFUL COLORADO FOOTHILLS.

About
1000 Feet

COMING

SOON TO BE RELEASED

COMING

Selig's Western Masterpiece

THE DANITES

IN TWO REELS

FROM McKEE RANKIN'S GREAT WESTERN DRAMA. ANOTHER SELIG TRIUMPH

TRADE MARK

January 18th

MERELY A MILLIONAIRE

AN ABSOLUTELY ORIGINAL COMEDY DRAMA --- DEPICTING A LAUGHABLE SITUATION ARISING FROM AN ENCOUNTER BETWEEN A TRAMP AND A MILLIONAIRE. About 1000 Feet

January 19th

A NIGHT OUT

AN EXTREMELY LUDICROUS COMEDY SATIRE.

On the same reel with

SEEING BUFFALO

Another interesting Educational Subject in the Selig Series of Sight-Seeing Trips to the Principal Cities of the World. About 1000 Feet

SELIG

Selig Polyscope Co. TRADE S MARK **Chicago U.S.A.**

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

FOLLOW THE FLAG

ANNOUNCEMENT

The only *permanent* thing in the Universe is *change.*

Progress is attained through *evolutionary* changes.

In the film business KOSMIK has been synonymous with *Progress.*

KOSMIK is derived from the word "*Cosmos*" meaning *Universe.*

KOSMIK films treat of *human nature* in drama and comedy.

The *dramas* sound the depths of *pathos, passion* and *virility.* The *comedies* resound with *laughter,* of the genial kind, good-natured and clean.

After January 20, 1912, KOSMIK films will include two CIN-ES and one URBAN-ECLIPSE reels and no others.

They will prove a *revelation:* to miss coming Kosmik comedies will be a calamity for the picture public; to lose Kosmik dramas, fatal to the exhibitor.

Coming CIN-ES and URBAN-ECLIPSE features are *magnificent* productions; *dramas* that quicken the *blood;* comedies whose *humor* will wipe away the wrinkles of carking *care.*

All issued under the license of the *Motion Picture Patents Company.*

Geo. Kleine

COMING KOSMIK CLASSICS

BRUTUS

This CIN-ES production, scheduled for release January 20, 1912, is the subject we have chosen with which to introduce this nake of films to the American public. It is an adaptation from Shakespeare's "Julius Caesar", showing the death of Caesar, the light of Brutus from Rome, the appearance of Caesar's ghost to Brutus, his death upon the battlefield and the Battle of Philippi.

"Brutus" is a marvel of magnificence, staged in splendor, wrapped in grandeur.

Real *live Exhibitors* will *not fail* to *book* BRUTUS *early.*

On Tuesday, January 23rd, we will release a CIN-ES split reel

THE BRAVE DESERVES THE FAIR
ARTISTIC VENICE

Then comes our regular URBAN-ECLIPSE release on Wednesday, January 24th,

A WOMAN'S WRATH

A remarkable production, showing Madame Dermoz in wonderful piece of dramatic acting.

Following, on Saturday, January 27th, we will release

JOSEPH IN EGYPT

another CIN-ES masterpiece and a faithful interpretation of the biblical narrative.

Keep a *sharp look-out* for

A CIN-ES every Tuesday
An URBAN-ECLIPSE every Wednesday
A CIN-ES every Saturday

The NEW ERA in *picture entertainment* is at hand.

Watch the Trade papers and our Advance Bulletins for Coming Kosmik Classics.

GEORGE KLEINE

166 N. State St. Chicago, Ill.

Licensed by the Motion Picture Patents Company

KALEM

Things Are Seldom What They Seem

A Light Comedy with very funny situations

Released Monday, January 22nd

Accidents Will Happen

And on the same reel

How Jim Proposed

Two jolly, unconventional, healthy comedies

Released Wednesday, January 24th

His Mother

The story of a mother's sacrifice for her son.

A delightfully human Irish production made in Ireland and America.

**Released
Friday, January 26th**

Remember A SPECIAL THREE SHEET LITHO IN FOUR COLORS FOR THE FEATURE IRISH SENSATIONAL DRAMA : : : **"THE O'NEILL"**

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INCORPORATED

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BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

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Facts and Comments

TO all who are interested in the making and exhibiting of motion pictures nothing can be more interesting as a fruitful source of information and enlightenment than the current statistics of libraries. Nowhere can the pulse of the pleasure-loving public be felt with better promise of a correct estimate than in the free public library of to-day. For some time past the librarians have issued a weekly bulletin of statistics, which we have studied with some care for the last few months. It appears from these statistics that readers are roughly divided into two classes—readers of fiction and readers of more solid matter. The modern novel seems to hold a slight advantage in the field of fiction, but is not so very far in advance of what may be called classic or standard fiction. As far as solid reading, akin to study, is concerned, books on social problems have a decided preference with historic and purely scientific works next in demand. All over the country the reading of fiction shows a pronounced decrease and the patronage of the libraries to-day as a whole shows a comparative retrogression as compared with the patronage of ten years ago.

*

Are we far out of the way in attributing this comparative falling off of readers to the motion picture? Let it be remembered, that this falling off is not only confined to this country, but has been observed in European countries as well, notably in England, where Lord Rosebery, one of the most accomplished and enlightened scholars of our day, has made the decrease of the patronage of free public libraries the subject of a most interesting article. He practically says, that the modern world is overstocked with libraries; that there is a lot of dead matter in libraries. We may add to this significant testimony of a keen observer the comments of a Parisian scholar, who suggested that the great libraries of Paris might be improved by building bonfires in some of their sections.

*

The fact of the matter is that, to the great majority of our people, to whom circumstances have allowed nothing better in the way of mental training than a common school education, the motion picture is a royal road to pleasure and knowledge. The library, then, is deserted for the products of the cinematograph and the moving picture becomes to very many of our adult population a most welcome and pleasing post-graduate course of the common school. The idea of a municipal free moving picture theater is slowly but surely taking root in many progressive minds to-day. Of course there will be opposition from more than one quarter. We do not have to go back very far in time to find bitter and various opposition to the free public library. The latter, indeed, is strictly a modern growth. Great public libraries freely accessible to the general public were few and far between at the beginning of the last century. The good the free public library has accomplished defies calculation, but we sincerely believe that the free public picture theater would be an even greater agency for good.

* * *

TO those of us who labor for the uplift and the higher destiny of the motion picture, no popular heresy is more annoying and provoking than the idea, still prevalent in many intelligent circles, that the cinematograph was invented for the exclusive benefit of small children and that the motion picture entertainment is primarily a children's entertainment. To judge by the products of certain manufacturers of the past and a few film makers of the present it would indeed seem as if they imagined that the world consists mainly of messenger boys, dime novel readers and candidates for the asylum for feeble-minded people. Such products, however, are getting rarer almost every day and the great majority of the film manufacturers have a very correct idea of the duties and capabilities of the motion picture. In spite of all the improvement in quality, however, there are to-day thousands upon thousands of otherwise intelligent people, who formed their opinions of the pictures they saw five and more years ago. The notion that the motion picture was chiefly intended for the child and especially the most immature of children arose, quite naturally perhaps, from the tremendous popularity of all kinds of motion pictures in the world of children. Up to the age of twelve the mind is most powerfully affected by pictures. It is a stimulant of which the child of and under twelve can never get enough, for up to that age the imagination dominates the whole human being and the imagination is impressed by the picture immeasurably more than by the cold black type on white paper.

* * *

THE counsel warning us to be careful in the treatment of pearls and not cast them before swine, seems to stand in need of revision. Judging by the keen and savage appetite, with which of late former dime museum managers, impresarios of street carnivals and similar ilk have pounced upon classic masterpieces in films it is by no means impossible, that the humble but useful denizen of the sty may improve on a steady diet of pearls; the discordant grunt may be changed into melodious harmony and the feat of transmuting a sow's ear into a silken purse may yet be accomplished, the Milesian superstition to the contrary notwithstanding. Dante scholars are turning up in the most unexpected of places. The moving picture is a breeder of miracles.

* * *

THE MOVING PICTURE WORLD would be remiss in its duties if it failed to make any mention of the litigation now in progress between the Greater New York Film Renting Company and the Motion Picture Patents Company. The matters in dispute being under advisement by the competent legal tribunal we defer all reference thereto to the time of the rendering of the decision. It may, however, be stated as a matter of fairness to the litigants, that both parties come into court with clean hands. The parties are seeking to maintain and defend what they believe to be their good, honest rights. Both parties are represented by counsel of more than common ability; Samuel Untermeyer, noted for his courage and his mastery of corporate law, represents the plaintiffs, while David Leventritt, who looks back upon many years of honorable and distinguished service as a justice upon the bench of the Supreme Court, has been retained to safeguard the interests of the defendant. From the magnitude of the interests involved on both sides it is probable that a final adjudication may be sought in the court of last resort.

Picking a Play

By Louis Reeves Harrison.

FIFTY per cent. of all the plays that appear on the screen show the eternal triangle, two men and a woman, with one couple embracing at the end. That is a fine old conundrum. "When is a door not a door? When it's a jar, tee-hee," but after hearing it twice a night, every night in the week and fifty-two weeks in the year, it begins to grow monotonous. The men who pick such plays are a lot of old cast-offs, never-was's and never-will-be's posing as "directors" in motion-picture studios, still adhering to villains in dress suits and addicted to cigarettes in pursuit of heroines obtrusively virtuous, trying to get a thrill out of tying a woman to a railroad track, holding up the unpleasant spectacle of drunken sots with destitute wives and children as an impressive moral lesson, or trying to convince us that the spectacle of a lot of people chasing up and down the streets, falling over each other and upsetting everybody and everything in their way, or the edifying view of men and women knocking over tables and other furniture in a room, breaking up a lot of old junk from the second-hand store, smashing plaster casts and tearing down the window curtains is funny. It is about as funny as a crutch.

The director of the orchestra does not pick the opera, but gives his entire attention to the suitable performance of the score in hand, yet I have heard that some of these shockheaded studio directors cannot put on a play unless it *appeals* to them. None of us is in the business of appealing to *them* but to audiences weary of monotony, to exhibitors who want satisfied customers, even to critics in search of noteworthy plays, and the director who cannot attend to his department, who has proven his incompetency by poor response to support given him, is ready for the garbage can.

Many studio directors have snaps because the producers are, in a majority of cases, commercial men whose attention is absorbed by the economic laws that govern all industries, busily occupied with essential details of finance, organization, and mechanical perfection, and inclined to let the director make good if it is in him to do so. This condition may continue; the clash of legal opinion and complicated political factors in the large groups of manufacturers are especially interesting just now, but it would not be a bad plan for those who are after big profits and lasting success to turn aside for a few hours and do some quiet thinking on a subject that is causing widespread dissatisfaction among those now supporting the little theaters. It is time to anticipate the effect present conditions will have on the future. Because the present business is good, even because it looks promising, is no reason for going up in the air.

There is a serious weakness in the quality of the present output which does not result from lack of good scenarios, but from lack of men who can bring up to their selection of photoplays anything like the quality the public expects in such productions. Another weakness lies in the fact that present surface conditions are misleading. In boom days it is very difficult to get any man to look out over a long period of time and see things in a large way, but if the history of theatrical affairs teaches anything at all it shows a lack of foresight on the part of those enjoying a temporary period of high prosperity. They have often killed the goose to get all the golden eggs at once and found themselves loaded up on a declining market, because they were unwilling or unable to meet the steady advance in public taste and in public enlightenment that is going on all the time.

The producer of ability to see things first and get into the lead, if he does not distance his competitors, will be the one who puts out a *uniform* high quality of photodrama, not an occasional hit, but this is obviously impossible where fine selective capability is lacking. An essential in every well-balanced photoplay studio is a man who can prove his case by choosing the best photodramas in the market, by holding professional playwrights close to his firm's interest, and by hiring directors capable of subordinating their individual peculiarities to the common welfare. An art director of ability, whether or not he is also a successful playwright, must be acquainted with the various forms in which the photodrama expresses itself, but he should also be a man of broad national outlook. He needs a range of vision that embraces a large sweep of life to reach the interest of people all over the country. The purely theatrical director confines himself to action and reaction, to tension and relief.

To illustrate my meaning I will refer to a photoplay scenario that sold on sight at a good figure. The situation presented was that of the triangle. A husband suspects his wife of infidelity, the other man in the case is a warm personal friend, and the man who believes himself deceived by those he loves best takes a peculiar poison that assures slow but sure death. After the poison is in process of destroying his life, he finds that he was mistaken and his wife loves him with all her heart. "Fine situation," said the director who bought the play, and the leading man, seeing some splendid emotional opportunity in his rôle, added his approval. The element of suspense lay in the search for the antidote. After the presentation of that play the audience is likely to say, "What of it?" It is not so much a case of "show me," with the average American as a common recognition that there must be a reason for the existence of everything created. He is inclined to give every play a fair show, will sit patiently through a lot of straining for effect if there is a *raison d'être* in the summing up, but his mode of thought, and it belongs to the constitution of the race, is that of getting at some truth by venturesome experiment or logical demonstration. Most of our people are self-made or in the process of making and are interested in all questions pretty sure to come up before them at some time or other in their lives, they are also deeply affected by the varied aspects of whatever is making its appearance in modern thought, they even delight in figuring out the infinite possibilities of moving pictures, but they do not care for emptiness in a novel, a drama or a picture. No matter how well constructed the play, nor how much opportunity it affords for emotional acting, it will never be regarded as great unless it is fit to meet a certain preparedness in the public mind to look at great questions from new point of view, and it will be greatest when it adequately guides common sympathy and common sense, hand in hand, to some striking result. The hour needs the man, but neither can do effectively without the other.

"A great idea thrown out by a mind in advance of its age takes root and germinates in secret, shapes the unconscious thought of a few individuals and is widely diffused by them until"—like a great play—"it silently matures itself in the womb of time to come forth before all in full panoply of power."

Achievements of "Nineteen-Eleven"

SOME OF THE BIG THINGS ACCOMPLISHED IN THE UPLIFT OF THE MOTION PICTURE INDUSTRY —SOME HINTS TO EXHIBITORS LOOKING TO FUTURE BETTERMENT.

THE manufacturer, the exhibitor and the renter of films can look back upon 1911, from a general viewpoint, as a year of progress and of gain rather than of loss. But it does not necessarily follow that any one of these great factors in the moving picture industry should feel satisfied with either the progress or the gain.

MORE THAN ONE-REEL SUBJECTS.

One of the greatest achievements—indeed, it is the greatest—of the year has been the successful introduction of the more-than-one-reel film. These great subjects have raised the moving picture to a plane on which it has won the admiration and loyalty of millions of new followers. But the manufacturer, since he has fixed this higher standard, would do well to remember that the production of one of these subjects occasionally will not atone for inferiority in his regular output. The quality of the latter must increase rather than diminish, because the critical faculties of picture lovers have been sharpened, and the demand is for better quality and still better quality.

FOUR RELEASES WEEKLY.

Right here it is pertinent to treat of the four weekly releases, or more, by manufacturers, a policy that marked 1911. How is it working?

Anyone who keeps in close touch with exhibitors will find that there is a feeling of dissatisfaction among them over the four-release policy. They will tell you that the policy has already reduced the quality of the output of several manufacturers, while it has not, as yet, affected that of others. Nor is this judgment based on their personal opinions; it is based on the expressed opinions of their patrons.

Let us get at the root of this matter.

Granting that factory facilities are ample for the weekly output of four reels, there is the grave question as to whether the members of the stock companies have been increased, so as to avoid overwork and consequent imperfect characterizations before the camera. These requisite additions to the acting force mean large additional expenditures, and if they are not made the quality of the output must diminish. No actor or actress has the versatility or the physical stamina to appear in several different characters of any importance, in different dramas, the same day, with any possibility of doing good work. And the silent drama demands the best work that an actor or actress can do.

In a nutshell, the four-release policy is all right, if the indispensible additional provisions are made for the maintenance and still further heightening of quality. Added to this, the scenarios must possess constructive merit and stories worth while.

THE EXCHANGES.

Film renting has reached the most satisfactory stage known in the history of moving pictures. This implies that the exchange is furnishing a more satisfactory service than ever before and that the exhibitor is better pleased with his service than ever before.

The General Film Company has exercised a beneficial influence on the renting business. Managers of the various branches have had it impressed on them that exhibitors are a potent factor of the trade, and that they must be treated in the light of co-partners. All the old evils of conflicting programs with nearby competitors have been remedied.

In cities where there is a daily change, the pictures suffer from dirty films and imperfect inspection, owing to the short idle time of films at the exchange. These drawbacks should be remedied. The exhibitor can secure a simple contrivance, at a nominal expense, to clean his films of oil when unwinding and rewinding them. The labor will be amply repaid by the reputation given a house for clear, good pictures.

It is monstrous negligence that will permit a fine film subject, which has cost thousands of dollars, to be ruined artistically after being used for only twenty or thirty days. It is vital that a remedy shall be applied at once to offset this crying evil of dirty films, for the evil aims directly at the laudable ambition of the manufacturer to excel; and, at the same time, exercises a malignant influence on the minds of good people who are favorably disposed towards moving pictures.

The burden is strictly on the exchange; but if at present the exchange finds it impossible, owing to conditions, to meet the emergency, let the exhibitor jump in and perform the task as best he can, for his own profit and the upbuilding of the business.

THE EXHIBITING FIELD.

The average moving picture theater of the United States is by no means in keeping with the demands of the time. Structurally, the great majority of such houses are two years or more behind the progress of the moving picture. They are small, cheap-looking and uninviting. They have served their day. During 1911 quite a number of fine, modern structures have been erected for the exclusive use of moving pictures. They are the vanguard of the magnificent list that will follow.

It is gladly conceded that, while the home of the moving picture is still unworthy of it, the exhibitor has tried hard to overcome the effect of forbidding surroundings. He has aimed at having neatness, cleanliness and comfort in his house, and he has devoted much thought to giving his patrons a good picture. He has learned to look after his operating room, and he has busied himself with a study of screens, and of a lighting system that will not injure the picture. He is paying a good price for his service, and is careful in the selection of his programs. In fact, he is giving a better show to-day than he ever gave, and at a greater cost to himself. *But he is not treating himself fairly. He is not charging what is due him for his show.*

An admission price of five cents nowadays for such magnificent picture programs as are offered, not only deprives the exhibitor of reasonable profits, but hurts moving picture entertainment by making it cheap and common. And the small house is the great stumbling block.

Think of it! A house that changes daily, and shows three reels daily, offers during the week films that have cost in the aggregate, for production, from $40,000 to $60,000. And a patron can see every program at an aggregate cost of thirty-five cents! Just the cost of a gallery seat in a first-class theater, where the attraction offered may have cost any figure from $5,000 to $15,000!

Let us examine if exhibitors in other countries are so foolish as we are:

In England, where the picture theater will seat from 300 up to 1,000 people, the admissions are 12 and 24 cents. And the cent there has a higher purchasing value than it has here. For example, in Chicago the taxicab fare is 75 cents for the first mile and 50 cents for every additional mile. In London the rate per mile is 16 cents!

In Paris the prices of admission are 20, 40 and 60 cents, with loge standing places at 10 cents. In addition, 5 and 6 cents is charged for programs. These French theaters seat from 300 people up.

In Germany, in provincial towns and cities, the prices are 8, 12, 18 and 25 cents. In the capital cities the prices run as high as 48 cents.

Do these figures not show that the average American exhibitor is the most extravagant and unbusinesslike showman that was ever heard of? What one gets at a cheap price he holds as cheap.

Americans of means want surroundings that are congenial, and are willing to pay the price without haggling. Millions of them are barred from picture theaters now because of the discomforts of the small house. And millions of patrons of the small houses would be quite willing to pay 10 cents for the programs that now cost 5 cents.

The year of 1912, in the moving picture industry in America, could not be marked more decisively than by a general advance of the 5-cent admission to 10 cents.

The Moving Picture in the South.

By W. H.

HAVING just returned from a trip through the South, I feel inclined to say something of the moving picture industry in that locality. It is, indeed, a very significant factor, being the chief amusement in the small towns and an important attraction in the larger cities.

Two reels form the usual show of a five cent house in the cities, while a three-reel performance with a singer and good music is ten cents. A departure from this was found in Atlanta at the Vaudette, where a most extravagant program is presented for a nickle. It includes three photoplays, a singer or two, and a small orchestra. This is under the direction of the Vaudette Amusement Company, which controls several houses in Atlanta. In an interview with Manager A. C. Evins, of the Vaudette, he said: "We realize we offer an exceptional show for the money—a program for which we receive ten cents in other parts of the city. A trial with such a price here in the business section was not found popular. Therefore, we reduced the entrance to five cents and have been making money ever since. The house has a large seating capacity, while its standing capacity is taxed often during the evening. The Vaudette is attractive and commodious."

The Alamo, another pretty theater in Atlanta, uses a three-piece orchestra and several reels. This also claims capacity houses.

By the way, I found "Alamo" a popular name through the South for moving picture theaters. I recall the one just mentioned in Atlanta, there is one in New Orleans, another is in Gainesville, Ga., and still others are elsewhere. The memory of Texas's fight for freedom is well preserved in name at least.

There were many theaters in Atlanta I would like to have seen, managers I would have been pleased to have talked with, and exchanges I would have enjoyed visiting; but my stay was not long enough to permit of all this.

In Nacogdoches, Tex., a two-reel show costs five cents for children and ten cents for adults, and whenever an extra reel is offered the prices are raised to ten and fifteen cents. Remembering that there is little opportunity for matinee performances except on Saturday (as everyone is engaged with businest and household duties) the price is not high and is readily given. While in Nacogdoches, the championship baseball film was exhibited as a "special attraction," but it was very tamely received. The audience for the most part was bored to death and the manager, Joe Langston, was disappointed. Realizing the Mexican element in Texas, perhaps a bull fight would have pleased the patrons more.

The Lyric, the only moving picture theater in the town, has been instructing and amusing the people of Nacogdoches and vicinity for the past few years. Its genial manager finds it lucrative and the motley attendance is orderly. While not much to boast upon in decorations, as we know such theaters in the East, the Lyric serves its purposes. Being equipped with a stage and scenes, this is sometimes honored with legitimate dramatic shows.

I had a very pleasant talk with Mr. C. S. Van Wort, assistant manager of the General Film Company of New Orleans. As Manager J. E. Hennessy was out of town, I missed seeing him. The General Film Company's offices are large and gave evidence of much activity. Mr. Van Wort informed me that the motion picture business is very strong in the Crescent City, continuously increasing, with interests about divided between the Independents and the Licensed companies. Several of the houses use first runs. This office operates over a large territory around New Orleans, using the entire output of the manufacturers.

One of the progressive theaters in that city is the Dreamland, beautifully equipped, using first runs, and good music. During my short stay I had the pleasure of meeting Mr. Geo. Krogh, Mr. C. Scully, and other managers. My regret was that I could not give more time to the theaters.

The Independent exchange of New Orleans is known as the Consolidated Film and Supply Company, with a commodious suite of rooms in the Maison Blanche. An interview with Manager A. G. Shear revealed the fact that the Independents have come in for a good share of the trade in the South and by uniting forces have been able to hold their own. The entire output is handled by this exchange, which covers a wide section.

An important factor in the South is the Fichtenberg Enterprises, using Independent material. The Dreamworld and the Alamo are under this company in the Crescent City, while other theaters are found in other large cities under the Fichtenberg control. While the two houses just mentioned are booked as ten cent shows, an entrance card gives patrons the privilege of a five cent admission during certain hours. The Alamo, under the personal management of Mr. Goodman is styled one of the aristocratic houses of New Orleans. With an exceptionally large seating capacity, three reels, two singers, and a three-piece orchestra, an excellent show is enjoyed. The music forms one of its special attractions.

The Selig company had just paid New Orleans a visit before my arrival and from what I gathered the company was somewhat disappointed in what was offered for filming. The producers wanted some river-front scenes. There was a time when the best illustrations of ship loading could be had at that port, but since the recent usurpation by railroads of the freight of the South and Central States, the Mississippi River and New Orleans have been the losers thereby.

I expected to find in the South the electric piano grinding out its airs in a monotonous way in the small towns, but I really saw no excuse for such form of music in the large cities. Especially was I surprised to be greeted with mechanical music in New Orleans—a city noted for its French grand opera, with this same grand opera house but a few blocks away. I realize that all communities must pass through this primative stage with the motion picture, and that the South is not as advanced in this enterprise as the North, but surely New Orleans should have risen above mechanical music in the heart of the city's activity and business wealth.

In Gainesville, Ga., where is located Brenau College Conservatory, one of the largest educational institutions for young ladies in the South, there are two moving picture houses—the Alamo and the Lyric. Here evening shows are presented for the amusement and edification of this town and a large part of the rural districts. The college itself is discussing using some pictures in its large auditorium this season.

On every side I heard a good word for the motion picture industry—its educational, amusement and social values were considered an aim in uniting and uplifting humanity. College professors and those engaged in high literary pursuits, business men and factory workers, parents and children all spoke well of this enterprise which now has become a significant factor in the world's progress. The commercial side is encouraging and consequently new managers are entering the field, with the result that very soon every little town will have its motion picture theater.

I received courteous treatment from everyone and my only regret was that my stay was not long enough to investigate more thoroughly this important field. Therefore, consider these remarks as hurried impressions, which some future visit will make more complete.

P. S.—As for the Moving Picture World, well, everybody knows it and all had a pleasant word for this journal and its helpful management.—W. H.

Chat With Scenario Writers

By the Kalem Scenario Editor.

WHEN the editor of the picture company's scenario department opens his daily mail he is greeted by many old friends. There is the man who received the blow on the head and, as a consequence, had his memory restored. There is the locket containing a picture, which is later the means of reuniting a scattered family. Then there is the automobile which breaks down; the poor but honest young man who finds the capitalist's purse; the rival lovers; the Mexican horse thief and the child stolen by Indians; to say nothing of the gypsy sweetheart, scorned by her lover's parents; the drunken husband who reforms and the popular hold-up artist.

The good-natured and care-free scenario editor, searching and hoping for an original idea, asks these friends to excuse him and politely sends them on their way. Five times out of ten the friend does not possess carfare and notice is therefore sent to his sponsor, requesting the wherewithal to assist this at-one-time-useful, but now much-abused person, to return.

When a new face appears the editor hails it with delight and asks the newcomer to kindly be seated until he can be given careful consideration. His tenancy of the sanctum may continue several days—possibly two weeks. If it is found that he possesses desirable qualifications, he is introduced to a director and frequently secures a job.

Then the editor answers the many requests for information regarding the proper manner of preparing a scenario. He tells the writer that Kalem does not print a circular of instructions; that the **idea** is the thing and it need only be submitted in brief, but comprehensive, synopsis form, if the writer is not familiar with the technique of scenario construction.

Kalem feels that the writer capable of originating a good idea for motion pictures is able to present it in the simple form necessary for production. While the **scenario** is preferable, it is not essential.

Someone has referred to the popular pastime of "scenarioizing" the Saturday Evening Post. This interesting publication is by no means the only one which furnishes ideas for the vigilant scenario writer. Well known dramas, as well as plots of former film releases, appear in scenarios with startling regularity. Writers should remember that plots taken from copyrighted books, plays, stories, etc., will usually be recognized and turned down. If they are not, and the manufacturer is unfortunate enough to produce the scenario, a severe penalty may be imposed by law. A recent finding of the courts establishes a precedent which will convict the manufacturer of infringement. A new and much needed law will some day enmesh the plagiarizing writer. When Kalem decides to accept a scenario from a writer with whom they have no acquaintance and there is any question regarding the origin of the plot, a thorough investigation is made.

There is a mistaken idea that **crime** is the basis of dramatic action. Murders and robberies, as well as cruelty and debauchery, are justly denounced by the Board of Censors. It requires skillful handling to even suggest criminal incidents and they are best omitted entirely. Kalem does not produce scenes of drinking, gambling or domestic infidelity.

The best instruction in scenario writing is a careful study of the pictures themselves. An ambitious writer of intelligence will see that the main characters are few in number and introduced in an early scene; that something immediately occurs to grasp attention and offer an insight into the characteristics of the people concerned; that a situation is not necessarily **dramatic** because it is true to life, but at the same time the most popular subjects are those taken from modern conditions, containing dramatic qualities. He will also see that it makes no difference whether "the birds are singing in the trees," etc. He should also remember that the patrons of picture theaters will stand for anything except **dullness.**

If a writer has a manuscript returned and shortly afterward the company releases a play similar to the scenario submitted, he should not accuse the manufacturer of **theft** until he has made a careful investigation. He will find that in most cases the production was made weeks, and sometimes months, before the particular script was read. Then again, the creations of your brain, strange as it may seem, may have occurred to someone else. Mark Twain has a humorous account of the author who was obliged to destroy a manuscript of "Little Women" when he found that Louisa May Alcott had published a book of the same character. The editor recalls having received in one week three scenarios on the same subject and with the same odd title. He purchased the first one and was careful to inform the other authors of the situation.

No matter how illiterate or poorly prepared a scenario may be, if the editor has waded through it—which he confesses is not often—and discovers a practical suggestion, he does not appropriate it and transplant the "piece of business" but pays the writer for the **idea.**

When you bear in mind that picture plays are not made in a day and that the cost of a single production oftentimes amounts to thousands and tens of thousands of dollars, you will see—if you are a sensible person—that the price paid for the scenario is a small item compared to the outlay for artists, wardrobe, transportation, locations, etc. With Kalem there is no set price for scenarios. The remuneration is contingent upon the merit of the manuscript.

Like every other manufacturer Kalem is deluged with a mass of unavailable material—repetitions of old ideas, obvious adaptations of copyrighted subjects, plots with neither rhyme nor reason and ideas whose dullness would drive the spectators from the theater. The amateur writer fails because he does not possess the **picture eye.** He should ask himself "How will this look upon the screen?" and he will then find that it is not flowery language but brief and concise specifications for original action that appeal to the manufacturer.

Too little consideration is given by writers to the producing policies of the film makers. As Kalem has five producing companies in different parts of the world, you will find they handle quite a diversity of subjects.

Kalem is always pleased to consider original ideas from intelligent people. We produce strong Western dramas (without Indians) featuring Miss Alice Joyce; Western comedies and dramas to feature Miss Ruth Roland and the cowboys; military subjects and plays adapted to the environments of our companies in the South; modern dramas and melodramas suitable for production in New York and elsewhere.

Before you send in your next scenario, which must be typewritten, let your mind travel to the firm who is to consider it, having informed yourself of that company's policies and assuring yourself that the subject is entirely **original, dramatic** and **probable.** If you do this you will find that the postman will bring you a check more frequently than he does a rejected manuscript.

HERE'S ALL THE RIGGINS.

Mr. J. W. Riggins writes the Moving Picture World from Waco, Texas, of the formation of the Riggins Investment and Promoting Co., which has just been formed for the purpose of promoting things. The officers of the company are J. W. Riggins, president; L. B. Riggins, vice-president and Pacific Coast manager; Paul W. Riggins, vice-president; Miss Robbia A. Riggins, secretary; Miss Jimmie G. Riggins, assistant secretary; Miss Eddie Mai Riggins, treasurer.

The Riggins Company is arranging to establish a film exchange business with a paid-up capital of $50,000, to operate in Texas, Oklahoma, Arkansas and Louisiana. Special attention will be given to feature films, for which there is said to be a demand in that territory. Other good, new and commercial pictures will be handled. General supplies for picture theaters will also be dealt in. Headquarters of the new company will be at Waco, Texas.

Mr. J. W. Riggins, the president, will be remembered by the trade as president of the J. D. Wheelan Film Company, of Dallas and Houston, Texas.

BUFFALO JONES FILLS CARNEGIE HALL.

Well Known Western Naturalist Attracts Many Notables to Thrilling Lecture.

On the evening of Friday, December 22, on the eve of Christmas, which is considered one of the worst nights in the year for attracting an audience, Buffalo Jones filled the immensity of Carnegie Hall and had the auditors holding onto their seats with his stirring discourse. The skillful feats of lassoing wild animals in Africa were shown by moving pictures to a highly representative gathering of New York's best people. To fill Carnegie Hall is no easy matter at any time, but to draw a full attendance two nights before Christmas is almost a miracle. The lecture ended in an ovation. Among those present were Melville E. Stone, president of the Associated Press; the Guggenheim Brothers, and General Nelson A. Miles, who came all the way from Washington to hear the lecture. He wrote Col. Jones a letter of congratulation, stating that every true American should be proud of such a man and such an accomplishment by an American.

Will Present Big Productions.

Great Northern Special Feature Film Company Organized To Promote the Greater Photodrama—Notable Examples Now Ready.

A NEW company has just been formed to meet the rapidly developing demand for the more pretentious picture play or photodrama, as it has been aptly termed. The title of the company is The Great Northern Special Feature Film Company and its offices will be located at No. 1 Union Square, New York, in rooms about to be vacated by the New York Motion Picture Company.

As is indicated by the title this company will handle the features of the Great Northern Film Company, but will also arrange to take on the product of several European manufacturers, negotiations for which are now pending. Only subjects of two or more reels in length will be handled. The plan of action contemplates securing representatives in several localities throughout the country who will operate on the State, or territorial rights plan, dealing direct with the exhibitor, and exclusive exhibition rights will be guaranteed. Further details will be announced by the company as soon as it is ready for business, which will be during the coming week.

All Pictures Copyrighted and Censored.

Every possible protection for exhibitors and renters will be procured. In the first place every picture will be fully protected by copyright. The copyright law has stood the test and has proved an adequate protection against the duper and the otherwise illegal renter of pictures properly protected thereby. The new company, anticipating attempts to pirate its productions, is fully prepared to prosecute any activities along those lines. In all cases all rights in a picture to be handled by the Great Northern Special Feature Film Company will be acquired by that company, so that copies other than those offered for sale by it will be subject to confiscation on sight.

That all subjects shall be suitable for exhibition in the most exacting community and that they may pass the most rigid inspection by local censors, every picture offered by the Great Northern Special Feature Film Company will be submitted to the National Board of Censorship and only such pictures as pass the inspection of that board will be put on the market.

Exceptional Pictures.

Thus far the subjects selected for distribution by the Great Northern Special Feature Film Company are of a most unusual character. They are the product of the Great Northern Film Company, and their like has not been seen before in America. Here we have plenty of single reel dramatic subjects and, now and then, a dramatization of some well known book or play in two and three reels. But the American film manufacturer has not attempted a specially written three reel picture play, or photodrama. Even in Europe the Great Northern Film Company seems to have taken the lead in productions of this magnitude and phenomenal runs are being reported from European centers on these pictures. For one of these big productions to run four weeks is not unusual; in fact, it is the usual length of time for which they are booked, and authorities have begun to look upon the three reel picture drama as the coming form of pictural play.

The first announcement of the new company will include four three reel pictures by the Great Northern Company under the following titles: "A Victim of the Mormons," "A Nihilist Conspiracy," "The Call of the Woman," and "Love's Victory."

As examples of photography it would be difficult to find a group of pictures, or even a single picture, so uniformly good through its entire length. Great Northern photography is so well known as to need no praise here and it is no exaggeration to say that that company could afford to stake its reputation on any one of the subjects named. Likewise are there excellent effects in staging and scenic accessories that challenge admiration.

All Star Cast.

Of the players—and almost every picture has a different cast—much might be said, but it is enough to observe that they are all stars of the Royal Theater of Copenhagen. This is not easily understood, for the average American has little knowledge of European artists of the stage. Probably it will be clearer when we say that the players in Great Northern pictures occupy the same relative place in the theatrical world of the Continent as do John Drew, Maude Adams, William H. Crane, Ethel Barrymore and the other headliners do to the American stage. It could not be otherwise, for none but experienced actors and actresses could sustain interest in a dramatic role through three reels of film.

In pictures of this character the work of the actor counts for more. While a certain degree of talent is required to depict the stronger scenes of the photoplay, talent of an infinitely greater character is required to bridge over the interim usually covered by a title in the single reel subject and hold the interest throughout. Here it is that the experience and ability of the Great Northern stars tell; at no point in the story does interest lag, though that story is extended over three reels—nearly 3,000 feet of film. In a picture of this length it might be supposed that interest would lag and parts would be dull, but such is not the case. Rather, the extended picture makes possible a more connected and logical narration of the story; there is an agreeable absence of uninteresting titles which tend to disconcert rather than elucidate.

Brief Synopses of Subjects.

Just a word about the pictures: "A Victim of the Mormons" (3 reels), essays to depict the activities of the Mormon missionaries in foreign lands, where they carry on the work of securing converts to polygamy among the women. The Mormon preacher is shown working among the people and converting a young woman to his faith. He induces her to accompany him to Utah, but when she is about to embark she regrets her action and attempts to escape, only to discover that she is hopelessly caught in the toils. Her adventures from the time she leaves her home till she reaches Utah and the home of the missionary, are filled with incidents of a thrilling nature. Eventually she is traced to Utah by her brother and fiance, who follow and rescue her from the clutches of the Mormons. Splendid acting characterizes this picture throughout and many of the scenes are of rare beauty. Uniformly good photography marks it as a picture above the average.

Scene from "A Victim of the Mormons" (Great Northern).

Scene from "The Call of a Woman" (Great Northern).

"The Call of a Woman" (3 reels), presents a beautiful story of constancy and self-sacrifice in a woman; also, that in the poorest and most sodden of men, there is a possible latent spark of manhood. A school teacher, annoyed by some loafers, is protected by one of the number who accompanies her home. Believing that the poor fellow has some good in him she takes an interest in his welfare and teaches him to read and write. Propinquity develops a tender feeling and the teacher and her protégé, now a true man, are married, and are very happy. Then there is a period of misfortune. Prostrated by the heat, the man loses his reasoning powers and reverts to his former life of an outcast. Despairing of his reformation, his wife becomes a hospital nurse. Time heals the sick brain of the man and he is able to write a prize winning story, which raises him to affluence. Learning of his prosperity, his faithful wife hunts him up, but he does not remember her, and orders her out of the house. A little later we see him receiving the adulation of his admirers at a banquet; but, when he rises to respond to a toast, he is suddenly stricken and has to be restrained and taken to a hospital for treatment. Upon recovering from this attack the man is again in his right mind and there is an affectionate meeting between husband and wife. The story is carried through the three reels in a manner that cannot fail to interest. As each incident unfolds that interest deepens; the sympathy is aroused, and throughout the onlooker is ever charmed by the grace of portrayal.

"A Nihilist Conspiracy" (3 reels), has a very interesting plot and is full of thrills. A young count in love with a beautiful young woman, happens upon a secret engagement which excites his curiosity. He follows the girl and finds himself in the rendezvous of the conspirators, who threaten him with death if he does not secure for them a list of suspected persons known to be in the hands of the Secret Service authorities. The count seems unable to accomplish the task, but his girl comes to the rescue and, by a clever ruse, gets the list from the chief of the service. Discovering his loss the chief sends his detective out to capture the girl and recover the list. The final scene is a wild automobile chase, in which the lovers, seeking to elude the detectives, seem to meet death in an awful plunge over an embankment. The effect is startling and a fitting finish to a subject that is replete with intense situations.

Scene from "The Nihilist Conspiracy" (Great Northern).

"Love's Victory" (3 reels), is a charming love story and one that might fit many experiences with Dan Cupid. The girl has a cruel disappointment, but she wins eventually, which affords a happy ending to a very well told and pretty love yarn. Here again, beautiful scenic effects and skilled acting lend a charm to a subject that might otherwise be dismissed in one reel.

Space will not permit further reference at this time to a movement that is calculated to revolutionize the making and exhibition of pictures. Indications are that the three reel photodrama will be strong enough to beat down all opposition and take its place at the head of picture productions.

"THE IMP CALIFORNIA COMPANY."

The Imp Films Company's Californian party departed for Los Angeles on Saturday, December 30. The director in charge is Francis J. Grandon and the company includes Margarita Fischer, Harry Pollard, Ed. Lyons and E. J. Le Saint.

CHICAGO LETTER.

By Jas. S. McQuade.

FOUR HUNDRED people attended the Cinderella party given by Wm. N. Selig and Thomas Nash, on New Year's evening, at the Selig studios. The guest of honor, who was prevented from attending by professional engagements, was Mabel Taliaferro.

The guests began to arrive about 7 o'clock in the evening, and at 8 o'clock, in the great studio on the third floor of the new building, "Cinderella," Selig's great three reel subject, was run off. Rounds of applause marked the closing scene in each reel and compliments were showered on Mr. Selig.

After the pictures, the party was treated to several impromptu and highly entertaining numbers not down on the program. The first of these was a song by Miss Myrtle Stedman, one of the leading ladies of the Eastern companies and an accomplished vocalist. Next came the surprise of the evening, when O. B. Thayer, William Mong, Stanley Twist, Eddie Kull, Misses Kathlyn Williams, Adrianne Kroell and Lillian Leighton appeared in a satirical farce that kept the audience in a roar. With the exception of Mr. Twist, who has charge of the Selig publicity department, those mentioned are members of Selig's several companies in the East.

The theme of the satire was a busy day in the Selig office and studio, Mr. Thayer being manager of the engaging office. Mr. Mong was general roustabout of the office; Mr. Twist impersonated Emmet, a former Selig camera man, just arrived from South America; Miss Williams represented the leading woman, who arrives at the studio about 11 o'clock every morning. Miss Leighton was a soubrette looking for a job, and Miss Kroell impersonated that terror of engaging managers—the woman who can do nearly everything that does not concern pictures, and nothing at all that does.

A rapid fire of pointed talk by Messrs. Thayer, Mong and Twist, in which humorous or satirical reference was made to well known people in Chicago film circles, was received with great laughter. After the farce, Miss Kroell sang a solo in fine voice.

The floor was then cleared for dancing. Supper was served at 10 o'clock, after which dancing was resumed until midnight.

The guests were from far and near. All the Selig employees, both in the plant and city office, were present, and all the members of Selig's Eastern companies, now in the city. Some were from Denver, Los Angeles, New York and Cleveland.

The following were recognized among the guests: Mr. and Mrs. George Kleine, Mrs. Wm. N. Selig, Mrs. A. Allen, Mr. and Mrs. Ramp, Mr. and Mrs. W. Norwell, Mrs. J. P. Hurley, Mrs. A. Austin, Mr. and Mrs. J. G. Klais, Mr. and Mrs. Mock, Mr. and Mrs. J. W. Daniels, Mr. and Mrs. H. Gittus Lonsdale, Mr. and Mrs. Chas. Hawley, Mr. and Mrs. George Denniston, Mr. and Mrs. Alfred Byron, Mr. and Mrs. Fred Evans, Mr. and Mrs. Walter H. Lee, Los Angeles; Dr. Fielding H. Thacher, New York; Mr. and Mrs. James Le Boutillier, Dr. and Mrs. W. Sheppard, Miss Elizabeth Cowan, Mr. and Mrs. Walter Wilson, Mr. and Mrs. Jerome Toomey, New York; Miss Alice Drake, Miss Ada Henry, Miss Bettie Chade, Mr. and Mrs. E. D. Ewell, Miss Gertrude Cromwell, Mrs. Anna M. Miller and Mr. Woodruff.

Chicago Film Brevities.

The Parkway Theater, on North Clark Street near Diversey boulevard, formerly playing vaudeville exclusively, has turned to pictures. The house opened with the new program on New Year's Day, running Selig's feature film "Cinderella." The house, which was built for vaudeville, is the third largest house in Chicago originally built for that purpose, was packed to the doors, and long lines stood outside waiting their turns. A high class service has been contracted for with the General Film Company's branch at 17 S. Wabash Ave.

* * *

F. W. Parsons, owner and manager of the X-Ray picture theater, in Lincoln, Ill., was a caller at The World office last week. Patrons of the house selected its odd name. It was built about a year ago and seats 300 people. Independent service, furnished by manager Plough of the Anti-Trust Film Exchange, Chicago, is used. Two reels are used daily, with daily change. Mr. Parsons stated that he was playing to capacity business. He also owns the Lyric in Delevan, Ill. This house was opened last Thanksgiving. It seats 200 people and Licensed service, furnished by the General Film Company's branch, at 429 S. Wabash Avenue, is used. Mr. Parsons reports good business at this house also. "Frontier Days at Cheyenne" has proved a big winner for Mr. Parsons, who purchased the State rights.

* * *

All the employees of the American Film Mfg. Company, except the members of the Western Company, were entertained at a banquet at the Mission Tea Room, 4046 Sheridan Road, one day last week. Full account of the affair appears elsewhere in this issue.

* * *

A handsome panel calendar for 1912 has been published by the American Film Mfg. Company and sent to all Independent exchanges. Cuts of the principals of the Western company appear in a square inset, at the top of the calendar, the effect being very artistic.

McGOVERN GOES TO POWERS.

The Powers Motion Picture Company has secured the services of Albert McGovern, for two years director of the Lubin Company. It is during these two years that the Lubin product has come forward to such a notable extent, and to Mr. McGovern's association with the concern must be attributed a portion of that success. Mr. McGovern was for a long time popular over the country as a successful film actor, but he was of greatest value as a director of high-class plays of modern life. In his activities at the Powers Duplex Studio Mr. McGovern is fortunate to come in under Mr. Powers' new policy, which in the course of time will make his productions second to none, he says. The new director goes to work with the co-operation of a staff which has been a long time gathering and there is every good reason to believe why he should make good for himself and Powers picture plays to a noteworthy degree.

Mr. Albert McGovern, New Director with the Powers Stock Company.

WATCH READY OF NASHVILLE.

Among our visitors last week was W. P. Ready, the pictureman of Nashville, Tenn. Mr. Ready is building a palatial photoplay house in the heart of Nashville; it will seat 1,500 persons and be a model when finished. Watch the World for the story of the opening.

Bison's New Home.

Establishes Offices and Factory on West 19th Street—Model Equipment Installed in Modern Fireproof Building.

BISON, or the New York Motion Picture Company, which has maintained business offices in the Lincoln Building, No. 1 Union Square, New York, for some time, and a factory elsewhere, has leased the entire second floor of the modern business building at 251 West 19th St. Here, under the direction of the factory manager, Mr. Willat, has been installed a model factory equipment capable of producing many thousand feet of completed pictures daily. A battery of the latest model Bell & Howell perforators and printers have been running without intermission since setting up, and a busy force of operatives have had their hands full taking care of the product on its way through the developing and the finishing processes.

The area occupied is about 10,000 square feet, well lighted by full plate-glass windows in front and an open court in the rear. About three-fourths of this space is devoted to the manufacturing department. The rest—two offices and an ample space surrounding the elevator entrance—will be devoted to office uses, providing sufficient room for the purpose. The business offices are separated by wood and glass partitions finished in mahogany. Fireproof partitions separate the various manufacturing departments. In the drying room, three large, motor-driven reels provide rapid drying facilities. This, and other departments, are connected with a mechanical ventilating system which effects a complete change of air every few minutes. The air first passes through a system of filters and is then forced into the several rooms at a considerable pressure.

An exhibition room, about ten by twenty feet in dimensions, equipped with a Simplex projecting machine, provides comfortable facilities for the examination of pictures. There is also ample space reserved for the joining, burnishing and shipping departments. Altogether, the Bison people will have as complete and convenient a plant as could be desired.

It is expected that all departments of the Bison company will be snugly installed in their new home by the time this issue of the Moving Picture World reaches its readers.

MAE HOTELY.

When in the Lubin photoplays you see a comedy old woman, a shrew or a suffragette, that is Mae Hotely, the star character actress of the Lubin stock company. Miss Hotely is a French woman born in Paris. Educated at the convent of Notre Dame, and now by adoption a thorough American; as an actress she favored stock work in which she acquired wide experience. She is a clever horsewoman and fond of out-of-door sports.

Modern Melodrama

Strong Characterization and Brutal Frankness Mark the Photoplays Which Win Favor from the Audiences.

By C. H. Claudy.

One expects melodrama on the screen. The public likes it, theater managers tell me, and a good melodramatic headliner by a popular company seldom fails to get a full house. Good plots well enacted, will continue to add to the patronage of the silent playhouse, but what a tremendous difference it makes in the results if the plot be good or poor, even if the same capable company be employed. Fine companies and stars have "got by" on the speaking stage with poor plays and will again, but, deprived of color, of the personal element to an extent, and of speech, it seems that a poor vehicle is too great a handicap for even the best of motion picture actresses and actors to cope against.

To particularize, I have seldom seen a more poorly put together plot than "Through Darkened Vales," a recent Biograph release. In my opinion it is a libel on physicians for one of them to be shown as refusing to perform a sight-giving operation because the patient has no money. It is a travesty on surgery to show a higly expensive operation performed in five minutes, with no nursing afterwards. Another unnecessary complication of the plot is where the poor clerk also becomes blind (curious coincidence) after having given up his life's savings to pay for the operation on the girl who scorned him. Other elements in this plot strengthen its weakness, yet the company is the Biograph Company, and the hero and the heroine the same who star in no uncertain manner in

"The Battle."

I take off my hat cheerfully and with it sweep the ground to the Biograph management, the producer and the actors engaged in this, the best battle picture of Civil War times I have ever seen. The general impression is one of force and sincerity, and any photoplay that makes the cold chills chase up and down the back of the supposedly fishy-hearted critic and evokes cheers from the audience, has certainly something in it to touch the primal emotions.

The plot is old, and some of the scenes are stagey. That is undeniable. We have had "boys" who turned coward at the first flash of a gun and hid, girls who scorned them into bravery and the doing of an heroic deed, before now—and will again. We have also had soldiers and battles, time and time and again, but, if exception be made of a foreign film or two, there has not been recently any such creditable effort to make a battle scene which looked like a battle scene as this.

In the first of the play we are shown a pre-battle dance. I take it the producer knew what he was about, yet it does seem as if there was a wee bit too much hoydenish action and undignified jumping around for the formal dances one associates with the days of '61. But there was nothing to criticise in the departure—the long, long lines of soldiers marching down the road, the waving cheering townspeople, the crowd of children, the cavalry coming after—indeed, the film was shut off and the scene changed while they were still coming. It may have been that the film was cut here, but its effect was most artistic. "We haven't time to show you the whole army" it seemed to say for the producer, "we have to get to business. But the army is there, as you will see."

And we did see.

They burned plenty of powder, and used white smoke bombs with a royal disregard of expense, while doing all this, the young hero-to-be gets terrorized at the sight of battle and hides—choosing his sweetheart's room. The battle takes place near her home. And right there the little lady who played the sweetheart (the same one, I believe, who was so miraculously blinded and restored in the other film) gave evidence that either she, or the director for her, had brains. Did she weep, did she sympathize with this pitiful bundle of frightened humanity who had once been a man? She did not. She looked surprised, and then she laughed loud and long and heartily—half hysterically, half scornfully. And then her laughter left her and left her mad and she flew at that thing she had loved and called a man and tore at it and beat it, and ordered it from her presence; as well done a bit of acting in a very old and hackneyed situation as I have seen in many a day. I shall look for this young lady in the very next Biograph picture and find out for myself whether there is more originality like this beneath her pretty face.

Well! As you know by this time, the coward turned hero. But he did not merely wave a sword and cheer his men to victory, but went on a daring expedition after powder—started back with several wagons full, had to have them driven over fires lighted on the road by the enemy and lost them all but one by explosion—which was very well done, and finally drives the remaining wagon, smoking but safe, within his own lines. And then the silent guns speak again, there is a charge of the breastworks, a repulse and a waving of the flag, lots of smoke and running figures, and I for one felt as if I really had been taken back for a moment or two to those stirring times that made and unmade men in a twinkling. Hurrah for Biograph!

I haven't the heart to say much in criticism. A military man who was with me when I saw it made the suggestion that there was a little too much exposure of men behind the trenches, who of course knew they couldn't really get hit. The ending of the drama was a little more theatrical than is strictly natural. Mistakes will happen, and little things sometimes be overlooked. But the whole thing was big—big with the bigness of the conflict it was taken from, a liberal education to see, a triumph for the company producing it, a fine example of acting on the girl's part and a sterling exhibition on the "boy" officer's part and, once more—Hurrah for Biograph.

* * *

I have seen, to my sorrow,

"In the Grip of Alcohol."

I don't like such things. I don't believe the motion picture playhouse the place to see gruesome, heartbreaking tragedies. I wouldn't want my little boy to look at that set of films. But, that it teaches a terrible lesson, and may perhaps be a terrific force for good, I am not prepared to deny. It is sordid, disagreeable, and one is inclined to let the feeling of disgust and rising gorge make one forget to mention a finished piece of acting. The man who goes from respectability to delirium tremens carries out a hard part most wonderfully in both acting and make-up. The woman, his wife, is tragedy herself without a particle of staginess and the whole is a wonderful portrayal of a bitter-root theme. It can hardly be popular, but it is a C. P. G. C. film which will make a reputation.

* * *

I turned to Selig's

"Blackbeard"

in the hope of something lighter in vein. Behold, a piece of brutality as terrible in its way as the alcoholic one just seen. But "Blackbeard" is also well done—is full of action, and if it is brutal and a picture of strength and manhood gone wrong, why, I dare say, it is a fithful picture of piratical times. There is no denying the fact that many a producer, in a desire to spare his cast or his audience, pictures fights which are gentle, and brutes who are merciful. But not this Selig director. "Blackbeard" is a pirate, he acts like a pirate, his fellows act like cut-throats and they handle their prisoners as if they were pirates. There were bruised arms in the cast that night, I am sure! I doubt that pirates would suffocate women, however—not that they would be merciful, but that they would rather keep them alive. However, that could hardly be shown, could it? And I doubt very much that three pirates, swinging at the yard arm, when virtue triumphs and the pirates are overtaken and mastered, is as brutalizing as it sounds—one is so glad to see them get what is coming to them, that one forgives the terror of the hanged man—and those three swinging figures show but for an instant. It is well done, and deserves attention—only, Selig, why pick out brutal things to write picture plays about?

* * *

Now, you did something in your

"New Superintendent"

that you couldn't spoil even with a foolish kink to the plot. Your new superintendent looks all of a man; his fist fight with the bully was "bully," and your burning oil tanks were a fine background for the play. Of course, you could have had the new superintendent come into the play much more naturally than you did—factory owners don't pick up friends and place them in big jobs like that without experience, just because such friends ask for jobs, and your superseded superintendent was a little too much of a caricature to carry conviction. But the winning of the respect of those workmen by that fight, by the bravery the new man displayed and the fact that the fire was a real fire, and the fight, as far as could be seen, a really and truly fight, with no blows carefully hit under the other fellow's arm, would redeem a much worse plot than this one. If we must have fights and battles and murders and hangings, by all means let us have them look real—and that is why I have to hand it to Biograph, Selig and C. P. G. C. for these three dramatic films—the elemental conflict of human passions is not marred by an apparent physical gentleness which stamps

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

FROM J. C. Rathbone, resident manager of the Exeter (N. H.) Opera House, operated by the Goldstein Brothers Amusement Co., comes an interesting collection of advertising matter, most of it decidedly good even where no account is to be taken of the conditions under which it was produced. Mr. Rathbone writes:

> I find your department a valuable and live addition to the Moving Picture World and hope the same may be continued. The enclosed program-dodgers are not models by any means. They are simply examples of what may be done in a hurry. Poor as they are they have put one bad business on a paying basis. We have no daily paper here, so that the flyer is about our only means of exploitation. Our films get in about 11 a. m. Copy must be in by one to insure any kind of a job. Two hours is a short time for me to read up on the subjects, going through four or five months accumulated bulletins, dope out a program and at the same time make it attractive and artistic. The World is always first aid and last aid as well. A brief synopsis of subjects is far more useful than a long criticism. New ideas that your column suggests are always welcome, as lightning won't strike more than a half-dozen times in the same place. Repetition sometimes gives force, but in films and dodgers it gets fierce.

This department is designed to appeal to just such men as Mr. Rathbone, live wires who are always looking for hints. The interchange of the ideas of the adepts is not only useful to themselves, but it helps to set in line the newcomers who are timid about undertaking an advertising campaign, but who may be helped to greater prosperity through the example and success of others. Intelligent advertising is the most certain cure for bad business and it is a mighty lucky house that connot be helped.

Taking Care of Bulletins.

Since this paper, in its Stories of the Films, gives the synopsis of *all* the releases, the bulletins are useful only because of the large cuts most of them carry. In an earlier issue a card system was recommended as the best way of keeping track of material, but where this is not followed a simpler, if not quite as convenient, scheme may be put into use.

Get a cheap invoice or scrap book and into this paste about every third week the Calendar of Releases printed weekly. This gives the films for four or five weeks back and by pasting into the scrap book in regular order the release date of any film may be ascertained with small delay. Do not paste in the entire sheet, but give several pages to each of the companies. If you have a hundred-page book give the first ten pages to the Biograph, for example, the next ten to Edison, the third to Essanay and so on. By pasting the section of the calendar into its proper place you soon have a running record of all releases.

When your films come in and you know the titles and makers, turn to your lists of those makers and back up until you find the title. Note the date and look up the date in the World of a week or two before. This is not as complete as the card system, but it will answer.

As your bulletins come in, file them by dates and you can quickly turn to the manufacturer's bulletin desired, instead of having to look through the entire collection. The bulletin may be filed on paper hooks or long nails driven into the wall at an angle, after which their heads are cut off and the end filed to a point. Book bulletins should be filed by punching holes near the back and running cords through. Where minutes count, this system will save hours in the course of the year.

Some of the Advertising.

The samples submitted vary in form and style, though last Spring there appears to have been a run on a four-page folder with pages about 5 x 6¼ inches. The front carried the name of the house and the line, "The home of good things in the picture line," in well-displayed type. There was a stock cut that might have been improved upon, possibly by the use of a trade mark cut of some sort possessed of individuality. The back page was given over to things to come. This outside form can be printed up ahead, leaving only the inside pages to be rushed through the press.

The sheet is distinctive and if it had been printed upon some distinctive color of paper, the size and color would advertise the house even before the type could be read. With the back page for argument and general booming, such a program serves a double purpose.

The reading matter is well worded and the offering made to sound attractive and inviting. One of the back-page arguments is novel and may serve others with adaptation to local conditions. It reads:

CAN YOU BEAT IT?

A young man noted for foresight and common sense, and who will no doubt some day be a Bank President, has solved the problem of the High Cost of Living.

We submit his figures and invite your inspection.

EXPENSES FOR 10 EVENINGS SPENT IN MY ROOM OBSERVING STRICTEST ECONOMY

One-Third Cord Hard Split Wood, 10 nights....	$1.00
Two Gallons Oil, " " ...	.25
Penny Paper, " " ...	.10
Total for 10 nights......................	$1.35

10 EVENINGS SPENT AT THE OPERA HOUSE.

In which case I use no fuel and little light in my room, and get a better and more useful entertainment than the evening paper.	
Heat, Light and Amusement, 10 nights.........	$1.00
Saving for 10 nights..................	$0.35

TO-NIGHT IS A GOOD NIGHT TO BEGIN SAVING THAT 35 CENTS.

Some Other Catchlines.

Here is another good argument in the days of high cost of living. He asks: "Did you ever stop to think that the price of everything has gone up except your entertainment? That still remains one price, 10 cents, and today we are giving better quality and quantity than ever before."

That's a telling point that is backed up by facts. In another circular it is announced that Holy Week "will be observed by a marked elimination of the frivolous, the motion picture exhibit being of a strong elevating and educational nature." "Seven good reasons" for attending the performance are found in the titles of as many photoplays, and "Today's one best bet" is a "Film d'Knockout" by the Biograph. The Edison "Aida" was lavishly boomed and a Vitagraph night is advertised on an envelope which covers a souvenir card portrait of Miss Florence Turner.

For Thanksgiving two turkeys were provided, one of these being given Thanksgiving Eve and the other at the Thanksgiving matinee. From Monday onward duplicate numbered checks were issued and these numbers were drawn from at the performances named. As the winner was required to be in the house at the drawing, good business on a bad night was assured.

Exeter is no metropolis and you have to drag your audience in, but if you can interest your clientele in your advertising you've got them interested in your pictures. A line with a pull in it is better than a page of drivel, and while several of the companies now offer real aid to the alert manager, it is not well to trust entirely to what the manufacturer offers. Do it yourself and you'll have it done right.

A Program-Magazine.

To show that the Mission has no monopoly of hustle in Salt Lake City, the Liberty sends in its program-magazine. The house makes a change of program on Monday and Thursday and in a clean-looking little publication offers the stories of all the films to be run and some miscellaneous matter. It carries advertising matter to more than cover the cost and devotes the two middle pages to advertising some coming attraction.

The weakest point is found in the front page. A drawn design would more than pay for itself in the improvement in the appearance, but even without a special sketch the front could be bettered. A half-tone, with an excess of black background set in the center of the page divides it into thirds and gives it the appearance of an inside advertising page. A larger cut of the name of the theater should be made to cross the page where it now occupies but half the space; the following line, "The Motion Picture Palace," should be run below and a date line and volume and serial number to be used the same as in weekly publications. The cut should be thrown to the inside or a lighter border provided and the display in general should be made more nearly to resemble a popular priced publication.

The theater uses two styles of script for the title, though it has a good device title in that form of script in which the continuation of the "L" forms the tail of the "y." This should be used wherever the name of the theater appears. Some effect of display might be gained by setting the casts, where they are used, in six point, to gain contrast and the printer should be given instructions to set the heads in uniform style with the titles in capitals and the underline in upper and lower case. Most of the companies will furnish half-inch trade-mark cuts at cost and these can be used with much the effect of an initial by setting them into the first few lines of text.

No letter accompanies the sample, but we gather that it is the first issue that was sent. It's a good start and should work into a valuable weekly aid to business. Of all the forms of advertising the story of the film and the portraits of the players are the most permanent.

Thought He Saw It First.

Mr. H. L. Langdon, of the Scenic Theater, Ironton, Ohio, a part of the Lyric Theater Circuit of Charlestown, West Virginia, writes:

> Like most all M. P. men, I am a constant reader of the Moving Picture World, and I cannot say enough good for it, for I certainly get a great many ideas from your department and also from the projection department. I see that Brother Chaney has a self-supporting program. I thought I was the first, but I guess I am not. I put mine out over the town three times a week. They prove to be a good ad for me and the advertisers are pleased. A little later I intend to get up a more elaborate publication, but got out this cheap one to see how the scheme would work. I shall be glad to send a copy to any exhibitor who will send return postage. Success and lots of it to The World.

The program is printed on good news paper, four pages, each twelve inches square, with a four-inch column. It is all rapid press work, but clean of its kind and not unattractive. It is business-like in its appearance, the extra advertising is well set and an advertisement here stands a better chance of getting into the home and staying there than would the individual advertising of each merchant. This is one of the best talking points for the advertising solicitor. It saves money for all concerned.

The Scenic makes three changes and three of the pages carry the stories of a program apiece, the back page being given over to features to come and chat of the week's bill. The publication is not pretentious, but it is a start toward better things and a capital means of getting something of the sort started. Exhibitors who desire a copy should address H. L. Langdon, Scenic Theater, Ironton, Ohio, and enclose a stamp. Don t paste it to your letterhead, but wrap it in a bit of oiled paper and clip it to the sheet. And in writing thank Brother Langdon for his courtesy. It's only a line, but when a chap is going out of his way to be nice show that you appreciate his aid.

And we do not believe that Mr. Chaney ever claimed to have the first self-supporting program. We featured it because it was the best small program we had found (and it still is), but there are many others who have used this form for a year or more.

Some Class Here.

Murphy and Davis, who have the opera house at Mt. Sterling, Ill., appear to have advanced ideas on advertising. Barring a fondness for Old English type, they show some good things in a couple of recent issues. They use four and eight-page booklets, 3⅓ x 6 inches, on high-grade paper and careful press work. They do not overload their front page with useless matter, but gain their effect through the quiet elegance of the work. The samples sent might have come from some ultra fashionable stationer.

The eight-page folder for "Colleen Bawn" is done in green ink, announcing that "The Kalem Company Presents the 'Colleen Bawn' in Motion Pictures." The presentation line is in ten point, the title in twenty-four point and the last three words in eight point, a nice balance of values.

The first inside page is devoted to a sketch of the history of the play, the second relates to the making of the picture and in order come the cast, an excerpt from this paper, an advertisement of "The Two Orphans" and an undated announcement of other big features. The text is on a par with the appearance of the booklet (which is wire stitched) and in its completeness is as good a bit of high-grade advertising in all points as we have seen in a long time.

The Christmas program is announced in a four-page folder with a sprig of holly clipped to the sheet with a wire paper clip. The first page gives the title of the house, the line "Christmas Day Program," and the scale of prices. The third and fourth pages are devoted to the three reels which form the program and the second page contains this announcement:

> Especially for Christmas, we have procured a program of uncommon merit and one which we believe cannot fail to please everybody. We have also arranged for the added feature of a matinee at 3.30 Christmas afternoon, besides two shows beginning at 7.30 and 8.30 in the evening. The matinee program includes the same three pictures which will be shown at night—"Auld Lang Syne" (Vitagraph), "The Battle" (Biograph), and "A Modern Cinderella" (Edison). This combination of subjects gives the heart throb of sentiment, the thrill of patriotism, and the laugh of comedy. It will help you to spend a merry Christmas and an enjoyable holiday. Matinee admission, 5 and 10 cents; evening, 10 and 15 cents. With the season's good wishes,
>
> OPERA HOUSE PHOTOSHOW.

Mt. Sterling doesn't appear to be a very large place, but it is using "big town stuff."

Something New in Contests.

The popularity contest has been done before, but the Unique Theater, Grand Forks, N. D., offers something new in this line, as this paragraph proves:

> Manager S. S. Baldwin, who has taken the Unique Theater, will on Monday, December 11, start a voting contest which promises to create a sensation in Grand Forks. Manager Baldwin will take a moving picture film of the city of Grand Forks to be shown at the Unique Theater and exhibited throughout the State, also the film will be exhibited in the middle and eastern States. In addition to showing the principal streets, mercantile establishments, churches, schools, fraternal buildings, industrial plants, railway depots and yards, public buildings and miscellaneous points of interest, individual prominent persons deserving special recognition will be photographed.
>
> To avoid showing any partialty in the selection of those who are entitled to distinction at home and abroad, the management of the Unique will allow its patrons to say who the favored ones shall be. Three ladies will figure prominently in the moving picture, also three gentlemen. Of course, the pictures taken on the streets will photograph a large number of people, yet this only carries out a part of the picture as designed by Col. Baldwin.
>
> Every person purchasing a ticket will be given a blank slip of paper with space for six names, three ladies and three gentlemen; the patron has the privilege to write six names of those whom they wish to confer the honor of representing Grand Forks in the moving picture.
>
> They must not duplicate the names on the slip and the names must represent the best type of womanhood in Grand Forks. A person can vote every time they attend the Unique.

The only condition is that the names shall represent one each from the social and educational or commercial element, while the third choice of each sex is not confined to any particular class.

Playing Up Personality.

The standing of the contestants will be thrown on the screen at each performance and it is probable that the papers will be interested in the idea; indeed, the circular sent suggests that the type was "lifted" from some paper since it is column width, which does not balance with the size of the sheet used.

But this is a case where the appearance of the sheet does not count. The scheme itself will hold attention, for nothing could appeal more strongly to local pride than the filming of familiar views and leading citizens. It's safe to say that half the population will ring in on the picture somewhere, and interest in the nominees will run high. We hope that Manager Baldwin will report results for the benefit of others.

Booming "John Bond."

The Star Theater, Hamilton, Ohio, sends a number of vest pocket programs for the week with some good catchlines. Some issues of the daily papers show that they are making the fullest use of "The Awakening of John Bond," with a double column article on the Edison feature and the announcement that a local physician will lecture the film. There is a special editorial article and preliminary booming in the programs. One advertisement carries the catchy line. "Children, bring your parents," and there is a lot of truth in the semi-facetious phrase.

The exhibitor who gets a release like "John Bond" or any other feature and who runs it as a regular release without any extra advertising is cheating himself, and advertising does not merely mean a larger ad and some special circulars. It's special schemes that count. Get the local doctors or the Medical Society interested, take it into the churches and the schools. Play it up strong and keep it going and you'll get an extra trade that will last. Make a noise, but make the right sort of noise; don't merely shout; shout something worth listening to.

A NEW LUBIN LEADING LADY.

Miss Helen Marten, better known in the professional world as "The Gibson Girl," is the latest addition to the Lubin Stock Company, and hereafter will be seen playing comedy and ingenue leads, under the direction of Mr. Arthur Hotaling.

Miss Helen Marten.

Miss Marten, without doubt, is one of the most popular young women in the professional world, having gained an enviable reputation while posing for Charles Dana Gibson, who featured her very strong in all of his sketches from life, from which he gained a reputation and international fame. In the Spring Maid beauty contest in the New York World early this year, the first prize was awarded to Miss Marten.

The coming releases of the Lubin Company, in which this young lady works, will give the reader a better knowledge of her ability.

The Moving Picture Educator

THE CHILD OF THE FUTURE.

Judged by the child of the early nineteenth century, the child of the twentieth century will seem a marvel. Born amid the many advantages of the times, with electric light, telephonic connections, automobile conveyance, wireless telegraphy and aeroplane postal service, crowned with cinematographic educational possibilities, the present-day child stands upon that rung of the ladder as its beginning which was the topmost heights of its ancestral climb. With such a marvelous beginning, what reasonable expectations may not be looked for from such a "product of the ages"?

To be "rocked in a silver cradle" or "fed with a golden spoon" was once considered the highest possible advantage of birth; to-day it is a question if such conditions may not be considered the most disadvantageous. To be surrounded with opportunities is the best for every child, making no difference between rich and poor, giving each alike the same start in life. The ability to use those opportunities will in future be the test. Opportunities were formerly only within the power of the wealthy, the last half century has somewhat equalized these conditions, and in but a short time it will be proven that all opportunities are entirely equalized and the advantage will be in favor of those who best use their opportunities.

One of the greatest of these modern equalizers is the cinematograph. The writer may cite as an instance an example which came under his own notice. The children in a wealthy family spent half of each year in travel, as a result it was found that they learned geography and history with travel, so easy and naturally that their school text books were useful only to supply connecting links, while they were, in these subjects, always ahead of other scholars and that with pleasurable ease, while the others had to make their study a labor. The cinematograph is now not only the equivalent of the opportunities of travel, but more than the equivalent, in that it gives more universal travel in but a fraction of the time required in actual travel. Thus the moving picture taught child will have the advantage of every opportunity. It is no exaggeration to say that we are rapidly approaching the possibilities of a "year in a day" and the "child shall become a man in his youth" not as a monstrosity, but as a naturally well equipped personality, equal to the times and ready to meet the demand of opportunity. This must not be mistaken as meaning a premature maturity, such a conclusion would be injurious and false, but an earlier arrival at a state of knowledge so exceedingly comprehensive that the child of the future shall receive in youth the possibilities only open to the average life of a man in the past.

The question will naturally and logically arise, if this be the child of the future, what will the man of the future be?

To answer this will require an article under that heading which shall be forthcoming. Meanwhile it is worthy of the study of all who are interested in the education of children to be acquainted with—and also keep pace with—the means which are rapidly bringing about these greater and greater possibilities. A study of applied cinematography should be a self-imposed duty upon every educator, otherwise within a few years he will find himself unequal to both his task and the times. It is a notable truth known to all in the moving picture fraternity that from the highest manufacturer, down to the humblest operator, they have universally been compelled to lift themselves up to meet the educational demands made upon them; in similar ratio, educators will also be compelled to make themselves able and capable to meet the requirements which cinematography will make upon them, for the purpose of meeting all conditions forcing themselves in producing the child of the future.

ADVANCES.

In New York City the police and fire authorities are busily engaged in an endeavor to formulate plans for the better protection of children in the schools where moving pictures are shown. The growth of the work is such as to command the help and support of these and other authorities in a manner little anticipated but a short while ago. Legislation for the development of the moving picture exhibitions along educational lines is fast becoming a common function for all legislative bodies. It is no longer a question of "to be or not to be" concerning the pictures, but having "come to stay" it is receiving the best attention of all responsible authorities who are thereby fostering and encouraging a good work.

It is a recognized fact among film makers now that the holidays of the year must receive their best attention. It matters not if the occasion be national, political or religious, it must receive at their hands not only proper recognition, but the best possible application of their highest efforts. Thanks to this demand some of the best pictures have been produced. Independence day brought forward some of the most helpful and instructive national pictures which combined education and patriotism. Christmas has blended history and religion in many acceptable productions. Other occasions might be named, but they are already sufficiently familiar to our readers it is only necessary here to commend these facts and to anticipate, with the natural advances in cinematography, that future occasions will be met by still more worthy and acceptable results.

Reports of the Christmas holidays record a large number of private moving picture exhibitions in the homes of the wealthy as part of their usual Yuletide enjoyment. In the years now fast becoming the "long ago" the stereopticon was considered a necessary part of both public and private Christmas exhibitions; its sameness through lack of an impossible development caused it to become monotonous, and so it passed into "innocuous desuetude." This can never happen to the cinematograph, and its frequent uses at this season of the year records its own value in both a private as well as public and seasonable entertainer. From a study of the pictures used at these private functions, it is most interesting to note that those of an instructive or mental as well as a pleasure-giving value were in the majority, the humorous taking a second place with little or no room for the melodramatic.

NOTES.

The picture newspaper is continuing to make us more intimately acquainted with European rulers and at close range. Truly the world is "growing smaller by degrees—and wonderfully less." To pass from Russia to Australia. back to England and over into America is but the work of a few moments. Those who do not read this illustrated paper fail to imagine the loss which is theirs. The writer of these notes makes it almost a religious duty to read every "issue" (not release) and proves thereby an increasing knowledge of world events impossible to chronicle in print, or even if read, they are not impressed upon the memory so indelibly as the picture.

* * *

Far-away Australia, as one of the most modern countries, shows itself commendably advanced in both the appearance of its cities as in its governmental departments. The funeral of a cabinet minister is the especial occasion of pictures from the antipodes.

* * *

The annual event so dear to Londoners known as "The Lord Mayor's Show" is for the first time exhibited to the "cousins" on this side of the Atlantic. Much of the interest of the occasion is lacking through absence of any descriptive matter concerning the "guilds" for which this annual procession is famous. The central attraction of the Lord Mayor's Golden Coach drawn by six matched horses is very plainly shown, as are also several of the "ancient and honorable" representations; an event entering upon its eighth century of annual repetition like this is very interesting.

At her residence at 9 Lexington Avenue, New York, Mrs. Abram S. Hewitt entertained at a Christmas party one hundred and fifty guests, the majority of whom were children. Moving pictures took the place of the amusements of former years.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

THE COPYRIGHT MATTER.

Register of Copyrights States the Attitude of His Office. Small Protection as "Dramatic Productions."

SOME weeks ago we announced that we had queried the Librarian of Congress relative to the attitude of the Copyright Office toward the entry of scenarios as dramatic compositions in the light of the recent decision of the United States Supreme Court that a motion picture was a stage production. Apparently there were others who made the same inquiry, for the Assistant Register replied that it would require some time to look into the matter on behalf of the writer and others, but under the date of December 21st, Thorvald Solberg, Register of Copyrights, writes as follows:

> In response to your inquiry of November 29, I beg to say that after a careful reading and consideration of the case of Harper & Bros. against the Kalem Company for the infringement of "Ben Hur," it does not seem that the decision would really change the status of scenarios for moving picture plays. A scenario is not a dramatic composition, but is only an outline, more or less full, of a play giving details of the acts, scenes, stage business, etc., to indicate what the play will be like when produced. A distinction has always been maintained between a scenario and a dramatic composition, and therefore it is not believed that merely calling a scenario or work of this character a "dramatic composition" will ensure copyright protection. It is believed that the safest course is to print and publish, and then register as a book, so as to eliminate the question. If after printing and publishing there is a protectible dramatic element in the work, it would be secured by taking the steps prescribed in the statute.
>
> The copyright office has been very liberal in giving weight to any dramatic elements which were contained in scenarios sent in, and whenever it has seemed that there was the least chance that the designation "dramatic composition" was maintainable, has made registration. But most of those offered for registration are merely descriptive and do not present the characteristics of a completed drama, so that it has seemed wiser to warn each applicant of the risks that may be run in attempting to rest upon registration of the production as a dramatic composition.
>
> We cannot authoritatively answer your last question, but we may point out that the case before the court related to a published drama in which a statuory copyright was claimed.

The "last question" to which reference was made was a query as to the protection afforded an author who might copyright his scenario in the form of short fiction.

The reply to this question emphasizes the end of the first paragraph of the Register's letter referring to the "steps prescribed by the statute."

In brief, suit was not brought for the infringement of the copyright of the *book*, but for the dramatic arrangement made from the book and copyrighted as a *play* in the interests of Klaw and Erlanger, its producers. This is a point which has been overlooked in the discussion of the decision.

To ensure full protection, first do your scenario into literary form as a book, enter this for copyright and from it make a dramatic play, which also must be copyrighted. Then, if some manufacturer of motion pictures produces your play in dramatic form and you've got the money to last up to the United States Supreme Court, and you can *prove* that it was your play and not one from similar basis that was done, you stand a chance of collecting.

That is the status of the copyright matter at present.

A lawyer, who writes frenziedly of the need for copyright, has sought to educate the writer in copyright matters, but unfortunatey his declaration that any one could copyright a scenario at a small cost was backed up by legal theory rather than actual experience. The law seems to offer small protection, at present, and it would appear that even to the legal minds the intricacies of the copyright law are not clearly understood.

From the Register's letter it would appear that he makes no distinction whatever between the scenario for a motion picture and the scenario of a play, though the former is more complete in action in that it indicates every essential action, rather than the more important happenings only. It is barely possible that had the motion picture production been called a photoplay from the start this confusion might not have existed, though even then there is no classification to cover the photoplay. In reply to the Register's letter the following has been sent:

> I beg to thank you for your letter of the twenty-first instant in reply to mine of November 29th. May I once more trespass upon your courtesy, not on my own account, but upon the behalf of some two or three thousand persons who are now engaged in the production of photoplays and who, under the present provisions of the copyright law are left entirely without protection.
>
> The writing of photoplays or, as they are more generally termed, scenarios, is a development of the last three years and the demand for these photoplays has given rise to a distinct and pronounced literary form which has its own rules of technique clearly set forth, its own prescribed formula and which differs in many important essentials from the scenario of what your office correctly understands as a dramatic composition.
>
> Under present rulings these photoplays must first be copyrighted as a book, which I understand to mean at least pamphlet form and not merely galley proofs bound together, and must then be dramatized if full protection under copyright laws is to be obtained. A short story will be accepted in galley proof if intended for publication, such as the stories copyrighted by the McClure and other syndicates.
>
> Both of these forms is a matter of expense out of proportion to the possible returns. There are probably 500 scenarios written each week of which not more than 50 find acceptance. Probably 25 would be nearer the mark. Payment ranges from $15 to $50 for such work with the majority of the payments under the $25 limit. To comply with the law and enter as a "book" would be too severe a tax upon the author, who might be able to sell but a small percentage of his product.
>
> These are the facts. May I ask if there is no latitude whereby your office may, without further legislation, establish a class of photoplay or motion picture scenarios for the acceptance for registration of the typewritten form, although no specific protection is provided for in a law framed before the present demand for such photoplays? Since copyright protection is for the encouragement of literature, and photoplays are rising steadily toward that end, surely some protection shoud be afforded without undue expense.

It is unlikely that a favorable reply will be received, but should the reply indicate that legislation is needed, an effort will be made to present such an amendment to the copyright law as will permit entry, and the scenario writers will be asked to interest their respective Congressmen in its passage.

The Critic and the Writing Cuss.

Here is part of a personal letter from a man who didn't know he was writing for publication:

> Even the Mirror knocks my ———. Darn it! And they'll all say ——— is good stuff. The Mirror says the author didn't use all the possibilities of the plot. I'm damned if I'm going to spend two weeks thinking up possibilities enough to fit out a 20-edition novel, and then sell the work of genius for $20. Trouble is the film critics use the same perspective as a critic of literature, and expect a $20 story to equal a dollar-a-word serial. If a man writes something new, it's "improbable," or he didn't use all the possibilities." If he rehashes old stuff, he's as bad as the man who writes cowboy stories. What the critic wants is wishy-washy yarns that are easy to write and easy to criticise. Most of the favorable criticism I've got on my yarns I've got on the conventional run. I've got 'em pasted in a book to prove it. When I can get $50 apiece from more companies than one it'll pay to spend time on elaborating a story so as to suit everybody. Until then it don't pay. I got $20 from ——— for ———, which was a new idea and a good one. A few days later ——— sends me $25 for a Western yarn that I thought of in a night and wrote the next day. Go to. Or rather, drop a word of this in the Scenario Department, and tell the critics to go back to the hod. I ain't grumbling because I had a story knocked, but because I had a real story knocked, and I've had some junk praised as real stuff. 'El with them critics.

The writer overlooks the essential fact that The Mirror critic is not supposed to go behind the picture on the screen. He finds that the author has not developed the scenario to the full of its possibilities, and thereby he had fulfilled his critical functions. It is not to be supposed that he knows that the story brought only $20 and that the author refused to extend himself for that sum. He sees a picture on the screen that does not bring all the humor that the idea contains and he says so. It is all he is supposed to be interested in and all that he should be asked to be interested in.

But this is not a defense of The Mirror criticisms—it doesn't really need defense—but is used to show the point of view of a man who should know better and probably does, most days of the week. Now and then his trolley gets off the wire and he thinks that the business is going to deminition bow-wows and he doesn't stop to think that perhaps he might help it head the other way if he would sometimes give $22.50 worth of thought to the $20 story.

Just to be frank, $20 is a scandalously small sum for a story that may cost one hundred times that in the making, but the law of supply and demand prevails and if there is a greater supply than there is demand the price will stay low.

One great trouble with the scenario business lies in the fact that the untrained writer, the man who could not get a fiction story accepted at any price, can write as good a scenario as the man who can get from $25 upward for his short stories as does the writer of the above.

The untrained man is glad to take $20 for his story in the rough and since the editor can get a certain supply of $20 stories, he is going to offer $20 wherever he thinks it will be accepted, and so long as the $50 chaps will take the $20 they will get no more.

The answer is plain. Give the editor a higher grade of story. Think up $35 or $50 worth of idea and sell the idea for what it is worth. If the editor can get a $50 idea and knows he can't get it for less than $50, there is more than a chance that he'll pay the fifty.

The commonplace stories are not praised by our own writers and The Mirror's because they are commonplace, but because any director can put on the commonplace stories from the script furnished him, but the exceptional idea may interest without being clear, and it may be that the production still further muddles the theme. Then the critics write that the author has not fully worked out his idea and the author comments on the eventual end of the critic and the world is no longer a place of peace and joy for anyone.

Why not put a price on your pet scripts, not too high a price, but a price that will pay you for the work done? Then do your work to the best of your ability and stick out for the price on the proposition that the laborer is worthy of his hire. Don't merely figure that you can't get better than $20 or $25 and so, what's the use? Do your best and make the editor recognize the fact with a check.

The business has progressed but little beyond the point where the editor used to buy a script and write his own scenario from the synopsis, but the day for technique is coming and the man who exploits the fullest development of his idea in sound technique is going to get the large checks and credit on the screen.

Don't be greedy, but do good work and then ask commensurate pay and you'll help not only yourself but the business in general.

Keep Away from Criminals.

Here is a line from a typical letter:

> "The enclosed has just been returned by the ——— Company. Personally I think it is as good as any that I have had accepted."

The enclosure was the story of a holdup, showing the planning of the crime, the actual holdup and the "getaway." It was a story of action not badly planned (though it required that the hero be a practical horseshoer), but it was wholly and entirely about the crime and what followed, and the criminal had a more important part than the nominal hero.

The writer is but one of several hundred who turn almost instinctively to crimes and criminals as offering the most favorable material for exciting subjects. Perhaps the first story concerned a crime but contained an idea so good that some editor was willing to spend half a day getting it into such shape as would be passed by the censors and so the novice has some precedent for writing stories of crimes until repeated rejections bring final discouragement.

The handling of a story of a crime is one of the most delicate bits of craftsmanship and should be left to the trained technician, but since this advice is little likely to be heeded, perhaps a few suggestions as to censorship will not be amiss.

It is not alone the National Board of Censorship that objects to scenes of crime. There are cities where a rigid police censorship absolutely prohibits the portrayal of any criminal action, whether passed by the National Board or not, and to these the editor must also defer, unless he would have the product of his company shunned by the exchanges in the territory under these police jurisdictions.

The National Board may pass the hint of a murder if it is well done and essential to a story not directly founded on the murder, but these police boards are more literal. If it is a scene of crime it comes out of the film so long as the film is being shown within the city limits. It may be replaced when the film goes out of town but must again be cut if it is again shown in the city.

As each cut means the loss of two "frames," or pictures, and possibly more, according to the skill of the splicer, this means a gradual cutting down of the film. In the city entire scenes are eliminated without any explanation whatever and the "strong" picture closely approaches comedy.

It is for this reason that the average editor fights shy of the inexpert recital of criminal actions when he can get material of equal interest that is either better handled from a technical viewpoint or which is not dependent upon crime. Now and then some situation will tempt him to revamp a story, but this seldom happens and it is a far better plan to frame stories that do not concern crimes, or which merely hint at some criminal deed without detailing every action so that the blubbering small boy in some juvenile court may sob out that he was tempted to commit a robbery because the pictures showed him how to go about it. He's a gifted little liar, but it makes an effective plea and the motion pictures are produced for other purposes than to provide incorrigible small boys with a ready-made defense; so keep away from the criminal side and you'll be less apt to get your story back.

What the Bison Wants.

We give below the substance of a letter from Richard V. Spencer, Editor of Scenarios for the Bison company. It is well to remember in connection with this letter, that the MOVING PICTURE WORLD recently reported the deal whereby the Bison Company engaged the entire forces of the Miller Brothers' 101 Ranch Wild West show and added this large organization to the company already in the field. As it is probable that the show will take to the road in April or May, the scenarios should be sent Mr. Spencer as quickly as possible, being addressed to the Editor in care of the Bison Company, 1719 Allesandro Street, Los Angeles, California. This is in the Edendale section and this last should be added in the left hand corner of the envelope for the guidance of the postal authorities.

Mr. Spencer writes:

> "From January 1st, onward, the Bison Company intend putting on some very big spectacular stories; some of them we would like to have go two reels, *provided we can get suitable stories.* These scenarios should be on Western subjects of a spectacular nature—the biggest and hardest kind of stories to write and still keep within the bounds of plausibility and originality.
>
> "I would like to have you announce, through your columns, the fact that we are now paying the highest prices in the market and that in addition we are making arrangements to give the authors credit on the screen for their work. We now have the largest stock company in the world—350 people, so you will see that nothing is too big for us.
>
> "I would like to get in touch with some of the more successful writers in the business."

INQUIRIES

F. F. B.—Miss Mabel Normand was the Betty in the Vitagraph's "Betty Becomes a Maid."

C. O.—Address the Vitagraph Company, 116 Nassau Street, for the price of the postcards in sets. The company advises us that these are for sale. We believe it is the Feature and Educational Film Co. that is to make releases in Cleveland. We have no advice as to Miss Gladys Field's present whereabouts.

J. H.—It was Miss Ruth Hartman who played the Mexican Girl in "An American Insurrecto," in the Kalem production. Our inquiries into the personalities of the players does not extend to questions of descent, so we'll have to pass that up.

J. B.—The father in "Willie's Conscience," is Jack Hopkins. Leo Louis was the boy.

B. C. D.—It is not necessary to write a letter to go with a script and there is no accepted form. If you want to write, merely state that you hope that they will find the script available to their use. The editor has small time for reading letters and it is better to merely send the script. He will know, without being told, that it is offered for sale. If you do write, send the letter in the same envelope with the script, and not under another cover.

D. P. F.—Jack Hopkins and William Louis were the two men who came to town in Lubin's "A Gay Time in New York." Miss Mae Hotely was the mother of one of them.

LITTLE MARY ADMIRER.—Write the Curtis Publishing Co., 138 Lafayette Boulevard, Detroit, Mich., for the information you seek. Address simply New York City for the other, but what's the use?

DORA.—For the second and last time, Chauncey Olcott is not making pictures. You are thinking of Sydney Olcott, with the Kalem Company. He is now on his way to Palestine, with the rest of the O'Kalems, and Palestine doesn't seem to be the right destination for any bunch with a name like that.

BEVERLEY.—A photoplay in sixty-seven scenes is either a two-reel subject or a flivver. We incline to the latter opinion. Go over it again and see if you can't get the real action into twenty.

B. J. E.—The report that Miss Lillian Walker has left the Vitagraph is off the same piece of cloth as the tale of Mr. Costello's death. Both are still busy with the Vitagraph.

V. M.—The Technique of the Photoplay will come from the press early in January.

A. L. J.—We cannot quote standard prices for film rental, but usually the price is based on the age of the newest reel, unless two new reels are run in daily service. You can get service all the way from $5 to $50 a day. Write the General Film Co., Fifth Avenue Building, New York, for Licensed service, or the Motion Picture Distributing and Sales Co. for the Independent product. The latter address is 111 East 14th Street.

"JETHROM."—The Biograph Company does not announce the names of its players and we know no good reason why it should—or shouldn't.

C. L. W.—Miss Lawrence has left the Lubin Company, and before she went she announced that she was going to make a tour in her automobile and then run over to see if Europe has been moved. That's the best we can do to locate her, and we have no idea where a letter will reach her.

T. G. P.—We do not know where you can obtain the Beulah Binford pictures, and wouldn't tell if we did know.

E. E. P.—Miss Marion Leonard was not in a collision with a railway train last summer or any other time that we know of. Read the Gem advertisements.

T. P. B.—Some companies are more liberal than others in their payments for scenarios, but the Licensed companies do not pay more than the Independents. It's a matter of company, not combination.

V. M. A.—Miss Elsie Glynn and Jack Hopkins had the leads in Lubin's "A Nearsighted Chaperone." This picture, you may be interested in knowing, was made complete within twenty hours.

S. K.—Henry Walthall has never been a Vitagraph player the we know of, but he has played with both Biograph and Pathe. He is now with the Reliance Company, and has been for some time.

O. H. B.—If you will point out the Edison film in which Miss Alice Joyce had the lead, we would all like to see it. She is a Kalem player and not a member of the Edison Company, present or past.

F. B. Y.—Miss Gertrude Robinson is the Reliance leading woman to whom you seem to have reference. The European players are not known by name here and questions as to C. G. P. C. and Gaumont must remain unanswered.

J. E. S.—Restate your question so that it may be understood.

A. R. W.—Miss Gwendolyn Pates had the lead in Pathe's "A Puritan Courtship." Sydney Ayers was Slick in "Slick's Courtship." G. M. Anderson is the director of the Essanay Company he heads, and we believe that he writes most of his own plays.

G. M. T.—We have no record of an American company working in South Africa. Many of the Selig plays have their scenes laid in that country, but most of these were made in Florida, and the rest near Chicago. No Selig player was ever eaten up by lions. Miss Kathlyn Williams was badly scratched by a leopard during the making of "Lost in the Jungle," but it was an accident, and the leopard apologized.

P. H. B.—Charles Clary was the hypnotic detective in Selig's "The Inner Mind."

MAUDE.—The Thanhouser studio is in New Rochelle, N. Y., but not all of the pictures are made there, as they sometimes send out a field company.

T. R. G.—King Baggot was the villain in Imp's "Through the Air," because an aviator was the hero. It was a sure enough airship; one of the features of an amusement park across the Hudson from New York last summer.

BIG CHIEF.—If your question is propounded sincerely, it is evident that you do not watch the pictures as closely as you say you do. The Pathe, Vitagraph, Thanhouser, Bison, Selig and other companies, have full-blood and half-blood Indians on their payrolls. This in part accounts for the greater fidelity of the Indian pictures.

AMY.—There is practically no chance to get a position with a photoplay stock company unless you can show experience in pictures or on the dramatic stage.

W. H. K.—Your question is too long to be answered here, but will be taken up fully in the scenario page later, perhaps next week.

D. S. C.—Jack Standing is not working for any photoplay company, so far as we know.

ADMIRER.—The Thanhouser Kid has no other name for picture purposes. She is just The Thanhouser Kid.

CURIOUS.—The Vitagraph's Costello children are the little daughters of Maurice Costello. Adele de Garde and Kenneth Casey are not also Costello children, nor are they brother and sister.

S. S. M.—If you submit a photoplay script under an old title, the story will not be thrown out. The story itself is the guide, not the title.

F. B. H.—You seem to have lost your bet. When a camera is run slowly the picture on the screen will show rapid action instead of retarded movement. You see sixteen pictures each second on the screen and machines are, or should be, turned to give this speed. If the camera takes but twelve pictures of the scene being played, you will get one second of action in but three-fourths of a second. Quick turning, on the other hand, makes for slower motion.

A. W. L.—No chance whatever.

R. V. H.—Miss Florence Lawrence and Arthur Johnson had the leads in "A Rural Conqueror." (Lubin).

S. F. J.—The Motion Picture Story Magazine does not offer a market for scenarios. It is interested in these only after the production has been made by some company and arrangement is made with the company; not with the author.

A. C. S.—We've missed this question the last couple of weeks. No company admits strangers to the studio; not because they are afraid to let the public see how pictures are made, but because visitors are in the way. It's more or less irritating to have a stranger walk across the field of the camera right in the middle of a 200-foot scene, and many players, who have faced audiences of one or two thousand, will grow self-conscious in the studio under a single pair of strange eyes.

"The Prosecuting Attorney"

Strong and Realistic Melodramatic Subject from the Selig Studios.

Reviewed by James S. McQuade.

ON January 11, 1912, the Selig Polyscope Co. will release "The Prosecuting Attorney," a full length film produced by Colin Campbell and the Eastern stock company. The subject is melodramatic, but not of the lurid type. There are many strong situations that stir one by their realism, and there is a well-connected plot that holds one's interest with ever-increasing force until the final scene fades out.

"The Prosecuting Attorney" will not rank with the great films turned out by the Selig Company, but it can rightly claim the distinction of being admirably enacted, well staged and finely photographed.

The characters in this silent drama have been exceptionally well cast. The title role, in the care of Charles Clary, shows talented conception, and the quiet restraint of manner in situations of stress, which legal study and training bring to a well-poised mind, will be appreciated by all who admire intelligent acting. Miss Kathlyn Williams gives a strong characterization of Nina Brooks, the one-time associate of Joė Brooks, swindler, blackmailer and convict. The varying moods in the checkered career of that victim of circumstances are simulated with convincing art. Frank Weed appears as Joe Brooks, and in this "heavy" part he succeeds well in bringing out the resolute daring, brutality and depravity of the man. A word must also be said about the fine work of William H. Stowell, in the role of Inspector of Police Wheeler, and of Miss Greenwood, as Mary Moore.

The story of "The Prosecuting Attorney" will be familiar to many. Joe Brooks, a well-dressed swindler, in some way or another has gained control over a pretty girl, Nina, whom he compels to assist him in a "badger" game. The police suspect him and lay a trap. One of their number is selected to pose as the intended victim. He proceeds to the room of the hotel which has been selected by "Joe" as the scene of the blackmailing scheme. The result is the arrest of the swindler and his innocent accomplice. They are tried and found guilty, the man being sentenced for ten years in the penitentiary and the girl for two.

At the expiration of the girl's term we see her come out of the gates with a hard, defiant look on her face. But a good angel is near, in the person of Mary Moore, who conducts a mission for the reformation of unfortunate women. She persuades Nina to accompany her to the home, and there the girl soon learns that life is worth living and that the uplift of human souls is worth striving for.

Henry Lewis, prosecuting attorney in the case of Joe Brooks and Nina, is a member of the board of directors of the mission and, on one of his visits, he meets Nina. He recognizes her, but she fails to recollect him. The attorney had never forgotten her face and the signs of good in it, since the trial. Soon he calls again and reveals himself and his love for her, but Nina, feeling unworthy, repels him.

Soon again they meet. He had previously written a letter in which he told her that her past was her own. Mutual vows are exchanged, and the wedding takes place a few weeks later.

In the midst of her happy home life Nina, when driving with her husband one day, discovers Joe Brooks on the street. He had escaped from the penitentiary the night before and has been endeavoring to find Nina. He catches sight of her at the same instant that she sees him and follows the carriage.

That night, when her husband is preparing a law case in his study, Nina is disturbed by a noise at the window. She pulls the curtain and the wicked face of Brooks is seen peering in. Next we see him enter through the door. His object is blackmail. She refuses him money. Hearing the steps of her husband, approaching from the study, she orders Brooks from the room. While husband and wife are talking Brooks again enters. Nina tells her husband that the ill-visaged, poorly-clad creature is Brooks. The attorney orders him from the room and commands him to wait in the hall.

The evening paper in his hand had furnished the attorney

Dramatic Scene in "The Prosecuting Attorney" (Selig Polyscope Co.).

the news that a convict had escaped from the penitentiary the night before. He now recognizes the picture of Brooks in the accompanying illustration, and immediately phones the police. The convict listens outside the portières and resolves in revenge that Nina's past shall be revealed to her husband. Again he enters and attempts to speak. But he catches sight of a revolver in the hands of Nina, who has grown desperate, and flees from the room. A shot is fired as he passes out.

When the officers arrive, they are told by the attorney, who holds the pistol in his hand, that the man they seek is "in the room out there." As we see them with their backs toward us, looking at some unseen object, we know that the bullet shot by Nina had reached its mark.

AMERICAN FILM COMPANY BANQUET.

President Hutchinson Gathers His Assistants and Employees About the Festive Board for a Heart to Heart Talk.

On Wednesday, December 27, the employees from all but the producing department of the American Film Manufacturing Company, met at a banquet tendered them by the company. There were about sixty, all told, and many were the regrets expressed that the producing company in El Cajon Valley, Southern California, could not be present.

As all departments of the American are thoroughly systematized, President Hutchinson, who presided, called in turn upon various department heads for short talks. The policy of the American was thoroughly discussed and plans made for 1912. All employees were asked to give their opinion on the work and to work in harmony. President S. S. Hutchinson, after the courses had been cleared away, rapped for order.

"We have come together to-night," said Mr. Hutchinson, "for the purpose of getting better acquainted among ourselves and for the purpose of promoting a better spirit, founded on mutual regard and an understanding of the principles on which the American stands. This is the first annual banquet. We are really celebrating our first year in business. The management of the American Film Manufacturing Company is planning another banquet and housewarming at the opening of our new factory, which, it is predicted, will eclipse all previous efforts in this line.

"It was only a few years ago that the motion picture business was looked upon with something akin to contempt by other so-called legitimate businesses. The progress made has been phenomenal. We can now take a pride in our vocation and the fact that we have established ourselves on a high plane in the business world. We are educators, if you please. Press and pulpit have arisen in favor of the motion picture. Its pedagogical powers are becoming recognized among educated men and women. It is only a short step from our present position to that of the public school; and surely you will admit there cannot be a nobler kind of work.

"As I said before, it is only a little over one year ago that this company was formed. How much progress we have made during that period is best attested by the fact that we are to-day manufacturing a brand of pictures selling among the best in this and foreign countries. Our London and European branches have outstripped our most sanguine hopes. The popularity of our productions there is marvelous and the wonder of the trade. Our sales in Europe to-day, including all American and European makes, are among the first ten and considerably toward the front of that first ten.

"We are anxious for each and every member of this organization, whether a part of the office, factory or producing departments, to appreciate the fact that we are all working toward a common end for a common purpose. We want to make American films not only the best in the Independent ranks, but without peer among all motion picture manufacturers."

Mr. R. R. Nehls was then introduced by President Hutchinson. He said in part: "In my opinion, the purpose of this dinner is not only to get better acquainted among ourselves but to promote a better understanding among the various departments. It is up to the laboratory force to put forth its very best efforts on all American products. The office is dependent on the work of the laboratory and must assume all responsibility for carelessness on the part of the laboratory force. After all, a substantial business can only be built on merit, and merit in the motion picture business is largely a matter of much care and attention to detail."

Mr. J. R. Freuler, Secretary and Treasurer of the American and head of the Western Film Exchange of Milwaukee, was then called upon. Mr. Freuler told a number of excellent stories in his inimitable way, and one of them, centering about his own advent into the motion picture business, was relished by his audience. The genial and smiling Mr. Freuler was one of the most popular figures in the evening's entertainment, and those of the American force who know him, were glad that he could be present and those who were not acquainted with Mr. Freuler, were equally glad of the opportunity to make his acquaintance.

Group of American Film Mfg. Co.'s Officers and Operatives Taken at the Banquet.

Projection Department

Edited by F. H. RICHARDSON.

TURNCOATS.—Many complaints have reached the Editor, during the past two years, concerning men who have proven false to the trust reposed in them by fellow members of operators' unions, exhibitors' associations and exchange men's organizations. Many times we have been requested to publish names of individuals who have proven false to the obligation assumed on entering the organization, but this we have refused to do for various reasons. However, it is perfectly in order that we, at this time, call attention to the matter in a general way. It would seem almost unnecessary to point out the fact that men who join an organization, hoping to receive benefits, and then, at the first sign of trouble, prove false to the trust reposed in them by their fellow members, show woeful lack of principle. The very least thing that could be said of them is that they lack courage. There can be no explanation of their act, other than pure, unadulterated selfishness or cowardice. Without entering into any discussion of the possible wrongs within the organization itself, or the possibility of occasional wrong acts it may perpetrate, we may consider the case of the individual who deserts his colors and goes over to the opposition in time of trouble.

When a man joins an organization he is presumed to be old enough to know exactly what he is doing. If he does not know, the lack of knowledge is absolutely no excuse, since it is his privilege and his place to find out before he joins. When he does join he voluntarally assumes an obligation to be true and loyal to his fellow members and to abide by the will of the majority. If he finds things to be not to his liking it is his privilege to drop out any time he may wish, provided it be in time of peace. If, however, the majority sees fit to take some action which means war; if he is called on to take his part in a fight to uphold the edicts of the organization and he then drops out to save his own skin, he is forever after branded as a man unworthy of the confidence of any decent man. This holds true, I care not if the organization be an operators' union or an organization of millionaires, provided the action by the organization be within its rights. It applies the more strongly, however, to organizations of labor, since there the act of the traitor usually injures a comparatively weak body of men just at the time when they need every particle of strength they are able to muster.

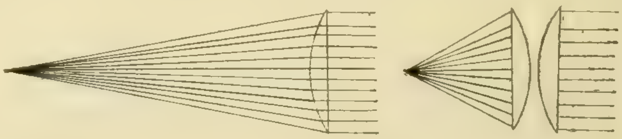
All the world hates a coward—a man who is willing to save his own hide at the expense of that of his fellow man. It is certain that no true man loves a weakling of this kind. Even the employer himself has—he cannot help but have—a contempt for the man who proves false to his fellow workmen. This would hold true even though the employer himself be opposed to unions. Moreover, he cannot but know that the man who will prove traitor to his organization would not hesitate to betray him also, did occasion arise. The true man is true in all things. One is not false today and true tomorrow. Show me that a man has deliberately deserted his organization in time of trouble and I would as soon think of trusting a mule not to kick as to be confident that that individual could be depended on in any important crisis. Either join an organization determined to stick through good report or evil, or else stay out of it altogether. The traitor is abhorred of men. He is the byword of earth. He is neither beloved nor respected, even by those whose cause his action benefited. Benedict Arnold was tolerated by the British, but he was utterly despised. He died an alien, neglected, and in deepest poverty and misery. Such is the inevitable fate, in greater or less degree, of all those who seek to gain personal profit by betrayal of their fellow men.

FILMS AND THEIR CARE. Mr. G. C. Lowman, Madison, Neb., writes: "Was especially interested in your answer to Harrisburg, Pa., (week of Dec. 9), regarding care of films. I suppose I am a 'crank' on that subject, in fact I have been told so by many so-called operators. But I know this much, that it pays me to be so. I spend many a long hour every change day in the booth inspecting the films. I own the Crystal Theater here and I will say that it is one of the finest equipped of any theaters anywhere in a town of this size. I do my own operating, and I believe it is as near perfect as possible. Good projection is the very mainspring of a theater, and I feel more satisfied when I attend to it myself. Now as to the films, of course I use commercials, you know what that means. My films are 60 to 90 days old. They look as though they were almost as many years. How an exchange can afford to let a valuable reel of film get in such a condition is beyond answering. Why don't they employ persons to inspect those films who understand projection and the running of films, instead of a bunch of girls? To give you an iea of how I work to put them in running condition, will say that on change days I receive my films about 8 o'clock in the morning. I begin on them right away, and, taking one hour for dinner, I get them ready to run by two o'clock in the afternoon. And I want to tell you those are long, weary, tedious hours. It makes one sometimes feel discouraged with the business. But as I said before, it pays me to do that work, for then my films run nice and smooth, no jumps over thick splices, no jumping out of frame, and no stops of any kind. I have an especially made sheet iron box to keep the films in and a compartment filled with wet sponges under them. If every person who handles film, both in exchange and theater would take such care of the films it would lessen the work for all of us and things would be more pleasant in general. I am using direct current, 220 volts. I have a Powers No. 6, sixty foot throw and have a 'home-made' rheostat of the usual kind, and have it fixed so I can adjust it to any number of coils. I think my current bill is too high. I run on an average of 2½ hours each night and my electric bill is $25 per month. Don't you think that is too much? What would you advise me to do? My fuses at lamp switch are 40 amp. The city electrical rate is 8 cents. Would it pay me to buy one of the well-known current savers which are advertised?"

You are certainly eminently correct in observing that if all cared for the films properly, or even half way decently, there would be far less grief for all and not so many fiascos on the screen. But they don't and as a consequence all have to suffer. Using current at 220 volts through a rheostat is extremely wasteful. You actually use about 45 volts, or maybe 50, and waste 170 to 175 in the rheostat. Now suppose you are using 40 amperes. Allowing the arc voltage to be 48 you are then consuming in the actual production of light 48 × 40 = 1,920 watts. You are consuming from the line, however, 220 × 40 = 8,800 watts; difference consumed (wasted) in the rheostat, 6,800 watts. Rather expensive isn't it as it all registers on the meter? You will see what I have to say concerning D. C. current savers in answer to a similar query on page 1069, Dec. 30th issue.

TWO CONDENSERS.—Chicago, Ills., writes: "Will you kindly explain the optical reason necessitating the use of two condensing lenses; also could not a double convex lens be used with same effect? I know, by experiment, that two lenses are necessary but do not understand what optical principle is involved."

Yes, a double convex lens would give approximately the same effect, except that by reason of the convex side being next the arc there would be much more light reflected from the surface and lost, especially near the edges of the lens. Moreover, it is likely the double convex lens would break more readily than the single plano-convex lens, and one double convex would, I believe, cost much more than two single lenses. The optical principle involved is simple.



At A we see a single lens. You will observe that while it converges the rays to a focus, the point of focus is some distance from the surface of the glass. At B we see a combination of two lenses. A lens will bend rays a certain amount, dependent on the (A) refractive index of the glass of which it is made (B) the curvature of its surface. The greater the curvature the greater will be the bending of the rays. The point of focus in B is, you will observe, much closer to the lens than at A. Now the arc must be at a point a slightly greater distance from the lens than the point of focus, in order to converge the rays of light at the aperture. There being two lenses in B, each of which bends the rays an equal amount, it follows that, as we see, the point of focus is nearer the surface of the lens, hence the arc will be closer than it would be with one lens, in order to converge the rays to a spot of given diameter at the gate. The further the arc is from the lens the greater the loss of light, and with a single lens fully one-half the light would be wasted on the interior walls of the lamphouse. But for the fact that lenses of heavy curvature have a great deal of spherical aberration it might be possible to use a single condensing lens of very short focal length. Such lenses are not practical, however, for the reason given, unless they be corrected for that fault and that would be out of the question with condenser lenses. To sum up: the single lens cannot be used because the arc would be too far away from the lens, with consequent great loss of illumination.

MOTOR WATTAGE.—Minneapolis, Minn., writes: "Am operating my own plant. Have a generator pulled by a motor. Generator is 110 volt D.C. and delivers 40 amperes at the arc. How much current should my motor consume?"

As the current is delivered at 110 volts, the generator output is 110 × 40 = 4,400 watts. Not knowing the efficiency, I cannot answer accurately, but it is likely that it will not exceed 60% very much. That is to say 40% of the power will be consumed in the motor and generator by mechanical and electrical friction. If there were no loss the motor would consume 4,400 watts, the output of the dynamo. Taking 60% efficiency, however, as representing the actual working basis of the set, your motor is consuming 7,340 watts. You would do well to install a dynamo of lower voltage, say 65 or 70. Taking the loss in the rheostat and in the set itself it is a rather expensive proposition. You have a loss of about 2,600 watts in the rheostat and a loss of 2,940 in the motor and generator, total, 5,540, while you are using only 1,800 watts in the actual production of light. With a 65 volt generator you would only be wasting 800 watts in the rheostat. The total generator output, for the same amperage would only be 65 × 40 = 2,600 watts and your motor would only consume about 4,400 watts, a total saving of nearly 3,000 watts.

KINEMACOLOR IN CALIFORNIA.—San Francisco writes: "The Kinemacolor Co., of California, opened at the Alcazar Theater, San Francisco, Nov. 27th, and has been doing capacity business.

On December 1st a Midnight Matinee was, by compliment of Messrs. Cramer and Steele, managers of the Kinemacolor Co., and Mr. Geo. Davis, manager of the Alcazar Theater, arranged for the Operators' Union. Invitations were issued by the operators to all owners, managers and show people in general. A splendid audience responded and it is doubtful if the Kinemacolor was ever shown before an audience of critics larger than this, as every one in the theater was in some way connected with the moving picture or theatrical business. Round after round of applause greeted the specially beautiful parts and a hearty cheer given for the Kinemacolor Co. at the finish. It is understood that the California Co. will establish a chain of houses devoted to Kinemacolor in the larger cities.

OUR SUGGESTION WORKED.—Pittsburg, Pa., writes: "I tried the experiment you suggested (p. 986, Dec. 23d issue). I placed a piece of paper between the two front lenses and found the picture to be greatly improved, although I did exaggerate the angle by about 20 degrees. The paper ring reduces the light to a slight extent but not enough to injure the picture materially, and the definition is much better. Will appeal to the Department hereafter when I want reliable information."

Glad to know that the scheme of stopping the lens down slightly worked out. The reason for it is that the outer edge of a lens is its weakest part and if there is any lack of definition (out of focus effect) it is likely to be caused by the rays passing through the outer edge of the lens.

PLASTER SCREEN.—Attica, Ind., writes: "Do you consider a plastered wall to be a good screen on which to project pictures? In your opinion what proportion of ultamarine blue should be mixed with the white coat material to produce the best results?"

A white plaster wall is an excellent surface on which to project pictures. I doubt if the addition of ultamarine blue to the white coat would be of value. Blue is mixed with white calcimine in order to take away the yellow tint, but there is no yellow tint to plaster of paris. Therefore, I think the blue would do no particular good, although possibly a very little would not do any harm.

SCHOOL MEN.—New York City writes: "In Dec. 23rd issue appears a query from New York regarding wire trouble. He must be one of the school men. It is such men who keep competent operators from securing a position at a decent salary."

As to whether the man in question is a school graduate or not, I cannot say. I do not believe, however, that the school graduates cut any figure in the situation. I very much doubt if they have any particular effect one way or the other. As a matter of fact, I very much doubt if one school graduate out of every ten really gets into the business and becomes an operator. Those who do, however, are in a position to become better operators than the old timers who have not had the benefit of technical knowledge; that is, provided that the school course is all that it should be. The one great weakness of operators, taking them as a whole, is the lack of technical knowledge pertaining to electricity and optics. I have talked with operators who had, to my certain knowledge, been operating for a number of years, yet who knew practically nothing at all about the action of electric current, resistance, and the other things which come within the scope of an operator's work. Presumably the school supplies this knowledge. However, in most cases it is supplied in a perfunctory and totally inadequate manner. If the man in question is a graduate of any school, that school must be a joke of the jokiest kind, for he knows practically nothing about electricity or its action.

MINNEAPOLIS OPERATORS ORGANIZE.—H. M. Peterson, Sec. L. U. No. 219, I. A. T. S. E., 2407 4th Ave. South, Minneapolis, Minn., writes: "At the last meeting of our local I was instructed to inform you that the Minneapolis operators were organized and as there is an over supply of men in this part of the country, to ask you to warn those who may contemplate starting in this direction to remain away. It has been a long up-hill pull getting organized, and we, of course, must look after the home men first. We are bending every effort to bring about a city examination for operators. The local is progressing in fine shape. It has received the hearty endorsement of both the Independent and the Licensed Exchanges. We would be glad to hear from sister organizations at any time."

Glad to know that the Minneapolis men are preparing to transact their business in a business like way by effecting organization. Operators who are thinking of going into the northwest will do well to take note of the conditions in Minneapolis and steer their course around that city. I wish the new organization every possible success. Trust they will proceed cautiously and carefully to better the conditions of the Minneapolis men.

SUGGESTION.—Findlay, O., writes: "Regarding New York's trouble, issue of December 23rd, would suggest he cut out one set of mains and put in a three-point circuit, and put the exit lights on a separate switch. I am not a professional operator, but have worked in the operating tank some, and did electrical work in a few places."

No, Findlay, it is a cinch you are not a professional operator when you talk about an operating "tank." As to New York's trouble, I would advise him not to attempt any wiring himself, but, as I before intimated, to get an electrician to straighten out his trouble.

USELESS.—Atlanta, Ga., sends in a somewhat lengthy communication, calling attention to the uselessness of using too much oil on the machine, also to the actual damage done by excessive use of oil. While everything Atlanta says is perfectly correct, still we have dealt with this matter so frequently, fully and recently, that we hardly feel disposed to consume space in its re-telling at this time. He says, among other things, that Mr. Henderson claims the make of the machine he uses (Power's No. 6) requires more oil than any other machine. For Mr. Henderson's benefit I will say that aside from the oil casing the motion picture machine bearing was never made that required more than one drop of good oil for its perfect lubrication. Of course if you use an oil as thin as water, that is something else again. But if you use a good grade of light dynamo oil, one drop is amply sufficient and the Power's No. 6 takes no more oil than any other mechanism having an equal number of bearings.

EDENGRAPH MOTOR DRIVE.—Kellogg, Ida., writes: "Would like to have your advice concerning the installation of a motor drive for my Edengraph machine. Can I set the motor on the left side of the lamphouse and cut two notches in back side of casing next the fly wheel? When framing up, the fly wheel moves up and down. Would the belt become too slack or too tight, as the fly wheel moves in framing? I don't see why this would not work all right, but would like to have your advice before installing. To my way of thinking the Edengraph is a great machine and puts up the best picture of any of them. We are up to date in every respect."

I have not an Edengraph machine at hand, therefore, will have to reply from memory. According to my recollection of the machine, what you propose to do is drill two belt holes in the casing in the lamphouse side, one opposite the top of the fly wheel and one opposite its lower edge, cutting a groove, of course, in the fly wheel to carry the belt. This would work all right if there is nothing in the way, except that you would be obliged to have a slot in the casing instead of two holes, since the belt would necessarily travel up and down in framing. If the shaft of your motor sets on a level with the fly wheel shaft when the framing carriage is at the center of its travel, and the motor pulley is removed not less than 18 inches from the fly wheel, I don't think there would be any trouble about the slacking or tightening of the belt while framing. However, if there is you can easily prevent that by means of an idler pulley sufficiently heavy to give the belt proper tension, running the belt slack, of course. Glad to know you are up to date and trust you will continue to keep up with the procession and produce "the goods" on the screen.

NEW YORK EXHIBITOR IN 'FRISCO.—Our old friend Frank C. Cook, a New York exhibitor, who has been traveling for the past few months, writes us from San Francisco: "Several times during my present trip through the 'Wild and Wooly,' have intended sending you a few lines. Have been completely lost, however, through failure to procure a copy of the World. Accidentally I recently saw one and the jump I made for it would have done credit to an able bodied flea. I eagerly read and re-read it from start to finish, and now that I am again in touch with civilization, will extend my best wishes and the compliments of the season.

"A few words by way of comparison of the Western picture houses and those in New York may be of interest. To begin with, there is really no comparison to make, for as we all know New York is far behind the balance of the country in the matter of motion pictures and their projection; and this reminds me that if the confiscatory and malicious ordinance proposed by the Board of New York Aldermen is passed, then poor old New York must sink still lower and be satisfied with its dark, dirty store shows of 300 or less capacity. How absurd! And who and what are the interests behind such legislation? One doesn't have to guess but once. In common with other New York exhibitors, I am wondering where it will ever stop—not perhaps until we are all closed up so that those who control affairs can drive the people into their big houses.

"Will free American people stand for such outrages much longer? Is there no limit to the endurance of their patience? Are we, in free America, to allow them by force of might and political pull to deliberately close our business, in order to benefit some big men higher up, who own a chain of theaters? Surely the World, which always fights our battles, will not allow this to be done without adequate protest. I expect to reach home in a few weeks and will then look you up. Meanwhile, I wish you a merry Xmas and a happy and prosperous New Year."

Well, friend Cook, no one intimately familiar with affairs in Gotham, will, I think, undertake to seriously dispute the fact that your charges have considerable grounding in fact. It is to be doubted if any other one business under the canopy of Heaven has been made the subject of so much asinine, idiotic and utterly absurd legislation as has the motion picture theater. It is the poor man's show and is usually owned and operated by a poor man. Having made that statement, it would seem almost a waste of good ink to add to it by saying that anything connected with the poor man is due to get it in the neck at every possible opportunity. The proposed legislation is worse than foolish, since, in several ways, as usual, the cart is placed before the horse. The trouble in securing really proper legislation is two-ended. In the first place there are many rampant reformers who want something but do not exactly know themselves what it is they want. Many of our New York brand of reformers would like to surround each individual with a glass case, tightly corked and filled with sterilized air. They are so goody good that they are good for nothing except to make a nuisance of themselves. They go to the extremest kind of extremes. They have discovered that the motion picture theater is comparatively helpless, therefore it offers to them a most enticing field for their endeavors. With glee they jump on the poor man's show and proceed to pommel it, because they well know it cannot offer adequate defense. They cheerfully allow the children to roll in the filthy gutters of the East Side, but they positively must not enter one of those "terrible" moving picture shows lest their morals be "contaminated." According to them, the motion picture show is a "sink of iniquity," a frightful den of vice and a recruiting place of the Devil. They make no manner of audible protest at the publication in the newspapers of every form of vice, with full illustration, diagram and minutest detail. They allow the most suggestive "dances," in which the performer is from half to three-fourths naked, to be pulled off on the stage of the "regular" theaters. They raise no howl at the positively dirty stunts pulled off on the "burlesque" stage. Holdups, safe-cracking and even murder is nightly depicted on the stage of the "regular" theaters and not one word do we hear from the reformers, though many children are in the audience. But the motion picture theater—oh my! Maybe they are exercised because it contains practically none of these things. But be that as it may, we have the extremest reformer to thank for much of the crazy (that is the only name for it) legislation proposed.

But for all this, no honest man will deny that there is room for improvement in the motion picture theater field, and no one would object to reasonable, sensible laws looking to that end. This brings us to the second cause, viz: lack of a compact, strong exhibitors' organization to combat the evils which do exist, as well as to look after the interests of the business in the matter of legislation. Since the present danger has arisen, the exhibitors have suddenly become active. They are now industriously engaged in an attempt to lock the stable door, after the horse is half way out, with an active, able-bodied robber tugging at the bridle. The World will do what it can but it cannot undertake to perform duties left undone through sheer inactivity of the exhibitors themselves. The one pathetic part of the whole thing is that, while there unquestionably are certain reforms which might well be made, it is a fact that such exhibitors as would be affected by the legislation necessary to bring about those reforms, strenuously oppose any change. They well know it is these very things which give ground for the activities of the extremest reformer but they are unwilling to remedy them and strenuously opposed to being forced to do so. It follows that the entire industry within the City of New York must suffer. Just what the final outcome of the present spasm will be cannot be prophesied at this time. The proposed laws (there are two or three sets of them) contain some good, much foolishness and much that is distinctly bad. That some of the foolishness and some of the bad will become law is to be expected, but it is to be hoped we will succeed in heading off at least a portion of it and that the final outcome will not be as bad as you fear.

I was disappointed that you did not make the comparison of which you spoke. It would have been interesting. When you return I trust you will favor us with an article setting forth the difference, as you saw it, between the eastern and western motion picture exhibition. In closing I might add that in the foregoing I have not intended to deny the possibility of the "higher up" men having something to do with assisting in the matter of legislation designed to embarrass the small houses. That is a very large, life-sized possibility.

WIRE TROUBLE.—N. C. (name of town suppressed), writes: "Am having a little trouble with my No. 6 asbestos covered stranded wire leading from Ft. Wayne Compensarc to the lamps. We use two Edison one-pin machines and run three shows a day, three licensed reels, six to 18 days old, to the show. The wires get so hot before one reel is run that you cannot take hold of them, still the compensarc is barely warm. My connections are clean and make good contact, for they are gone over carefully every Wednesday and Saturday. Use Webb's Terminals at lamps. The wires do not get hot anywhere else. The current is 110 volt 60 cycle; it is very unsteady. During the day they use a small generator, but a much larger one is employed in the evening, but the current is still not good. Considering the current trouble, we get a very good picture, projecting the same upon a silver screen. In the December 16th issue, Princeton, N. J., complains of picture climbing when he runs a little fast. I have experienced the same trouble and find the cause to be the four screws that hold the framing carriage up. They had worked loose and the increased speed set up a greater vibration of the framing carriage, causing the carriage to drop down, which would cause the picture to appear to be climbing up on the screen. Have also found this trouble to be due sometimes to worn sprockets and bad patches in the films. Mr. Frank Lewis, Secretary Local Union 181, must be a very busy man these days. During the past month I have written him two letters, inclosing postage, asking information as to becoming a member. To date have had no reply. Possibly we operators in the small towns are not considered worthy of bothering with. However, if some of the city men would travel about a bit and view the projection in some of the smaller towns they might realize that not all of the good operators are in the cities. No one thinks more of the Moving Picture World than I and there is another World fan here, too."

As regards the wire; as I understand you it gets hot through its entire length from the compensarc to the lamp. This would indicate one of two things, viz: either the wire is not No. 6, but No. 8 instead, or else it has been in use a long time and has developed excessive resistance. I have known of such cases as the latter. I think very likely you will find that wire is not No. 6. It is also within the range of possibilities that it is not good wire. Wire ratings are based on the copper being of a certain standard of purity. While I do not think it probable, still it is possible, that you have got hold of some cheap wire that is not up to this standard, therefore develops excessive resistance. In one of these three things your trouble will be found, for the very simple reason that it cannot be anything else. As regards the picture climbing; it is, of course, possible that if the framing carriage becomes too loose, that is too easily moved, the added friction of the film at high speed, coupled with excessive vibration, would cause it to move down. However, if the picture comes back into place when the speed is reduced then the trouble does not lie in the framing carriage, but in the tension springs. We would suggest to Brother Lewis that letters of the kind mentioned should be answered. We think his failure to do so must have been an oversight, due probably to the fact that the Baltimore operators have been on strike.

A PECULIAR ACCIDENT.—On the night of December 15, Willie Rhodes, a 16-year-old boy, was instantly killed by an electric shock while operating a machine in the Dreamland Theater in Portsmouth, Va. Kirk Seay, another boy, was also badly shocked, but was recovered. The Rhodes boy was employed as operator at the Dreamland Theater. When he started the machine, or rather attempted to start it, he was instantly killed. Supposedly there was a short circuit or some kind of connection between the secondary and the high tension wires. It is said that several thousand volts passed through the boy's body.

Whether this regrettable accident would have been avoided had a man of experience and ability as an operator and electrician been employed, we cannot say; however, the manager who employed a sixteen-year-old boy as operator, regardless of the danger to the boy himself and to the audience, shows himself to be totally unfit to hold a position as theater manager. The place for a sixteen-year-old boy is in school; but regardless of whether he is in school or not he has no right place in the operating room. A youth of such tender years certainly cannot have any considerable knowledge of projection, optics or electricity, or have any experience of amount sufficient to justify his employment in a position of so much responsibility.

CHANGE OF MANAGEMENT.—Los Angeles Picture Repair Co., 238 S. Spring St., Los Angeles, has leased its plant to Mr. W. L. Wright, who was for two years manager of that company. Mr. Wright will continue the business as before and will also manufacture accessories pertaining to the moving picture business, from his own designs.

FOCAL LENGTH.—El Centro, Calif., writes: "Would like to know how to figure focal length of condensers; also projection lens."

I would suggest, El Centro, for your own benefit, that you send $1.50 to the Moving Picture World for a copy of the Hand Book, in which all such things as this are fully explained. Pin a sheet of paper on the wall opposite the window. Hold the condenser lens with its flat side towards the wall and in such a position as brings the resulting picture into the sharpest possible focus. Measure the exact distance from the wall to the flat side of the lens. Next turn the lens around with the convex side towards the wall and repeat the operation, measuring again from the flat side to the wall. You will find there will be a difference in the two measurements and the measurement from the wall midway between the two surfaces is the focal length of the condensing lens, thus: supposing it measures 6½ with the flat side to the wall and 7 inches with the convex side to the wall, then the true measurements of the lens would be 6¾ inches. To measure the objective lens proceed as above and focus the picture sharply on the paper, measuring from the paper to a point exactly half way between the front and back lens. This gives the equivalent focus The measurement from the paper to the back lens gives the back focus.

CANADIAN TOWNS.—Mr. George W. Orme, Washington, D. C., writes "In answer to your request I send herewith list of towns in Canada tha have no shows. Have had quite a number of requests for this information; therefore, expect to see these places taken quickly. Will contribute more to the Department when you are not so crowded for space. Am starting on a trip to extend as far south as Tampa, Fla. Names of towns are as follows: Thorold, Ont., current 133 cycle 112 volt; population, 8,000 to 9,000. Port Dalhouse, Ont., 2,600 volt current; population, 6,000. Port Erie, Ont., 2,600 volt current; population, 4,500. Ridgeway Ont., 4,000 population, not wired, but Niagara cables run close by. 2,600 volts. Merritan, Ont. 10,000 population. A theater was under construction when I was in this city, but the town will stand two shows easily, Bridgeburg Ont. No current. Being played twice a week at present. Can stand continuous evenings.

The following towns are good for one night stands, with gas. Population 400 to 800: Scotia Junction, Ont.; Edgerton, Ont.; Maple Lake, Ont. Orillia, Ont.; Grarenhurst, Ont., Allendale and Bracebridge, Ont."

We are obliged to Brother Orme for the list of towns and it is certainly interesting in view of a letter which follows. Somebody is evidently badly mistaken. However, a little use of the mail by the interested parties wil clear the matter up.

NO CITIES IN CANADA WITHOUT THEATERS.—Mr. George Farncombe, proprietor, Lyric Theater, Minnedosa, Man., Canada, writes: "In the December 2nd issue I notice Mr. George Orme states there are dozens of towns in Canada having a population of from 4,000 to 8,000, in which there is no moving picture theater. I would like to know on what part of the globe Mr. Orme thinks Canada is located. I defy him to name one town in all western Canada, of even 2,000 population which is not the proud possessor of a picture show. Eastern Canada is the same. I know of no town in Manitoba, Saskatchewan, Alberta or British Columbia with a population of 1,500 or more that has not already got a show, and I have investigated this matter fully. I trust this will find place in your valuable Department and be the means of letting our American friends know the situation as it really is in this country."

In the language of the immortal Teddy, I haven't a word to say—no a word. Friend Orme makes good by naming certain towns. The other friend says it's not so. I would like to know who is right. It is possible that Mr. Orme has not been in Canada recently. If there are theaters in any of the towns he names we should be glad to hear from them to the end that this matter may be cleared up.

MACHINE FOR SALE.—Georgia (name of town suppressed) sends in $1.50 for a Hand Book, and writes: "I try to avoid trouble by keeping my Moving Picture Worlds on file. When some difficulty arises I am thus enabled to refer to a similar trouble someone else has had, and for which you have given the remedy. I have an old Edison Exhibition, two-pin machine, which is considerably worn and has not been used for several years I can sell this machine for $35 by having it repaired and changed to a one pin. Will the machine work satisfactorily after the change has been made, and what would it cost?"

You are very wise in keeping the Moving Picture Worlds on file. I have called attention to the advisability of doing this a good many times If in addition to this you make a index of the Projection Department, you will, now that you have the Hand Book, be in possession of a very valuable fund of information concerning all the different difficulties the operator encounters in his work. The two-pin machine can be changed to a one pin A great many have been thus changed and have proven satisfactory. Write the Thomas A. Edison Co., Inc., Kinetograph Dept., Orange, N. J. They will quote you prices.

EXAMINATIONS.—Oskaloosa, Iowa, writes: "An applicant to L. U No. 534, I. A. T. S. E., insists that our questions are too difficult, and that some of them were correct. We therefore decided to ask you to make out a set of questions which you think a first class operator should be able to answer."

As I have stated before, I do not think it advisable to have any set list of questions, since they are likely to become known to applicants, who are thus enabled to look up the correct answers. In the issue of July 29, page 205, will be found a list of questions, any of which should be correctly answered by any operator of ability. Any operator who has experience; who has bought and studied the Hand Book and followed the Projection Department closely ought to be able to answer any one of these questions, or all of them. I have sent the list to the brother by mail.

PHOTOGRAPHS OF THE IMP PLAYERS.

The Imp Films Company, 102 West 101st Street, New York City, are issuing a set of photographs of the Imp players: King Baggot, William Shay, W. R. Daly, E. J Le Saint, Ed. Lyons, J. W. Cumpson, H. S. Mack, Farrel Macdonald, Margarita Fischer and Grace Lewis. The set of ten photographs will be mailed to any address for 50 cents.

AN ARTISTIC CALENDAR.

Among the various remembrances of the season the Moving Picture World has received an artistic calendar from the American Film Manufacturing Company, of Chicago. Upon the mount is reproduced a group of the leading members of the American stock company of players in photogravure. It occupies a prominent place upon the walls of the editor's sanctum.

Comments on the Films

Licensed.

"CURING A RECKLESS STUDENT" (Gaumont), December 29.—A story of student life in the seventeenth century, perhaps, told in a very gracefully acted picture. It sets forth the pranks of a poor student who seems to be a leader in escapades which cost more than he could afford and also shows how the poor father and the instructor taught the lad a lesson. A picture of Rembrandt, called the "Lesson in Anatomy," is followed in this scene and pictured marvelously. The father was the dead man, so the son, one of the students, supposed. It affected him deeply. The picture is dignified and a very acceptable offering.

"THE RANCHMAN'S DEBT OF HONOR" (Melies), December 28.—The ranchman incured the debt in a game with a crooked gambler. The gambler is asked to dinner and meets the ranchman's daughter Mary and Pete, her lover. He is smitten with Mary, and later by her, when he courts rudely. He uses the advantage that the debt gives him to force the ranchman to make Mary marry him. But the ranchman is enabled to pay the debt and send the gambler off by a stroke of good luck. It is not a vital story and it is also poorly photographed.

"A ROMANCE OF THE CLIFF DWELLERS" (Edison), December 29.—The setting of this story will immediately attract favorable attention. It is unusual as well as accurate and affords a reasonable impression of the life of primitive people. The story deals with the desire of a chieftain for a certain young woman from another tribe, and, in common with the custom of that time, he carried her away by force. Her lover interfered and during the struggle on the edge of the cliff the girl kills her captor with an arrow. Following the old law of a life for a life, the lover is taken and tortured, previous to being executed. To protect the maiden he remains silent. The girl, learning of his situation, goes to his assistance and confesses her part in the killing of the chieftain. She is condemned to take the plunge over the falls at dawn. The lovers are separated, she is laid in the bottom of a canoe, covered with pine boughs, and drifts slowly to the edge of the falls, where it plunges over. As the canoe poises for an instant on the brink before going over, it forms one of the most intensely dramatic scenes of any film of the week. The audience watches with baited breath, as the frail craft takes its final leap.

"A DOUBLY DESIRED ORPHAN" (Vitagraph), December 29.—A pretty little love story told around a widower and a widow, both of whom wish to adopt the same orphan from an asylum. The matron, a woman of unusual intelligence for one in her position, suggests that they marry and then they can both have her. Accordingly they repair to a minister and the result is a happy family of three.

"A BIRD IN THE HAND" (Essanay), December 29.—Here is a little comedy which is not spoiled because the same thing has been done before. Unable to obtain a turkey Jim decides to pawn his suit, and with the proceeds buy the turkey. While he is absent his wife pawns the other suit and also buys a turkey. Not wanting two turkeys Jim gives his to the Salvation Army and his wife with equal charity gives hers to the janitor. Thus Jim is out two suits and two turkeys. In the midst of their lamentations, a box arrives containing a luscious bird. To make sure of keeping it they nail it to the table and Jim mounts guard with a huge musket to prevent its disappearance.

"THE COWBOY'S ADOPTED CHILD (Selig), January 2.—This theme of a mother's abandonment of her child because she is too poor to provide for it, and later, in a dramatic moment, finding it again, has been used several times before, but there is much freshness in the way it is used in this melodrama with a humorous turn. The spectators laugh at the doings of the punchers who found and adopted the kid and they laughed at the way the younster took his handling; it was sympathetic but awkward; they also laughed at the dark cook, who is a sort of Williams kind of coon. The story is interesting.

"HE, SHE AND IT" (Selig), January 2.—A series of comic pictures following those little sketches that sometimes run across the top of a page of "Life" for instance. Perhaps these were suggested by Life's "Cupid Number." A story told by hands and wash lines.

"IN THE CLUTCHES OF A VAPOR BATH" (Vitagraph). December 29.—A "Bunnygraph" in which a fat man to please his wife tries to reduce his weight. Working in the gymnasium, he gained five pounds in one day, so he ordered a vapor bath cabinet and was brash enough to start it going. We only see his head sticking out of it. A sneak-thief enters; but the fat man is in the bath and helpless. There is plenty of fun in his facial expression as he entertains the thief, who for a joke puts a derby on his head, but leaves him tied up in the cabinet for he can't open it. His wife brings home some friends to tea and the fat man is in the cabinet, in the parlor. They don't understand why he won't let them in and think he is crazy. When the doctor comes the fat man has smashed the cabinet.

"THE MAID'S DOUBLE" (Kalem), December 29.—A very dramatic and absorbing story dealing with a dishonest maid and a young society girl who is just returning from Europe and is to meet her fiance at the railroad station. These two young women look exactly alike, or, at least, the skilful conduct of the picture is such that the spectators can't see anything unnatural in even the girl's fiance taking the thief for his sweetheart. They both were in the station and the detectives got the wrong one. This climax is convincingly approached. The suspense is perfectly sustained and gradually grows very intense. The scenes, taking them separately, are realistic and very delightful. Beautiful stage sets, beautiful gowns and furniture and graceful, pretty players, in the feminine half of the picture, are among its distinguishing features. And it is a rattling good story, fresh and pleasing.

"UNCLE HIRAM'S LIST" (Edison), December 30.—A story of a country town and chiefly of two real characters who lived there. Uncle Hiram, the village censor, kept a "skunk list," and it kept him busy recording the failings of his fellow townsfolk. Uncle Hiram's strength lay in the fact that whatever name went down on the list, all except the name's owner could see the righteousness of having it there. But Uncle Hiram wasn't always a good judge. He got Jimmie's name down there for cowardice. Jimmie was sensitive and he made good as a brave youngster to prove himself no coward. It is gently pathetic how Uncle Hiram came to Jimmie's bedside and changed the position of his name to a place amongst the heroes. If the story isn't very convincing, it has a strong human undercurrent of reason. It also has many delightful sketches of rural life. By the way, one wouldn't mind seeing what happened to Uncle Hiram when he got the name of everybody in the village down on that list. To err is human, you remember. It oughtn't to take him very long to fill it out and then there'll be no one left to enjoy it. What is going to happen to Hiram?

"A RED CROSS MARTYR" (Vitagraph), January 2.—A tragic story which, in the main, gets across powerfully. Its scenes are laid in Tripoli and its hero, an Italian officer, and its heroine, an Italian gentlewoman, are shown in the first scene as engaged. War is declared. The officer is ordered to the front. Later the girl volunteers as a Red Cross nurse. In the last scene, a military funeral, these two are lying together on a gun carriage, united in death. She had been shot down by the treacherous Arabs while attending the wounded. He came to his death while high above the Arab position in an aeroplane, hurling distruction down upon them. These scenes showing this are very effective. One would pick them out as Vitagraph scenes anywhere; they have the same quality that made the "Battle Hymn of the Republic" a fine picture. The picture is a large one, containing cavalry, infantry, artillery, etc., and also large numbers of Arabs.

"BRONCHO BILLY'S ADVENTURE" (Essanay), December 30.—A first-class Western cowboy picture, although Broncho Billy is a bit too much of a palladin to get over wholly; he can write on the back fence with two pistols at once and his shots make the letters jump right out. He stops at an inn in this picture and becomes a matchmaker, or rather helps Cupid out of difficulty. The girl's father, the inn-keeper, didn't care to have lovers around; he needed the girl's help, so he discouraged all callers. He shot the best of them. Then Billy took a hand, two hands in fact; for with one he covered Dad and made him give the wounded cowboy shelter, and with the other he kept the other boys from giving Dad what they thought he needed. The wounded man got well and, thanks to Billy, Dad gave in. It is a likeable picture.

"A ROYAL ROMANCE" (Gaumont), January 2.—A picture dealing with one of the numerous love affairs of Henry IV, King of Navarre and later of France. It is the story of the flower girl, not historical at all, but pleasingly romantic. It has settings quite in keeping, old, historic castles, gateways, gardens, etc. These are very well photographed, although the coloring is not so perfect as in the best painted pictures. The actors are graceful and pleasing and the picture is dignified. It will be popular.

"ELEANOR CUYLER" (Edison), January 2.—A picture of R. H. Davis's popular story, carefully made and well acted. It makes a very pleasing story. It is a love story of the higher social circles in New York City and tells how a young writer meets a society girl and how the chance meeting ripens into friendship and the friendship into something more. The course of true love didn't run any too smoothly; that makes the picture, that tells us about it, very interesting By the way, in passing it is interesting to remember that, when the story was written, there were no "Votes for Women" advocates in high life. Miriam Nesbitt creates a very pleasing atmosphere around the heroine, Eleanor, and Marc McDermott makes a first rate literary man. It is a very good and desirable picture.

"FATHER AND THE GIRLS" (Lubin), December 29.—A comedy showing the difficulties likely to meet a middle-aged father of four grown-up daughters if he be matrimonially inclined. The girls reluctantly call on the widow whom their father is looking at. She offers them cigarettes and wine, which makes matters worse. To shock their father the girls pretend to follow in the widow's footsteps. He comes into the library and it looks as though they were all four drunk. He blames the widow and quarrels with her just as the girls planned to have him. The widow is eliminated and things go on as before. It is a pretty picture, slight but very amusing in parts.

"THE MAIL-ORDER WIFE" (Essanay), January 2.—An intimate picture telling a love story that ends very satisfactorily with the unexpected meeting again of two lovers foolishly parted and lost to each other. The backgrounds are mostly interiors, mostly in the home of two bachelor partners who are working a farm in Indiana. The action takes place mostly in their kitchen and sitting room, of which we see very well photographed corners, just enough to make us think we are in the room. We also get a glimpse of an office in Chicago, where the heroine, a stenographer, opens the mail order of one of the farmers. He gives a large order, then he adds that he also wants a wife. She considers a while then she corresponds and a few weeks later comes out with the purpose of marrying one of the farmers, but finds in the other her long lost, but still loved, sweetheart.

“DRIVING HOME THE COWS” (Kalem), January 1.—There is a touch in this film which will go straight to the heart of all the older people at least. It tells of a boy who went to war without his parents’ consent, after driving home the cows. The news of his death is received at the lonely farm which has already given two sons to the conflict. Sometime later the sorrowing father when he goes for the cows meets them coming and behind them sees the son he believed dead. He was only badly wounded and has returned to the friends who loved him. The empty sleeve will help in rousing the sympathy of the audience.

“THE BABY AND THE STORK” (Biograph), January 1.—The youngster in this who picks up the new baby and returns it to the stork from whence he is told it came. only carries out the desire of other youngsters under similar conditions. The earnest way in which he trudges off to the park with the baby in a basket and presents it to Mr. Stork is as amusing as it is real to him. The surprise of the parents when they discover where the baby has gone is genuine. It may be that the older brother is not so entirely neglected after this protest.

“A ROMANCE OF WALL STREET” (Vitagraph), January 1.—Love sometimes cuts a figure in Wall Street out of all proportion to the attention he is supposed to attract there. In this instance when a rejected suitor undertakes to ruin his successful rival the girl’s godfather comes to his rescue and the instigator of the deal is left penniless. Some of the ways of Wall Street are clearly illustrated. More than one man has been ruined by similar tactics.

“OBJECT, MATRIMONY” (Lubin), January 1.—Two elderly people insert advertisements in a marriage bureau publication. They are answered by two younger people who flee when they see whom they are likely to secure for life partners. There is considerable sport in the flight, though it ends with the younger couple distancing their pursuers. The young folks look up a minister and as they are about to enter the house the older couple come down the steps. The flight begins again, but they explain that they are married. There are many laughs in the picture.

“THE OYSTER INDUSTRY” (Lubin), January 1.—An interesting educational film, illustrating the oyster industry from the planting of the beds to the canning and shipping of the oysters. The last scene represents a gentleman partaking of a succulent bivalve with every evidence of satisfaction.

“THE COWBOY ARTIST’S JONAH DAY” (Kalem), January 3.—Here is a lively comedy with a cowboy who imagined he was an artist in wrong from the beginning. He undertook to make a sketch of a handsome girl and when she resents it he resorts to a subterfuge to meet her and become acquainted. After several unsuccessful attempts he is assisted from the house on her father’s very substantial boot. While the story is somewhat flimsy, the way the actors work it out makes it funny and entertaining.

“TRUE TO THEIR TRUST” (Eclipse), January 3.—The high moral teaching, the inculcation of the necessity of faithfulness to one’s trust, is so palpable in this film that it needs no diagram to explain its purpose. A lighthouse keeper falls sick. The machinery that turns the light becomes disarranged. His children turn the light all night, and as they go, almost exhausted, to their father in the morning he dies conscious that he has been faithful to his trust.

“A COTTON GOODS FACTORY IN FRANCE” (Eclipse), January 3.—A short, but interesting, industrial, illustrating the manufacture of cotton goods, from the cotton field to the finished cloth. All the varied processes required in manufacture are accurately shown.

“THE TWO FLATS” (Edison), January 3.—There was trouble between an Irish widow in the upper flat and the Italian widower below. Their children, returning from school, become acquainted without knowing the proximity of their habitations. Some little tokens sent by them fall into their parents’ hands. They are accepted as peace offerings and the whole combination of circumstances results as it often does in such cases. It is very good comedy, built upon a simple theme.

“FOR MEMORY’S SAKE” (Essanay), December 28.—A picture of sentiment, contrasting the quiet home life with the trials and vicissitudes of those whose business is to act upon the stage. Jim’s sweetheart left Springfield to go upon the stage. Fifteen years pass and she has become but a photograph and a fond memory. Jim’s sister Leone, now grown up, also hears the call of ambition and the foot-lights and she too goes to New York. She is shown as having a very unpleasant experience. Jim’s old sweetheart, who, it happens, is also in the company, saves her from the, clutches of a crafty manager. Perhaps it is better not to show such scenes. As a consequence, both actresses are discharged and this leads to a homecoming with a renewal of old ties and affections. The acting is poor.

“THE SOLDIER’S RETURN” (Lubin), December 28.—A not very original melodrama designed to show the nobility of a young man in a country village who, on the soldier’s return, could release the girl who had promised to wed him, because he saw that, if she had known that the soldier was still alive, she would have refused his proposal. This climax is lead up to fairly well, although the acting is unusually poor for Lubin pictures; these same players have done much better work. There are scenes of military life, a battle scene and hospital scenes and also scenes of country life in America, the country store and its porch and the interior of the heroine’s house.

“THE VOICE OF THE CHILD” (Biograph), December 28.—A picture in which a child’s call to her mother, who was on the point of eloping with her husband’s false friend, averted a tragedy. The picture’s worst fault is that it seems hurried. Because of this it even loses something of the dignity it might have had. Apparently it was the fault of neither the camera nor the projector. Perhaps it came from a desire to keep it from dragging as it would have if played at a slower pace, being overburdened with scenes some of which were not necessary. This hurry also seemed to hinder the acting. One of the most pleasing players, personally, of the Biograph Company took the leading role as the wife. Her work has often shown a very commendable excellence. But in this picture, and even at some of the critical points, she seemed to lose grasp of the situation and failed to get depth in her interpretation by smiling. One commendably acted part is that of the maid. The child is very pleasing, although one feels that the producer was at fault in permitting her to give a melodramatic touch to the scene where she sees the “friend” putting the photograph of the husband’s stenographer in the pocket of the coat the wife and mother is about to mend. This provoked a laugh and was, indeed, very amusing, but it didn’t belong in this particular picture.

“PAID BACK” (Selig), December 28.—An acceptable picture. Yet it is fair criticism to point out that hate is a sterile emotion and that art that deals with love and forgivness makes a deeper and more lasting impression than that which pictures vengeance to us. Art was born to give the soul wings and a sky to fly up into. It is not hampered in dealing with evil; but the best use of shadow is to set forth the bright colors. The first scene of this picture gives us a father who disowns his daughter because she will marry a man whom he dislikes. With praiseworthy economy of our attention, the scenes that follow show this young women widowed with one child. Later, she is greyhaired and her son has grown to manhood. She is dying and her last request to her father for forgiveness is brutally denied. The son and grandson is a reporter. Through him, a charge of bribery is brought home to the old judge, his grandfather. The judge pleads with him for mercy; but he shows to him his last harsh note to his daughter: “No, you have made your bed and must lie in it.”

Independent.

“THE TRINITY” (Imp), January 4.—The trinity is made up by an artist, who makes his home with his old friend, the village taxidermist, and his niece, a ward left to him by the death of his brother. The dramatic interest comes with the advent of the niece and the fear that her coming may separate the two friends. The niece and the artist fall in love. Then the taxidermist is afraid that he is going to lose them both, but they promise to live next door and to look out for him always. It is a well-acted, intimate picture of home life, very pleasing in sentiment and will doubtless be well liked.

“THE BLOOD VENGEANCE” (Ambrosio), January 3.—This is the second D’Annuncio play to be pictured by the Ambrosio people. In both cases the closely knit quality of the Italian poet’s scenarios is apparent, yet the story of the former, “Jario’s Daughter,” was more interesting. This picture deals with little else but murder and suicide; but the lighting and settings are well chosen and the effect is an eerie, literary atmosphere that is very commendable. A little bag of squirming, poisonous aspics is brought into the palace of the hero of the picture by his sister. She intends to murder a woman with whom her brother is infatuated and has been invited to do this deed by her mother’s ghost who has asked vengeance on her murderess. She finds the woman dead, killed by the man. The horror produced by the bag of snakes is tremendous.

“MR. FATTY’S ADVENTURES” (Ambrosio), January 3.—On the same reel with the above this laughable trick-film comedy is very welcome. If an automobile runs into Fatty, so much the worse for the automobile.

“TAMING A HUSBAND” (Majestic), January 7.—A comedy that might have been suggested by a Lubin picture of some months ago. It was reviewed at length on page 993 of M. P. World of December 23.

“THE PASSING” (Thanhouser), January 2.—A picture that in its scenes alone is very pleasing, but that, in its deeper meaning, makes a different and far stronger appeal. It shows the mother of a single child, a son. Her husband is frivolous and doesn’t care for her. The son dies. The woman is very much alone after that; but she sees the spirit of her child and when she is happy can even play with him. As the child would have grown, so she sees this spirit who is her companion in happy hours growing up. There is an unusual, but beautifully spiritual idea behind this. It’s a very valuable picture. It is a contribution to the cause of moving pictures. The mechanical work in the picture is very skilfully done.

“A COLUMBUS DAY CONSPIRACY” (Thanhouser), January 5.—There is a wealth of good things in this big picture-melodrama. One of its features is the Columbus Day parade, recently held in New York City. One of the picture’s central characters, an Italian count, was pictured as seated near the Mayor of New York on the grand stand. An Italian who had been his servant in Italy and had been discharged for theft, had made a conspiracy to kill him with a bomb. A girl reporter picked up the thread of the man’s story while interviewing the count and followed him in disguise, finding out the whole plot. The skill with which the producer has woven the climax of his story around the reviewing stand, where the mayor’s flag is fluttering and Mayor Gaynor is reviewing the passing troops, deserves to be pointed out. The parade which we see passing isn’t thrown in; it and the mayor’s presence add greatly to the story itself, and it is no easy job to find or make the means of catching such a scene so convincingly. It is a very interesting picture.

“MIDWINTER TRIP TO LOS ANGELES FROM PASADENA” (American), January 1.—This delightful travelog gives us the midwinter sights seen by the tourist who takes the motor car trip between the two cities in Southern California. It includes a trip up Mt. Lowe. For a few feet in this part of the film the pictures are a bit trying to the eyes, but most of the film is clear and very good indeed. The motor car carries the traveler out of Pasadena by Marengo Avenue, lined with pepper trees in beautiful, thick foliage, and then takes him through a park-like country. He also will see some tremendous mountain views. The tour will also show him an ostrich farm, an alligator farm and a pigeon farm, where he will see half a million pigeons being fed. It is an instructive, entertaining picture, one well worth while.

“THE MISADVENTURES OF A CLAIM AGENT” (American), January 4.—The claim agent, in this picture, had charge of government lands, it seems, and made a record of each as it was taken up. The picture is a character comedy of which the claim agent, an amusing countryman in love. is the center. The girl preferred a young miner who had just opened a claim. The agent got jealous and tried to jump the claim, but was foiled by the girl. The picture doesn’t drag, but it isn’t up to the best “Americans.”

"TAMING WILD HORSES FOR USE IN 'FLYING A' PICTURES" (American), January 4.—An instructive picture that is also lively. The wild horses give the cowboy actors some real work to do.

"THE TENDERFOOT'S SACRIFICE" (Nestor), January 3.—There is a horseback runaway in this picture that, for speed and nerve on the part of the players, leaves nothing on the real thing. The tenderfoot and the ranch girl were out riding. She had been warned not to ride that horse; it had been locoed, but went out none the less. The horse bolted and did it in the best style. The tenderfoot tried to catch up. He had almost done it, but in trying to catch the girl he fell from his own horse at full speed. A moment later one of a bunch of punchers, who also were following, did make the rescue, pulling the girl off the crazy horse. It is for this man's sake that the tenderfoot makes his sacrifice, which is really common sense. The girl loves him, but he is dying of consumption. He tries with a good measure of success to make the girl despise him. Some may think that he overdid it a little, but it doesn't greatly matter. The picture is acceptable.

"DESPERATE DESMOND FAILS" (Nestor), January 6.—This picture falls slightly below the last before it in both fun and interest, but it is neither dull nor stupid. Its most amusing feature is Desmonde's devil wagon that can appear in the middle of a beautiful meadow, where the fair Rosamond and Claude are chasing butterflies and, after the fair one has been captured, disappear in a cloud of smoke. Claude, even with soldiers to help in the chase, would have had much trouble tracking the villain had it not been for cigarettes with D. D. printed on them that served as a clue to lead him. Desperate takes refuge among Indians and is discovered, but even then he would have escaped with the fair one in the moving tepee (wait 'till you see it) had not a forest fire hemmed him in. But he is foiled.

"OSTRICH FARM NEAR PASADENA, CAL." (Nestor), January 6.—This farm has been pictured several times. This is an instructive and amusing item, however.

"AN UNLUCKY PRESENT" (Nestor), January 1.—A story somewhat out of the ordinary and, although not literally a life portrayal, there is something in the motivity of its characters that has its counterpart in life. It's a love story; a story of a quarrel. The man was a young lawyer and the girl a very pretty manicure girl. The disturbing element was the lawyer's first client, a rich woman, who made the sweetheart jealous. The lovers had made up and the lawyer promised to send her a present. It had been long expected. He, with great difficulty, bought a diamond ring, and put it in a box of candy. The girl, seeing only the candy, in great disappointment threw the whole into the fire. There was an unpleasant time for both lover and sweetheart for a while. The fire, however, was only of wood, and the diamond ring was found in the coals. There is a pretty "making-up" scene. It is a prettily-acted picture, also well set and photographed.

"GETTING HIS MAN" (Bison), December 29.—A picture of Western bad man and sheriff, but one with more freshness and novelty than usual. The sheriff got the man, wanted for bank-breaking, and secured the stolen money. The man was handcuffed in a room of the hotel while the sheriff waited for a chance to take him to jail. The sheriff began to gamble at the faro table; presently he had lost all the money he captured. This pleased the bad man greatly. He made a compact with the sheriff to get the money back by stealing it and kept his promise, although it cost him his life and he might have escaped. This is a decided improvement over the conventional Western scenarios. The picture is well conducted, although there are two scenes in it in which the bad man rolls down a steep embankment. It is speedy and very interesting.

"IN THE DAYS OF THE SIX NATIONS" (Republic), January 7.—A Colonial story in two reels, telling Cooper's story, "The Last of the Mohicans." The narrative is followed closely, both as to characters and to incidents, and the picture is drawn on a big scale, its frame the North Woods. It isn't stinted at all; the Indians are numerous and so are the troops. Fort Edward is shown; it is the same as in this company's recent release, "The Pride of Lexington." The chief characters are Major Heyward, the general's two daughters, the psalm singer, Hawkeye; the two Mohicans and Magua, the treacherous guide. The portrayal of so worthy a story in this artistic and lavish way is highly commendable and it is to be hoped that the Republic Company will find it profitable enough to encourage others. It has some minor faults and one or two anachronisms which are not very important.

"OLD PAPERS, OLD SOUVENIRS" (Eclair), January 4.—A picture of French business life, with a slight plot, which is made clear and is pleasingly acted. The manufacturer found his cashier stealing from him and compelled him to sign a paper admitting it and also the debt. Years passed, the manufacturer was dead, and his son had fallen into the hands of this dishonest cashier. The mother discovered the old slip of paper and made it uncomfortable for the cashier. It is melodramatically acted, but is effective.

"CHARLIE TAKES HIS HOLIDAYS" (Eclair), January 4.—A comic trick film with a touch of burlesque. Charlie accepted an invitation to take dinner and then to see some fireworks. He touched the fireworks off before the time and they sent him home in a basket.

"DIVORCONS" (Eclair, American), January 2.—Sardou's play furnished the scenario for this very pretty picture, very acceptable in both settings and in the acting, especially in the leading lady's part, which is taken by a very pretty player. The thread of the story can be easily followed. The picture makes a very commendable offering.

"HIS NEW WIFE" (Imp), January 1.—A country-village farcical story of two comical characters, Ebenezer Skate and his new wife. Eb's wife got drunk on cider. The elder was coming to call, so Eb wheeled his wife out to the barn in the wheelbarrow; she was very fat. A small boy saw the wife being wheeled out and spread the report that Eb had murdered her. He had just got rid of the elder when the sheriff came with the "boys." They knew what the matter was, of course. The picture is commendable in several ways. It is well designed and well acted. It also has the atmosphere of a certain kind of country story in a marked degree. Country stories of this kind are apt to have a certain inoffensive coarseness.

"PLAYING THE GAME" (Imp), January 6.—The game was golf and the invalid, who had been drinking hard, was told to play it for exercise by the doctor. He played it in a very comfortable way, from a wheelchair, in which he was pushed around the links. It is amusing.

"BACK TO HIS OLD HOME TOWN" (Imp), January 6.—A comedy in which Abner, a real farmer, unfortunately resembled a moving picture actor who chanced to miss the train that Abner caught. The results at the next station were only the beginning of difficulties, and of the richest kind of fun. It is, believe this reviewer, a comedy that will make audiences laugh very heartily. It is very good indeed.

"TWO OLD MEN" (Reliance), January 6.—A picture for human beings, one that such can like thoroughly with no drawback. Its theme is the friendship between two old men, both musicians, whose rooms were next to each other in a poor boarding house. Each heard the other's playing and so they became acquainted. The picture's value comes from the quality of this friendship, which is very fine and human. It is a picture that will make a very wide appeal and will be popular with all sorts and conditions of people.

"OUR POOR RELATIONS" (Solax), January 5.—Probably the only people who haven't poor relations are those of us who have no relations at all or are poor ourselves. They are the gall of social climbers. The object of this excellent picture is to show the selfishness of the ambitious ones whose sole aim is to be a big success. The strength comes from the wisdom of the scenario writer, but it would have been of scant avail without competent interpretation and the freedom from exaggeration and sentimentality that makes this picture a strong work of art. The story is heart-gripping and the acting, simple and true; the scenes, skilfully chosen and made, and the lighting which, of course, includes photography, since we are criticising results, add to it and bring it home to our humanity at every point. The Solax Company is beginning the new year extremely well.

"THE BLOOD OF THE POOR" (Champion), January 1.—There are some very good things in this picture; the man who takes the part of the poor Jewish father does excellent work. These scenes, dealing with this poor family, are very pathetic; they would have been heart-breaking if the scenes, on the other side, in the rich man's family, had been more truthful as to the thread of action running through them, the story weaving the two classes of scenes together. The picture of the wedding party at the rich man's is very lively and interesting.

"THE KID OF ROARING CAMP" (Champion), January 3.—The kid was a very pleasing little girl, the miner's daughter. She was still young enough to play with dolls when her father was killed by his own blast. Two days later, her mother died; she was alone in the wilds. A stranger passed and helped her bury her mother, and took her with him to Roaring Camp, where she finds a woman who will look after her, and friends. It's an acceptable picture but the first part is better than the rest. The acting of the mother and child in the early scenes has a homely strength that is better than anything else in the picture. There is not much that's cheerful in the picture.

"ARTISTIC EARTHENWARE IN THE MAKING" (Lux), January 5.—A fascinating picture of pottery making and finishing, also decorating. It is a very instructive film. It also contains specimens of the work of different periods. It is as good as a lecture.

"THROUGH THE AGONY COLUMNS" (Lux), January 5.—The agony columns were the columns of the newspapers. The young married couple had fallen out. By means of the "personal" columns of the Paris papers they each made an appointment to meet each other. The joke pleased them so much that they made up. The quality of the picture comes from the personality of the two leading players, which in both cases is very pleasing. The photographs are commendable.

"THE TEMPTRESS" (Great Northern), January 6.—The Great Northern leading lady has partrayed, in this remarkable picture, the character of an unscrupulous, passionate and wilful woman and has done it with much strength. It is a very tragic picture. The seductress tried to attract her husband's young secretary, who was the father of a family and had just been through a period of neediness and lack of work. Refused, she falsely accuses the young man and has him discharged. His wife, who is sick, is killed by the letter the enraged husband sends to him. He attempts to kill the seductress, but is stopped by his child. The picture ends with the young father and his little girl kneeling beside the bier of the dead mother. It is a very commendable picture.

NEW LUBIN PRESS AGENT.

H. A. D'Arcy, formerly press agent for Liebler & Co. and the Shuberts, has been appointed manager of the publicity department of the Lubin Film Company, of Philadelphia.

LEVI COMPANY PURCHASES PATENT RIGHTS.

Fred A. Appelbaum, secretary and treasurer of the Levi Company of New York, was in Chicago December 30th and closed a deal with the American Motion Slide Company, by which he purchased the exclusive privilege of using the patents of the Spiegel motion slide in manufacturing song slides that will move with lifelike action. Mr. Appelbaum says his company will begin making the slides as soon as he returns to New York.

The American Motion Slide Company, with Mr. Spiegel as general manager, will continue to make the Spiegel motion slides for advertising and announcement slides.

Manufacturers Advance Notes

NIAGARA FALLS A "BACK DROP" FOR PICTURE.

The Thanhouser offices announce that they have received the first negative produced by their special Niagara Falls company, and will put the reel on the market as a regular release Friday, Jan. 19, under the title of "A Niagara Honeymoon." This is the company that was sent to the Falls with the best plots on hand at the Thanhouser studios, to play them with the "World's Greatest Cataract" as a "back drop." The first release is a comedy-drama.

Scene from "A Niagara Honeymoon" (Thanhouser).

Its locale is all the way from New York to Niagara. Beginning in the railroad depot in the metropolis, the story takes you to every point of the famous Falls. The situations are worked out in the spots that have been snapped by a million "still" cameras. And these spots are "caught" as only a motion camera could catch them. One happy scene has the Horseshoe Falls as a background. Another the American Falls; another, Prospect Point; another, Whirlpool Rapids; another, Goat Island; another, the Suspension Bridge. The reel will cause a sensation in houses numbering lovers of nature amongst the patrons.

THANHOUSER FILMS "DR. JEKYLL AND MR. HYDE."

We have long known that Thanhouser had designs on Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde" and therefore were not surprised to learn of its scheduling on that producer's list of "Greatest January" releases. The day is Tuesday, Jan. 16th. The production is made in a single reel, but the Thanhouser offices announce one, three and eight sheet lithos for it, since it is essentially a feature picture. This "paper" is obtainable at any Sales Company exchange.

Scene from "Dr. Jekyll and Mr. Hyde" (Thanhouser).

The present production of Dr. Jekyll and Mr. Hyde is not one that is calculated to inspire horror or dread in the spectator. Of course, much appears that will convey emphatically the terrible change that the drug wrought in Stevenson's wonderful character, but the emphasis is made with a finesse that is typical of the New Rochelle manufacturer. The picture well shows how the evil in Jekyll's nature oblivated the good, and will renew attention in the fine problem that Stevenson presents in this famous story.

"A MAN'S A MAN" (Solax).

For centuries the popular impression of the Jew has been gleaned from the material, the unrelenting and the uncompromising figure of Shylock as portrayed by Shakespeare in the "Merchant of Venice." Up to very recently the stage-Jew was the only type which furnished universal amusement. Vaudeville has had its own way of showing him and the legitimate has had its way. Burlesque has had still another way, in which it portrayed the unfortunate brethren of Israel. Although each of these branches of amusement apparently attempted to represent the Jew with fidelity, not one of them saw possibilities in showing the Jew in another way than in long whiskers, derby hat down to the ears and hands moving like the fins of a fish.

Within the last few years what has been commonly as the mirth-provoking stage-Jew has been gradually disappearing from view and in his place has come the new type of Jew—the American Jew—the Jew who is doing his share in American business, society and politics. No longer are Jews being represented in the old ways, but they are showing him in his new environment, where his manhood, his sentiments and his convictions are not burlesqued, but are idealized.

Scene from "A Man's a Man" (Solax).

In the Solax production of "A Man's a Man," which is to be released Friday, January 19, a Jew is represented as a man and not a subject of ridicule. The poor pedler, although he is wronged by a thoughtless and happy-go-lucky mixer, not only forgives, but is big enough to protect the offender from mob violence.

The production shows one of the finest managed mob scenes seen on any stage. There are nearly seventy-five people in the mob and they are all good supers, all there for a purpose and strengthen the ensemble. They are led into the Jew's home to lynch a man who has run down a child. The man is in hiding in the Jew's home. Although it is his own child who has been run down, the Jew protects the offender.

There is an interesting counter-plot which brings out strongly the emotional and tensely dramatic values of the entire production.

"IN THE NORTHERN WOODS" (Imp).

The beauty of snow scenes as subjects for the moving icture camera is well brought out in this film, which takes or its theme the treachery of a half-breed who forms one f a group of logging campers, working in Canada.

The half-breed bites the hand that succors him and later ttempts to insult his benefactor's wife. Caught redhanded, is life is spared, but he escapes hanging only to fall by the ullet of an indignant member of the camp upon whom the alf-breed turns his rage.

Scene from "In the Northern Woods" (Imp).

The story deals with some rugged but picturesque phases f Canadian life. The film is replete with the atmosphere f the subject; the villainy of the half-breed; the tenderness nd heroism of the wife; the manliness of the logsmen; all his is vividly portrayed.

An Imp drama is always remarkable for the powerfulness f its acting; and "In the Northern Woods" is no exception o the rule. The release date is Jan. 11.

"THE LOAFER" (Essanay Western Drama).

"The Loafer," a coming Essanay release, is a fine exmple of the wonderful technical skill possessed by its proucer. As a dramatic composition the scenario is almost perfect model of construction and one which the scenario ontributors to the various film companies would do well o study and analyze.

The story has to do with the curing of a town loafer. oe Simmons, the loafer, has enjoyed a lazy existence for he better part of his married life and is perfectly contented o let his wife make the living, even at the expense of her ealth, while he loafs about the village grocery, swapping stories with other of the less industrious citizens of the own. It is not until his wife, worn out through hours of drudgery over the washtub, is taken sick, that the citizens decide to take action. Although they have repeatedly hreatened Joe with a good horse-whipping if he does not get to work, Joe has taken little heed to their warnings.

He is brought to realize the seriousness of the thing when one day he returns home and finds the following note posted on the door of his shack: "The people of this community want you to go to work and not let your wife and child work themselves to death."

However, Joe pays no attention to the warning and it is a week later that he is visited by a half dozen masked men, dragged out of his house and severely lashed until he promises to get to work. When he is released,' however, he is blue with rage, and shaking his fist at the mob, shouts: "If the time ever comes that I find out the leader of this mob I'm going to kill him!"

Next morning, after a night of misery, Joe resolves to get to work. He is busy fixing up his rusty farm implements when he is visited by Jim Wrayburn, a neighbor, who is leading two work horses. Jim makes known the reason for his visit when he hands the reins of the horses to Joe and tells him that the horses are a present and that he wants him to get to work and make a man of himself.

Years pass by. The whipping that Joe had been given has indeed made a man of him, for he is now prosperous, the wealthiest man in the county. Starting out to town one morning he is accosted by Bill Lewis, a ne'er-do-well, who has not been known to have done any work for the better part of his life. The cringing loafer causes a feeling of revulsion to Simmons, who tells him to be off and earn his bread like other men. Bill turns away, but stops long enough to ejaculate: "Yeh got money now an' stuck up, but you don't remember the time I helped to horsewhip you!"

Simmons for a moment is stunned, then with a cry of rage he throws himself on Lewis and yanks the cringing man to his feet, and forces from him the information that Jim Wrayburn was the leader of the gang. Simmons has never forgotten the horsewhipping and his oath of revenge has never been abrogated. At last he has learned the leader of his humiliators of years ago and will have revenge.

Jim Wrayburn has not been so financially successful as the man he horsewhipped years before. Indeed, at the moment that Simmons has set forth to revenge the horsewhipping, Jim is threatened with being ejected from his home. A mortgage, long overdue, is about to be foreclosed.

Outside, Joe with the shotgun, enters the gate as the old lawyer with the mortgage is leaving the house. A moment of explanation and Joe asks to see the paper. The mortgage is handed to him and after scanning it carefully he goes down in his pocket and brings out his purse, purchases the mortgage and goes into the house.

It is not with any feeling of great relief that Jim learns that Simmons, the wealthiest, stingiest, the always grasping neighbor, has bought the mortgage. He is sure that Simmons bought it for the sole purpose of a good investment and his surprise can be imagined when Simmons hands him over the paper with a scribbled note pinned inside. Before he has time to read the note Simmons slips out of the room. The note reads: "Given in payment for the good a whipping and two horses did for me."

"The Loafer" is a full reel production and will be released Saturday, January 20.

THE SUN MURDERS.

The accompanying weird illustration represents the dramatic value of a scientific fact, as utilized by the Powers Duplex Studio staff in a production called "A Mystery," which will be released early in February. Mr. Powers has taken advantage of this production to plant the moving picture one step further in the hearts of the public. This he accomplishes through a unique idea in construction. The story runs along interestingly until the last scene, in which circumstances force one of the characters into a peculiar frame of mind; her next move is conjectural, and just at this point an announcement is flashed which offers to the audience a prize of $500 for the letter that best tells how the heroine should proceed, and why. There is no question that this will make the patrons talk, and Mr. Powers should receive some interesting returns.

A SOLAX CELEBRATION.

A Snappy Moving Picture in Three Scenes and Two Wobbly Feet.

CAST.

The Cause	Madame Alice Blache
A Relative—but an outsider	Herbert Blache
Master of Ceremonies	George A. Magie
The Megaphone	Edward Warren
On the Water-Wagon	Edgar Lewis
A Sob-Sister	Blanche Cornwall
The Chi-i-ld	Marian Swayne
The Villi-yan	Darwin Karr
Kid Pirate of Bogota	Billy Quirk
Of Beaux Arts	Henri Menessier
A pen- or pan-handler	H. Z. Levine

MERRYMAKERS: Lee Beggs, Fanny Simpson, the Foy Family, the Wynards, D. E. Freeborn, J. Borries, the Marvins, Harry Methven, J. Clement and Chas. Liston.

TIME: Saturday, December 30th.

PLACE: Solax Studio, Flushing.

Synopsis.

The good people living in the Solax community, realizing that they have cause to make merry and celebrate before the advent of a New Year, because the Almighty had been so fortunate as to guide their bread-winning footsteps in the direction of the happy atmosphere of the Solax Studio, banked together, like the big happy family which they are, and gave expression to their happiness in the form of a gift to the immediate cause of their good fortune and sunshine. The scenes present a people full of enthusiasm and good cheer. The plot is not a thick one, but the execution progresses smoothly and with "spirit." The events took the leading figure entirely by surprise, and her emotion and her gratitude brought a lump to her throat.

Mme. Blache and Group of Solax Players.

Scene One. The Surprise—Morning.

The good people gathered in the studio and unveiled a pedestal and a bronze figure—a copy from Rodin. The Megaphone then visited the office of The Cause and waylaid her in the Studio. Then Magda Foy, the Solax Kid, revealed the secret, and then the Megaphone makes it more explicit by expressing the sentiments of the Merrymakers and all concerned. (Loud applause.) Madame, overcome with the flattering tribute, is unable to speak. Then up spoke Kid Pirate and threatened that she, The Cause, must herself carry the 200-pound statue home.

Scene Two. "Good Spirits"—Afternoon.

A suspicious noise is heard. Sounds like the sizzling and popping of corks from bottles. The Master of Ceremonies, at the head of the mob, attacks the Studio. The mob finds the tables set and glasses filled. Sounds of sizzling and bubbling proceed. Telltale tears soon begin to appear in many eyes, and lids show an abnormal tendency to droop. Some chuckle and some laugh. All are happy and contented. More speechmaking and applause. (Speech indistinct and incoherent.)

Scene Three. Later—Jealousy.

A near relative to The Cause and a neighbor of us all was jealous of the aforesaid tribute paid to his kin, so, in order that he may not be outshone in hospitality, invited the mob to invade the sanctified quarters of the Gaumont Company, where he showed some wonderful Gaumont productions.

"THE BEST POLICY" (American).

Ever watch a dress rehearsal? Then you remember that the stage director spent much of his time in tearing his hair and shouting, "Give it more snap! Don't die on the scene Action! Action! Action! That's what I want."

Action!—there is the keynote of the American release fo January 29, entitled "The Best Policy." The picture opens with a spicy bit of action and the scenes are carried along with a snap and go to the very last picture.

That it was a study in pantomimic facial expression was the remark of one critic, caused, no doubt, by the fact tha all scenes are staged in dense underbrush and the characters are moved so close to the camera as to practically fill the entire curtain. The story is breezy, decidedly new and novel in thought, and delightfully executed, and is typically Western.

Three gentlemen, looking somewhat the worse for wear are seen forcing their way through the thick semi-tropica growth of Southern California. Caution is expressed i every movement, for, be it known, these gentlemen are seeking rest and freedom from excitement. If the bag of loot the are carrying between them does not ably express thi thought, the subsequent scene showing the sheriff and a determined-looking band of rangers, posting a reward notic for the capture of three train robbers, certainly does. Th dilapidated trio bear the respective and respectable name of Boggs, Briggs and Boswell.

They camped. They slept—or pretended they did. Bogg and Briggs determined to appropriate all they had, thu leaving Boswell free to mend his ways and clear his conscience. But Boswell overheard and, while the older robber went away to place the treasure in a hollow tree, Boswell bitterly upbraided his companion. So, Briggs relenting the pair decide to give the old man the double cross. Proximity of the rangers prevented Briggs and Boswell fron retiring very far into the underbrush; hence old Boggs overhears and decides to double cross both of them. So h leaves the treasure in the tree and places in his vest a fals package. Then Briggs held him up and secured what h thought was the treasure. Finding it all his own and deciding that a whole loaf is better than a half, he sees n necessity for sharing it with Boswell. A chase ensues. Boswell catches Briggs, sits upon him and removes the loo quite handily. And then—horror of horrors—they discove the gross fraud perpetrated upon them!

Meanwhile, Boggs has lodged himself comfortably agains a tree. He draws from his shirt the real loot and examine it long and earnestly, looking up with a pleasant smile jus in time to sight down the wrong end of a gun barrel. Th law catches tight hold of poor Boggs's collar, and Brigg and Boswell are left alone to speculate on the folly an futility of material things.

"The Best Policy" is well acted from start to finish. Th story is largely told in facial expression and the pantomim is considerably above par. The photography is excellen

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F. & E. CO. ACTIVE.

The Feature and Educational Film Company's plans fo 1912 have been given out by the president, Mr. E. Mande baum, and already several of them have been put into exec tion. The company will release an average of one speci two or three reel subject a month for State rights sale. Du ing the coming summer a factory and studio will be esta lished at Cleveland, where the general offices are now locate

On January 2, another branch office was opened, this tim in Indianapolis. It is in charge of E. H. Brient, a well-know film exchange man. This makes three branch offices, one i Chicago, others in Detroit and Indianapolis. The next on to be opened will be in New York.

Two State rights men were started on the road the first the year. Jerome Abrams, in charge of the Chicago offic is covering the West and Northwest, while his brother, Be Abrams, from the Cleveland offices, is traveling through th East and South. C. R. Lundgren has been appointed assista manager of the Chicago office and he will be in charge whil Mr. Abrams is out of the city.

The phenomenal success of the Feature and Educatio Film Company's three-reel production "Zigomar" has cause a clamor for booking from exhibitors everywhere and for th benefit of those who do not know where to secure bookin the company suggests that they write to the general office at Cleveland, and their inquiries will be turned over to th State rights buyers. The following States have been sol and exhibitors in these States will have an immediate oppo tunity to obtain booking: Illinois, Iowa, Indiana, Ohio, Pen sylvania, New Jersey, Delaware, Mississippi, Louisian Texas, Kansas, Missouri, California, Nevada, Oregon an Michigan.

"NEXT" (Majestic).

A comedy that will pass muster as a highly entertaining photoplay, quite original in its idea. It will no doubt strike a popular chord and if it does it can be properly called a barber-shop chord, as the action all has to do with a barber, a barber-shop, a manicure girl and a susceptible young customer with prospects. Tony the barber is badly smitten with the charms of his manicure lady, and is more than a little jealous of young gentlemen customers. Enter the hero, who is the son of wealthy parents. While being shaved he is attracted by the new manicure girl, and it seems to be a case of mutual admiration or love at first sight, much to the chagrin of Tony the barber. Business gets bad and Tony advertises the place for sale. The young customer buys it and takes Tony's job. The new owner's parents find him there in the embrace of the manicure girl, and are shocked at the announcement that the young pair intend to marry. They disown their son, who, nevertheless, marries the girl. Lonesomeness finally gets the better of the old folks and they come back to forgive the young couple, just as Tony is about to set off a bomb in the barber shop. To sooth his wounded feelings, the young man makes Tony a present of the shop and returns home with his parents and his wife. On the whole, it is quite entertaining, although the action seems rather fast and jerky, which can be obviated by running the machine slowly.

MISS ISABEL REA.

Miss Isabel Rea, well and favorably known in filmdom as the "Imp Girl," on account of her long association with that company, paid a visit to the office of the Moving Picture World recently, looking bright and cheerful after a two months' vacation in the mountains.

When asked as to her future plans, Miss Rea's answer was, "I really don't know just yet. At the termination of my contract with the Imp Company, which expired October 31st, I was mighty glad to forget work and get away for rest and quiet. Now that I have had my fill of both, I am again desirous of casting my lot with another good company, and will entertain offers from first-class companies."

Miss Rea, though a young woman, is by no means new the professional world, having had six years' dramatic rience on the legitimate stage before breaking into the moving picture business. She is one of the most versatile actresses working in pictures, and possesses a pleasing appearance and a charming personality. Although ingenué parts are her specialty, Miss Rea has played many leads with surprising satisfaction, which proves her ability as an actress.

Calendar of Independent Releases

MONDAY, JANUARY 8th, 1912.

AMERICAN—The Winning of La Mesa (Dramatic) ... 1000
CHAMPION—An Aviator's Success (Dr.) ... 950
COMET—Mr. Whoops, the Detective (Com.) ...
IMP—A Winning Miss (Com.) ... 1000
NESTOR—The New Clerk (Com.) ...
NESTOR—The Lost Address (Com.) ...

TUESDAY, JANUARY 9th, 1912.

BISON—The Gambler's Heart (Dr.) ...
ECLAIR—The Doctor's Duty (Am. Com.-Dr.) ...
POWERS—When Hubby Went to College (Com.) ...
POWERS—Touring Venice (Scenic) ...
THANHOUSER—Just a Bad Kid (Com.-Dr.) ...

WEDNESDAY, JANUARY 10th, 1912.

AMBROSIO—An Autumn Sunset Dream ...
CHAMPION—Love That Never Fails (Dr.) ... 950
NESTOR—Tracked Through the Desert (Dr.) ...
RELIANCE—The Gangfighter (Dr.) ...
SOLAX—Economical Brown (Com.) ...

THURSDAY, JANUARY 11th, 1912.

AMERICAN—The Locket (Dr.) ... 1000
ECLAIR—The Inventor (Dr.) ...
IMP—In the Northern Woods (Dr.) ... 1000
REX—A Boarding House Mystery (Com.) ...

FRIDAY, JANUARY 12th, 1912.

BISON—The Laugh on Dad (Com.) ...
COMET—The Widow (Com.-Dr.) ...
LUX—Arabella Loves Her Master (Com.) ... 445
LUX—Bill, Emperor of the Sahara (Com.) ... 482
SOLAX—The Black Sheep (Dr.) ...
THANHOUSER—The Twelfth Juror (Dr.) ...
MAJESTIC—Gossip (Com.-Dr.) ...

SATURDAY, JANUARY 13th, 1912.

GREAT NORTHERN—The Inevitable Johnson (Com.)
GREAT NORTHERN—Waterfalls in Sweden (Sc.) ...
ITALA—A Mania for Caricature (Com.) ...
ITALA—An Abundant Candle ...
IMP—How She Married (Com.) ... 600
IMP—Cotton Industry (Industrial) ... 400
NESTOR—Just Too Late (Comedy) ...
NESTOR—Mutt and Jeff and Italian Strikers (Com.) ...
POWERS—Her Heart's Depth (Dr.) ...
RELIANCE—The Quarrel (Dr.) ...
RELIANCE—Natural History Series, No. 1 (Edu.) ...
REPUBLIC—Life of Daniel Boone (Part 1) (Hist.) ...

SUNDAY, JANUARY 14th, 1911.

ECLAIR—Jealous Julia (Com.) ...
MAJESTIC—His Fate's Rehearsal (Dr.) ...
REPUBLIC—Life of Daniel Boone (Part 2) (Hist.) ...
SOLAX—By the Hand of a Child (Dr.) ...

MODEL PHOTOPLAY HOUSES IN NEWARK.

The managers of the Model Amusement Company, which operates three picture theaters in Newark, N. J., take especial pride in the fact that their houses, the Belmont Square, the Ideal, and the Royal, are really models of their kind. It is the endeavor of the management of these houses to make them the cleanest, most sanitary and most enjoyable. Particular care is taken that all legal requirements are lived up to, and every possible opportunity to make the surroundings pleasant and the pictures good is grasped. Henry Robrecht is president of the company, and its secretary and treasurer is Jac. Amsterdam.

"IMP" WILL HAVE HOUSE ORGAN.

Announcement comes from the Independent Moving Picture Co., of New York, that it is about to issue a house organ to be called "The Implet." Mr. Thomas Bedding, F.R.P.S., press representative of the "Imp," will edit the "Implet." With Bedding on the "Implet" and Stryckmans on "Film Fancies," look out for an exchange of editorial compliments.

Calendar of Licensed Releases.

CURRENT RELEASES.

Monday, January 8, 1912.

BIOGRAPH—A Tale of the Wilderness (Dr.)	
KALEM—A Southern Boy of '61 (Dr.)	1000
LUBIN—The Surgeon's Heroism (Dr.)	1000
PATHE—Pathe's Weekly No. 2, 1912 (Top.)	1000
SELIG—The Peace-Maker (W. Dr.)	1000
VITAGRAPH—Captain Jenks' Dilemma (Com.)	1000

Tuesday, January 9, 1912.

EDISON—Thirty Days at Hard Labor (Com.)	1000
ESSANAY—A Hen House Hero (Com.)	1000
GAUMONT—The Winged Messenger (Dr.)	800
GAUMONT—Gorges of the Verdon River—Lower Alps (Sc.)	200
C. G. P. C.—The Foster Sister (Dr.)	
C. G. P. C.—Muray and Kindy (Com.)	
SELIG—Two Men and a Girl (Dr.)	1000
VITAGRAPH—How Tommy Saved His Father (Dr.)	1000

Wednesday, January 10, 1912.

EDISON—Max and Maurice (Com.)	1000
ECLIPSE—Lazy Bill and the Strikers (Com.)	702
ECLIPSE—Pottery Making in Thoune, Switzerland (Ind.)	273
KALEM—Mrs. Simms Serves on the Juury (Com.)	
KALEM—Flowers for the 400 (Edu.)	
PATHE—The Strike on the Ranch (W. Dr.)	
LUBIN—The Kissing Pills (Com.)	
LUBIN—General Dast	
VITAGRAPH—Alma's Champion (Dr.)	1000

Thursday, January 11, 1912.

BIOGRAPH--The Eternal Mother (Dr.)	
ESSANAY—The Tenderfoot Foreman (Dr.)	1000
LUBIN—The Blacksmith (Dr.)	1000
MELIES—Roped In (Dr.)	1000
PATHE—The Horse Thief (W. Dr.)	
SELIG—The Prosecuting Attorney (Dr.)	1000

Friday, January 12, 1912.

EDISON—Lead, Kindly Light (Dr.)	1000
ESSANAY—A Ragtime Love Affair (Com.)	1000
KALEM—The O'Neill (Dr.)	1000
C. G. P. C.—The Haunted Room (Com.)	
C. G. P. C.—The French Army in War Manoeuvres (Military)	
SELIG—A Modern Ananias (Com.)	
SELIG—The Journey of Western Governors to the East (Top.)	
VITAGRAPH—The Meeting of the Ways (Dr.)	1000

Saturday, January 13, 1912.

EDISON—A Question of Seconds (Dr.)	775
EDISON—St. John, Newfoundland, and its Surroundings (Sc.)	225
ESSANAY—The Sheepman's Escape (Dr.)	1000
GAUMONT—The God of Wine Gets Stung (Dr.)	806
GAUMONT—The Ardennes Forest, France (Sc.)	194
LUBIN—Paid in His Own Coin (Dr.)	1000
PATHE—Bill's Bill (Am. Com.)	
VITAGRAPH—Willie's Sister (Com.)	1000

ADVANCE RELEASES.

MONDAY, JANUARY 15th, 1912.

BIOGRAPH—Brave and Bold (Comedy)	
BIOGRAPH—Did Mother Get Her Wish? (Com.)	
KALEM—The Desert Trail (Western Drama)	1000
LUBIN—Her Uncle's Consent (Com.)	1000
PATHE—Pathe's Weekly No. 3—1912 (Topical)	1000
SELIG—The Secret Wedding (Dr.)	1000
VITAGRAPH—Father and Son (Dr.)	1000

TUESDAY, JANUARY 16th, 1912.

EDISON—Jack and the Beanstalk (Juvenile)	1000
ESSANAY—The Old Florist (Dramatic)	1000
GAUMONT—Uncle Ned's Diplomacy (Com.)	956
C. G. P. C.—Bonaparte and Pichegru (Hist. Dr.)	775
C. G. P. C.—Here and There in China (Scenic)	225
SELIG—The Cowboy's Best Girl (Dr.)	1000
VITAGRAPH—Chumps (Com.)	1000

WEDNESDAY, January 17th, 1912.

EDISON—The Bachelor's Waterloo (Com.)	650
EDISON—A Fifty-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic)	350
ECLIPSE—Love Will Find a Way (Dr.)	1020
KALEM—The Russian Peasant (Dr.)	1000
PATHE—The Squawman's Revenge (Am. Dr.)	1000
LUBIN—The Peanut Industry (Industrial)	
LUBIN—A Dark Deception (Com.)	
VITAGRAPH—Caught in the Rain (Dr.)	1000

THURSDAY, JANUARY 18th, 1912.

BIOGRAPH—The Old Bookkeeper (Dr.)	
ESSANAY—Dad's Watch (Com.)	1000
LUBIN—A Just Verdict (Dr.)	1000
MELIES—The Outlaw and the Baby (Dr.)	1000
PATHE—Is It Your Hat? (Am. Com.)	800
C. G. P. C.—Sulphur Industry in Sicily (Ind.)	200
SELIG—Merely a Millionaire (Com.-Dr.)	1000

FRIDAY, JANUARY 19th, 1912.

EDISON—The Little Organist (Dr.)	1000
ESSANAY—The Little Poet (Com.)	1000
KALEM—The Two Spies (War Dr.)	1000
C. G. P. C.—Mrs. Pussy Loves Animals (Com.)	445
C. G. P. C.—Manners and Customs in Malaysia (Edu.)	500
SELIG—A Night Out (Com.)	
SELIG—Seeing Buffalo (Sc.)	
VITAGRAPH—Tom Tilling's Baby (Dr.)	1000

SATURDAY, JANUARY 20th, 1912.

EDISON—To Save Her Brother (Dr.)	1000
ESSANAY—The Loafer (Western Dr.)	1000
CINES—Brutus (Hist. Dr.)	
LUBIN—A Compromise (Com.)	
LUBIN—A Boardinghouse Romance (Com.)	
PATHE—Unmerited Shame (Am. Dr.)	1000
VITAGRAPH—A Girl of the West (Dr.)	1000

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日本匯水每百
司理人吉士
代理人楊樂
年　月

Lao Tze was a Chinaman who died more than a thousand years ago. But his wisdom still lives! He was a wise Chink! Translated, the above bit of brilliant philosophy means:

"Setting the tap-root deep, and making the spreading roots firm, ensure long life to the tree. He who knows how to plant shall not have his plant up-rooted. He who knows how to hold a thing shall not have it taken away."

WISE WORDS!

Make the spreading roots of your business firm, and your business will sprout and spread! Let GEM be the Root of your Tree of Knowledge!

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"He who knows how to hold a thing shall not have it taken away."

Doesn't that apply to Independent exhibitors? Ponder wise old Lao Tze's advice! He had your business in mind when he scrawled those wisdom-words!

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Song Slide Releases

Excelsior Slide Co.

"Musical Dream"—Pub. by Betts & Binner.

"Yiddisha Melody"—Pub. by J. F. Helf Co.

"Silvery Moon"—Pub. by Song Review Co.

"Whose Heart Is Breaking To-Night?"—Pub. by Kendis & Paley, New York.

"Where the River Winds Along Kentucky Shore"—Pub. by Leo. Friedman, Chicago, Ill.

DeWitt C. Wheeler.

"Lingering Love"—M. Witmark & Sons.

"Call Around Any Old Time, Any Old Time at All"—Pub. by T. Morse Music Co.

"I Got You, Steve"—Pub. by Joseph M. Daly, Boston.

Niagara Slide Co.

"If I Knew"—Pub. by Burdick.

"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"She Never Was in Ireland, But She's Irish Just the Same"—Pub. by Fred Heverlein.

"My Baby Louise"—Pub. by Jos. Morris Co.

"Mysterious Rag"—Pub. by Ted Snyder.

"Kentucky Eyes"—Jos. Morris.

"That Yodeling Rag"—Pub. by Harry Von Tilzer.

"In Dreams of Yesterday"—Pub. by David G. Baltimore.

"Come to Mother's Arms, My Child"—Pub. by Thompson & Co.

"Throw Me Up and Catch Me"—Pub. by Harry Von Tilzer.

Levi & Co.

"That Oriental Rag"—Pub. by Aubrey Stauffer & Co., Chicago, Ill.

"When You're Lonesome for Someone Who's Lonesome for You"—Pub. by Sunlight Music Co.

"Gee! It's Great to be in Love"—Pub. by Foster Music Co., Chicago, Ill.

"Roll Me Around Like a Hoops, My Dear"—Pub. by Shapiro Music Co.

"Sliding"—Sunlight Music Co.

A. L. Simpson, Inc.

"Pretty Montezuma Maid"—Pub. by C. I. Davis, Cleveland, O.

"When the Robin Calls His Mate, Then I'll Call You"—Pub. by Cadillac Music Co., N. Y.

"I Want a Patriotic Girl"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.

"Gee, It Is Awfully Hard on Me!"—Pub. by Song Writers' Song Pub. Co., N. Y. C.

"Give My Love to Mother"—Pub. by Church, Paxon & Co., N. Y. C.

"Musical Ragtime Sal"—Pub. by Church, Paxon & Co., N. Y. C.

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Thomas A Edison

Start without a handicap when you go into the motion picture business

It makes all the difference in the world whether things break *with* you or *against* you on the getaway. Don't handicap yourself in the beginning by purchasing a cheap machine. Give yourself the best possible start by buying the best machine first—

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Edison Kinetoscope

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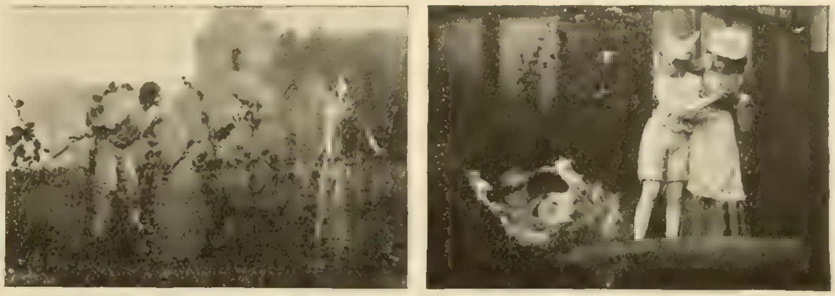
The complete success or utter failure of your show may depend entirely on the start you get. The Edison Kinetoscope will give you the best possible start. A cheap machine can't help but give you a bad start.

The difference in cost is too small to be considered when compared to the difference between success and failure.

The Edison Kinetoscope is the simplest machine to operate, the most economical to maintain and by far the most durable—it will outlast any other motion picture machine made. Write us to-day for complete particulars and copy of the Edison Kinetogram.



Scene from "JACK AND THE BEANSTALK."

EDISON FILMS

TUESDAY, JANUARY 16th

"JACK AND THE BEANSTALK"

CAST.

Jack	Gladys Hulette
His Mother	Miriam Nesbitt
The Giant	Harry Eytinge
The Giant's Wife	Gertrude Clarke
The Fairy	Gertrude McCoy

A fairy tale, as familiar in the homes as a household word, unfolding the adventures of Jack, his triumphant return from the mystic height of the beanstalk with the giant's ill-gotten treasures. The photographic work, in showing the size of the giant and his wife, is little short of wonderful.

WEDNESDAY, JANUARY 17th

(Two subjects on one reel.)

"THE BACHELOR'S WATERLOO"

A Leap Year Story.

CAST.

The Bachelor	Harold M. Shaw
His Waterloo	Mary Fuller
The Bachelor's Friend	Edward Boulden

The heart of a bachelor immune from Cupid's dart, finally succumbs to the irresistible plea of a young and charming woman, who, aided by her friends, takes advantage of a Leap Year opportunity. A lively; fresh comedy.

"A Fifty Mile Ramble Through the Thousand Islands"

St. Lawrence River.

This is a picture taken from the bow of a boat that winds its course along the brimming river and at times passes through the narrow channels in and about the many beautiful islands. Photographically it is superb.

FRIDAY, JANUARY 19th

"THE LITTLE ORGANIST"

CAST.

The Little Organist	Bessie Learn
Mrs. Cleves, Her Sister	Miriam Nesbitt
Mrs. Cleves' Little Girl	Edna May Weick
Cyrus Cummins, the Young Minister	Robert Conness
The Deacon	Marc McDermott
Village Gossips	Mrs. Wm. Bechtel Clara Reynolds Smith
The Village Loafer	Charles M. Seay

This tells of the courtship of a young minister and a pretty girl visitor to the town who responded to his call for a volunteer organist. The two village gossips, ever on the lookout for scandal, did their best to make trouble, but happily they were defeated in the end.

SATURDAY, JANUARY 20th

"TO SAVE HER BROTHER"

CAST.

District Attorney Nolan	Charles Ogle
Edith, His Daughter	Jessie McAllister
His Son	Harry O'Moore
Jack	Benjamin Wilson
The Sheriff	James Gordon
The Village Jeweler	Charles Sutton

A Western story of continuous interest and out of the ordinary. In order to keep the stigma of disgrace from the brother of the girl he loved the hero himself committed a crime. He is cleared at the end by the brother's confession.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

A WORD IN SEASON.

Experienced and intelligent exhibitors know that between New Year's and Easter week is the best time for feature films of the sort of the Pathe "Passion Play," Dante's "Inferno" (Milano production), and "The Crusaders or Jerusalem Delivered." By a singular coincidence every one of the features mentioned is especially suitable for exhibition in and near the Lenten season. To put these features on fittingly and profitably get our booklets "How To Put On the Passion Play," "How To Put On the Crusaders," "How To Put On Dante's Inferno" (Milano production). They contain lectures covering every scene and running evenly with the pictures, musical suggestions and hints as to effects based on experience, together with other valuable matter too great to be enumerated in detail. "How to Put On the Passion Play" is in its second edition and the author has had numerous letters from pleased exhibitors, who have used the booklet to advantage. All these booklets are copyrighted and their author is W. Stephen Bush, whose lectures on motion pictures have attained much popularity, wholly based on their merits. The price of the booklets is nominal, a dollar will bring any of them to your address prepaid.

STATUS OF NEW YORK PICTURE THEATER ORDINANCE.

With the new Board of Aldermen in control at the City Hall, Manhattan, and with a vote already taken which indicated that the Republican and Fusion were in the majority, the fate of the two ordinances affecting moving picture shows before that body, hang in the balance. The White ordinances may never be resurrected, but there is some probability that the ordinances introduced by Michael Furst may again be called to the attention of the Aldermanic body for approval. Mayor Gaynor apparently is very much in favor of this code for the governing of moving picture shows and it seems, too, to be in favor with the proprietors of the different moving picture shows in New York City.

In the last days of the retiring Board of Aldermen Mayor W. J. Gaynor sent this note to the Board of Aldermen in reference to the Furst ordinance: "I transmit herewith a proposed draft for an ordinance regulating moving picture shows. The draft was drawn up by a committee of five appointed by me several months ago. Its chairman, Mr. Michael Furst, will be pleased to confer with any committee to which your honorable board may refer the matter, and make any explanation that may be required. Respectfully, W. J. Gaynor, Mayor."

The two ordinances were on the calendar of the Board of Aldermen for action on the last Tuesday of the session, but they were passed by without any action being taken on them. On the last Friday of the meeting of the Aldermen all the time of the City Fathers was taken up in an endeavor to push through the Building Code, which as everybody now knows was defeated by a close vote and with much disorder in the Aldermanic chamber. This Building Code had many provisions in it that affected theaters and moving picture shows in New York City in regard to interior aisles and construction.

HALLBERG ECONOMIZER USED WITH ALL MAKES M. P. MACHINES.

Mr. J. H. Hallberg, "The Economizer Man," reports many sales of the "Hallberg" in combination with all makes of motion picture machines. Among the more recent, a Simplex with Economizer to Bijou Opera House, Bayonne, N. J. Motiograph with Economizer to H. J. Northrup, Unadilla, N. Y. A special 70-ampere Economizer to be used in connection with Simplex machine at Empire Theater, Richmond, Va. Also spot light, ticket receiver, with other theatrical supplies to the new Criterion Theater, Rutherford, N. J.

THIS IS THE OFFICIAL DOPE.

So many inquiries have been received as to the meaning of "C. G. P. C." that we are permitted to announce that "C. G. P. C." stands for Compagnie Générale des Phonographes et Cinématographes. This is one of the oldest motion picture companies in the world, with offices and factories in nearly all the large cities of the globe and employing about 5,000 people.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

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AT LIBERTY—After January 1 1912 Thoroughly experienced theater manager, pictures only, and elite A-1 picture piano player. Both make good [illegible]. Excellent references in Middle West and Pacific Coast. Manager can double singing if necessary or lecture feature pictures. Six years managing the better class of photoplay houses. I understand how to get the most out of help. Address, MICHIGAN MANAGER, care Moving Picture World, New York City.

AT LIBERTY—A-1 Baritone singer and manager, owing to the sale of theater. Very best of references. Would like to hear from A-1 picture theaters or popular vaudeville houses. Address, I. L. R., care Moving Picture World, New York City.

AT LIBERTY—Experienced manager and A-1 singer, competent, who knows the business. References A-1. Would like to locate with reliable company. With Past Amusement Company three years. Address, G. A. R., 1012 Park Street, Peekskill, N. Y.

AT LIBERTY—Motion Picture Manager with six years experience. Not afraid of work, sober and reliable picture manager. Address, P. O. Box 542, Williamsport, Pa.

EXPERIENCED OPERATOR wants position outside of Chicago. Three years' experience on Powers and Edison machines, sober and reliable. Address J. I. H., Division Street Y. M. C. A., Chicago, Ill.

AT LIBERTY—Manager and Operator. Seven years' experience picture and vaudeville theaters. Best of references, straight salary or salary and percentage. Not afraid of work nor run down houses. Address, FRANK GREENCORD, Ely, Nevada.

EQUIPMENT FOR SALE.

FOR SALE—Style C $1,750 Wurlitzer piano orchestra in use only five months for $900. Address NORWOOD THEATER, 6210 St. Clair Avenue, Cleveland, Ohio.

POWERS NO. 5 outfit complete in good condition. No reasonable cash offer refused or will exchange for single lantern and spotlight. A. B. [illegible], Wellsboro, Pa.

THEATERS FOR SALE AND TO LEASE.

FOR SALE—Up-to-date Vaudeville and Picture Play Theater; good location; good business; rent cheap; expenses small. Population 12,000. Seating 250; will give reasons for selling in letter. SUPERBA THEATER, Delaware, Ohio.

THEATER FOR LEASE—Now building; best vaudeville and picture house in live factory town. Room 30 x 140. Swell building. Choice location. Address, UPHAM & HESS, Coffeyville, Kan.

THEATERS FOR SALE.

LOT 1-a—Alabama, first-class paying theater in one of the best cities of the South; 215 seats. Account of ill health will sell for $7,500 or exchange for good house further north or west.

LOT 7-a—Connecticut, splendid chance for live man in thriving New England town; 468 seats; slight opposition. Sacrifice for $3,500 for immediate action.

LOT 15-a—Kansas, exceptional house, first-class appointments and equipment; 540 seats; own electric plant, piano, organ, 2 Powers No. 6, etc. $12,000.

LOT 36-a—Pennsylvania. Only house in town; 5,500. Seating 200 and doing good business, which can be verified. Building and all complete, $2,500 cash or $2,800 part cash and balance within one year. For further information on any of the above lots address MOVING PICTURE THEATER AGENCY, Box 485, Madison Square, P. O., N. Y. City.

THEATERS WANTED.

WANTED—To buy or lease a moving picture theater in or near New York City. Address, H. C. BARRINGTON, 148 Greenpoint Avenue, Brooklyn, N. Y.

See our list under Theaters for Sale or write MOVING PICTURE THEATER AGENCY, P. O. Box 485, Madison Square Station, New York City, agents for buying, selling and renting moving picture theaters exclusively. Want Paying House in Illinois, also want one in Western part New York State, with not less than 400 seats.

HELP WANTED.

WANTED—Non-Union operator with Massachusetts license to start at once near Boston. State salary and experience. Address, F. L., care Moving Picture World, New York City.

MISCELLANEOUS.

WANTED—To buy two or three reel feature film, must be a drawing card; in good shape and price right. What have you? Address, O. KORN, Bay City, Tex.

FEATURE FILM—"White Slaves," 950 feet and 30 slides, $40. "Darkest Russia," 1000 feet and 30 slides, $25. Complete lecture and 30 posters with each. Address, SISSON, 780 St. John's Place, Brooklyn, N. Y.

WANTED.—All prospective builders of Moving Picture Theaters to communicate with us in reference to our LOFT-DRIED, DAMP-RESISTING PANEL BOARD for interior finish. Now being used in picture theaters with most satisfactory results. Address, CHARLES D. BROWN & COMPANY, Inc., 49 Federal St., Boston, Mass.

WANTED—To trade Fort Wayne Compensarc for Motiograph. Pay difference in cash. Write H. BRADY, Crandon, Wis.

WANTED—Black tent for road photoplay purpose. Size, about 30 by 60 or 80. Must be in good condition. Address H. A. HINDERER, Iuka, Ill.

NOTICE—I want the name and address of every scenario writer who reads this "ad." This is important. H. R. WRIGHT, 920-921 Stephen Girard Building, Philadelphia, Pa.

WANTED—Films for traveling show, "Passion Play," Pathe or Gaumont; "Ten Nights In a Barroom," "Uncle Tom's Cabin," "Mutt and Jeff," "Robinson Crusoe," "Dr. Jekyll and Mr. Hyde," "James Boys," "St. Elmo," or any good Western or feature film. J. R. VAN, 517 East Jefferson Street, Syracuse, N. Y.

HALL FOR RENT.

FOR RENT—Hall 35 x 70, with good stage and anterooms. Seating capacity about 400. In live city of 45,000 near Boston. Suitable for moving picture theater. Address, T. W. CARTER, 80 Kilby St., Boston, Mass.

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The Christian Martyrs

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A HAND-COLORED FEATURE

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A REEL THAT THE PUBLIC WILL COME SPECIALLY TO SEE

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Released About Jan. 25

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THE CHRISTIANS THROWN TO THE FURY OF THE BEASTS in the COLISEUM

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After the Christian Martyrs we will release

Heaven's Messenger

A truly beautiful hand-colored sentimental drama. An Idyll in 1000 feet of Film.

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IT WILL PAY YOU TO ORDER THEM AT ONCE!

Gaumont Co. Gaumont **Flushing, N. Y.**

AGENTS

LICENSED Film Stories

ESSANAY.

THE OLD FLORIST (Jan. 15).—An old flower lover purchases a flower stall in a large city when the former proprietor sells out and goes to the West. He makes many friends, among whom are a young boy and girl, sweethearts, who, though not lavish customers, visit Silas' stall every day to buy a few pennies' worth of violets. The old flower seller takes a keen interest in his new-found friends and learns that the two are alone in the big city and that the delicate girl is a consumptive. When it becomes imperative for the girl to have a change of climate, her boyish lover, without any funds of his own, steals from his employer and is forced to serve a short term in prison. At the expiration of his sentence, the former proprietor of the flower stall returns from the West and takes both the young people back to Colorado with him. Here the girl's life is saved and the boy and girl are married.

Edward sets out in pursuit of Tony, bidding his father care for Marion. She seats father in the barber chair. He has received a sharp cut over the eye. She bathes the cut and tenderly administers to his needs. She finally remembers that this man disinherited his son on her account and starts to leave. He holds out his arms to her and asks her if she will not be a daughter to him. Mrs. Robbins comes to the barber shop and gladly learns of her husband's reconciliation with the manicure girl. In the meantime Edward has been busily engaged in pounding Tony and drags him back to the shop. He forgets his rage at Tony in his joy upon learning that his father and mother have taken Marion into the family. He gladly accepts his father's offer to return home, and to the astonishment of Tony, who begs for forgiveness, he handsomely makes him a present of his old barber shop. His father proudly takes his daughter-in-law under his arm, and the reunited family leave for home, while Tony leans back in his chair repeating in bewilderment, "What—Next."

DAD'S WATCH (Jan. 18).—Dr. Billings will not sanction his daughter Mabel marrying her own choice, which in this instance is a tolerably worthy young man, and Jack conspires with a friend to win the old man over by force. Bill, the pal, is an actor of some repute, and the two enter into the scheme with a good deal of zest. It is a pleasant surprise to Dr. Billing to learn that he is invited to take dinner with Dr. O. U. Mastodon, of Washington, and to also meet two well-known professors of the Biffslonian Institute. The doctor is naturally surprised when the professors prove to be of the opposite sex and of a very gay nature. Wine is also served and Dr. Billings becomes unusually jolly. The catastrophe comes when he is left to settle the bill and has to hand over his watch as security. Jack bribes the waiter for the watch and returns it next morning, when he is promised the hand of the doctor's daughter in trade for silence concerning his future father-in-law's escapade of the night before.

THE LITTLE POET (Jan. 19).—Grace Lee, a tall, young woman, has a poet sweetheart who is her opposite in physical appearance, for William Addison Jones is a very small and insignificant sort of a creature even for a poet. Grace's parents have never entertained the idea of her marrying and refuse to even meet the young man. The couple are obliged to elope. Some years later the Joneses find themselves almost on the verge of poverty and are finally forced to write Mommer and Popper to take them back. The answer they get is that while the daughter, and any children, if she has any, may return home, the husband must shift for himself. After some thought this difficulty is circumvented, but in just what manner it will be unfair to tell you.

THE LOAFER (Jan. 20).—Joe Simmons, the town loafer, is warned by the ranch boys that he had better get to work and provide for his family on the penalty of a severe horse-whipping if he does not do so. After repeated warnings the boys take action and Joe is given the lashing he has been promised. Jim threatens that he will kill the ring leader of the band if he ever finds him out, but the boys scoff at the idea. The next morning Jim Wrayburn, the leader in the horse-whipping incident of the day before, calls on Joe and presents him with a team of horses and kindly advice to get to work. Years go by. Joe has become a wealthy ranchman when he learns that it was Wrayburn who had horse-whipped him. Joe has never forgotten the whipping he received and plans to carry out the threat. However, finding Jim about to be turned out of his home, Joe pays off the mortgage and presents it to Jim with a note which says, "Given in payment for the good a whipping and two horses did for me."

GAUMONT.

UNCLE NED'S DIPLOMACY (Jan. 16).—George, a spirted young fellow, falls in love with Nellie, a casino dancer. When his mother hears of the engagement she is very angry. Summoning Uncle Ned, she gives him a large sum of money and asks him to try and buy the "creature" off.

Nellie refuses the offer however, and the excellent uncle, unable to find another way out of the fix, decides to use the money to send George and his sweetheart off to be married.

The old hyprocrite now returns to his sister and announces that the lovers have eloped. Hoping to arrive in time to prevent the marriage, the horrified mother, with Uncle Ned in tow, starts in pursuit, but reaches the church just as the happy couple are leaving.

The mother decides to make the best of the situation and as for Uncle Ned, he thinks of applying for a job in the diplomatic service.

KALEM.

THE DESERT TRAIL (Jan. 15).—Dick was in love with May, but when he asked her to become his bride he was told that she was to be married to his friend Jack who, within the period of a year as requested by her father, was to demonstrate his ability to provide for a wife. Jack, having heard of a vein of gold at the other side of the desert, asked his friend Dick to accompany him. Dick accepted the invitation and after several months of hardship across the desert, Jack found the precious mineral. So far Dick had been faithful to his friend, but one night he was inspired with a desire to desert him, thereby causing his death before the year's end, so taking the burros away which bore the scanty supplies he made his way homeward. Arriving at May's residence he told her that her sweetheart expired on the desert and showed her the gold which Jack had found. The news so affected May that she became prostrated and cried herself to sleep. In her dreams she had a vision of Jack struggling on the sands. When she awoke she told of her vision to Bob, a faithful friend, and appealed to him to go in search of her lover. Bob was not long in arriving at the desert and after searching for some time he found Jack, whom he brought home, where a happy reunion took place and where the villainy of a false friend was exposed.

THE RUSSIAN PEASANT (Jan. 17).—Dimitri and his sister, Amuska, stopped before the gate of the Brokoff estate. Even the sight of life, which knew not hunger and want, was a relief to these impoverished peasants. With no thought of trespassing, they watched the gaiety of the land owner and his family. At that moment a cruel groom appeared and was about to strike the young woman, when Dimitri shielded her with his arms. The Princess Olga, Brokoff's daughter, happened to be riding by when she saw this heartless attack upon the two peasants and quickly came to their rescue, bidding the groom begone. This gained for her the eternal gratitude of the young Dimitri.

A few days later as Dimitri and his aged father were gathering wood, a stray bullet from the rifle of a nobleman engaged in a pigeon shoot, wounded the old man. Dimitri rushed to his father's side and the young man's outcry of dismay brought the nobleman, who merely gave their victim a glance of contempt and passed by in the manner of the Pharisee.

When Dimitri had assisted his father to their cottage, he came upon the highway and met a large party of rebellious peasants, who had prepared a petition, demanding a living wage from the land owners. Prince Brokoff and his friends happened by, read the petition and scornfully refused to consider it. This caused a spirit of anarchy among the peasants who set forth to take the Brokoff estate by storm. In vain Dimitri argued with them the futility of their attack. Finding he could accomplish nothing, he ran quickly to the nobleman's castle and forced his way into the banquet hall, where he endeavored to picture to Brokoff the horrors of the coming rebellion. There was but one listening ear, that of a dignitary of the church, who went to the steps and by his presence, which always had a strong influence upon the peasantry, induced them to depart.

The Princess Olga had already been given an insight into the conditions of the people and now Dimitri's bravery appealed to her so strongly that she persuaded her father to give the peasantry an audience, which resulted in the institution of new conditions.

THE TWO SPIES (Jan. 19).—Vera Cross, a Southern sympathizer, volunteers to carry a message from Gen. Plough at Fort Barancas to Gen. Krantz. Disguising herself as a farmer's daughter Vera starts out to perform her mission. While on her way she meets Ralph Christie, of the Federal Army, who has been sent to learn the strength of Fort Barancas. Although Ralph is disguised as a young farmer, Vera becomes suspicious of him. While traveling together over a short piece of the road Christie protects Vera from an attack of three ruffians, thereby earning her gratitude. As the country seems infested with stragglers from the army, Christie decides to continue with Vera until she has passed out of the danger zone.

At an opportune moment Christie learns of Vera's mission, and she discovers his true identity, while Christie plans to use Vera's dispatch as a means to enter Fort Barancas, Vera determines to detain him by a stratagem. Her plan, however, is only temporarily successful, and he arrives at Fort Barancas before her.

Believing that duty to her country requires exposure of the spy she is about to denounce him, but love proves stronger than duty.

In the final scene we find Christie and Vera standing at the gate of Vera's home, having come to a mutual understanding, and Christie as he departs tells the patriotic Southern girl, "After the war is over I will come for you."

BIOGRAPH.

BRAVE AND BOLD (Jan. 15).—It takes a brave man to sit calmly in a dental chair and have the heartless, unsympathetic Knight of the Forceps project through one's maxillary ivory. Mr. Blowhard is relating his great deeds of daring to a party of admiring friends, when he is seized with a toothache. He spurns the liquid painkiller proffered by his wife, and rushes bravely to the dentist to have the obstreperous molar yanked, but, oh well—

DID MOTHER GET HER WISH? (Jan. 15).—Mamma desired a rich husband for her daughter Nellie, and so Tom, who was simply a clerk, was by no means her choice, though he was Nellie's. Harry Jones was favored until mamma reads in the newspaper that Mr. Brown has become heir to $30,000. This freezes Jones out, so he "gets rich quick" by writing on a newspaper bulletin-board that he has inherited $30,000,000. Jones' stock "booms." However, both Brown and Jones appear with a minister, when mamma receives a letter -"Dear Mamma:—If you wish to see Jones and Brown married—marry them yourself. Nellie"—she having eloped with Tom.

THE OLD BOOKKEEPER (Jan. 18).—The old bookkeeper is the beloved of not only his employer, but the fellow employees on account of his generous, benevolent nature. He believes in the bibical injunction "Give to him that asketh thee." His salary he dispenses in charity, always ready to help the afflicted. His employer goes on an extended auto trip and leaves his business absolutely in charge of a new manager, who immediately finds a reason for discharging the old bookkeeper. The poor old fellow, unable to secure another position, and having used his money in charity, is without that with which to pay his rent, hence he is evicted. Without shelter, he goes to his employer's house to wait his return, which is expected. Here he surprises a couple of burglars and holds them at bay in a most unique way until help arrives.

EDISON.

JACK AND THE BEANSTALK (Jan. 16).—We see Jack and his mother very poor and the project of selling the cow discussed. Jack meets the familiar figure of the butcher who bargains with him for the cow and finally Jack consents to part with the animal for the wonderful beans which will grow up over night until they reach the sky. He takes them to his mother, and, of course, she is heart-broken and throws the beans out of the window.

The next morning the vine not only covers the window, but reaches far above the top of the house out of sight in the clouds, and we see Jack start to climb upward.

Upon arriving at the giant's castle Jack meets the ogre's wife, who towers majestically above him, and after some parley is invited in, on his plea of hunger. Before he can be served the giant is heard and Jack is hidden in the kettle. The giant comes on and then follows the familiar scenes in which the ogre calls for his bags of gold, his magic harp and the wonderful hen that lays the golden eggs. While the giant dozes Jack takes first one of his treasures and then another and carries them to the top of the vine, where he throws them down toward the earth. But when he steals the harp the giant awakens, follows him and would probably catch him but for the good fairy, who, standing at the top of the vine, trips the giant and makes him lose his footing.

Jack arrives safely at the bottom of the vine, shows his mother the treasures and then above them they hear the coming of the giant. Seizing an axe, Jack chops the vine and when it falls to the ground the giant tumbles after it, his immense head nearly filling the stage.

THE BACHELOR'S WATERLOO (Jan. 17).—A bachelor's friend views matrimony with favor, and knowing his sister to be rather fond of the bachelor, endeavors to bring about a match. He invites him to attend a stag card game one afternoon, having previously arranged with his sister and several young ladies, to whom the bachelor is known as a woman hater, to appear upon the scene of card playing as if by accident, in the hopes that he may change his life of single blessedness to that of a Benedict. The friend's expectations are not realized, for the bachelor's discomfort becomes apparent as soon as the ladies appear; he does not enjoy their singing nor does he partake of the wine. He does, however, find great pleasure in the society of his friend's sister, who manages to change his career.

IT'S A MYSTERY

how few good comedies are offered you comedy-hungry exhibitors! There's always seemed to be something lax or lacking in film-comedy-land — hasn't there? Well, Rex has explored that labyrinthine region and has discovered— the answer! You will find the answer and what you're looking for in

"The Boarding House Mystery"

which, gentlemen, is released on

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By Use of AMERICAN FILMS is the Message We Constantly Receive From Delighted Exchanges And Theatres.

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PHOTOGRAPHIC TECHNIQUE of AMERICAN FILMS is a Revelation in the art of photography. No Finer Calibre of Stock and Labor anywhere.

When you buy the best you buy "American"

"JUSTICE OF THE SAGE"

(Release. Jan. 18th. Western Drama. Length, 1000 feet)
A strong tale of early Western justice, showing a narrow escape from mob frenzy and unwarranted prejudice.

"OBJECTIONS OVER-RULED"

(Release, Jan. 22nd. Western Comedy. Length, 1000 feet.)
A rollicking farce, illustrating how a well-fed Eastern papa can be made to change his mind concerning his son's choice of daughter in-law in the woolly West.

"THE MORMONS"

(Release, Jan. 25th. Western Drama. Length, 1000 feet.)
One of the really master-pictures of the year Red-blooded, charged with action, this film, dealing with the religious wars of the early Mormons, will increase your box-office receipts. A memorable, absorbing Western tale you are sure to like.

"LOVE AND LEMONS"

(Release, Jan. 29th. Length, 1000 feet.)
A Western comedy illustrating the old wag that sweets and acids will not meet. An educational picture with a story.

"THE BEST POLICY"

(Release, Feb. 1. Western Camedy. Length, 1000 feet.)
What happened to three train bandits when they gave each other the double cross.

American Film Mfg. Co.
BANK FLOOR, ASHLAND BLOCK, CHICAGO.

In order to dodge the unerring aim of cupid he departs as gracefully as possible, in his haste forgetting a favorite book he had brought with him. Returning later for his book he finds the young lady alone. Instinctively she feels her love reciprocated and taking advantage of the leap year privilege, makes a proposal of marriage and is accepted.

A FIFTY-MILE RAMBLE THROUGH THE THOUSAND ISLANDS (Jan. 17).—Among the beauty spots of the world that section of the St. Lawrence River which includes the Thousand Islands and the wonderful channels between them, is one of the most unique and picturesque. The boat which makes the famous ramble trip among the islands passes by scenes representing almost every stage in the development of civilization, from the wild rocks and trees which cover some of the islands, to the millionaire palaces with flower-beds, lawns, summer houses, etc. Some of the islands are on the Canadian side of the river and some on the American. In one case the owner of one of the beautiful summer homes has his house in Canada, and a little bridge leading across to a little summer house on a tiny island a few yards distant leads one into American territory. The film ends with a view showing a sunset across the water.

THE LITTLE ORGANIST (Jan. 19).—Mrs. Cleves has been failing for some time so the doctor advises sending her little girl to the country that the mother may be free from care. Little Edna is entrusted to Mrs. Cleves' younger sister Helen, who takes her to a small country town.

When they are attending church one Sunday, the organist is taken ill and Helen takes his place at the organ. Her playing creates quite a sensation and after service she is surrounded by an admiring group. The men are particularly attentive, and this creates no end of jealousy among the women who see in Helen a formidable rival.

One evening, while practicing her music on the church organ for the following Sunday, she is joined by the young minister who has been very much attracted to her. On leaving the church they are espied by Mrs. Glib and Mrs. Sneer, two village gossips. These two take it upon themselves to safeguard the morals of the village and follow them to Helen's house. After the minister has bid her goodnight, they peek through the window and to their great horror, discover Helen romping with a child. The next day at the postoffice the scandal is repeated with vim. Helen, entering upon this scene, is at once ostracized and flees in tears. The minister questions her, but she rushes by him and when he learns from a native the reason for her tearful flight, he at once follows. He overtakes her just in time to rescue her from the advances of the village bully to whom he is obliged to give a sound thrashing. He escorts Helen home and then and there in spite of the gossip, asks her to marry him. Just as she consents, they are surprised by Mrs. Cleves, who has come to bring her little girl back to town.

In the meantime, the minister's conduct has aroused the village and the women demand his resignation. A meeting is called in the little church and here the minister confronts them, but seeing the spite and venom of the women, hands in his resignation. Helen, having been warned of the meeting, hurries to church, followed by Mrs. Cleves and little Edna.

When the gossips' tale turns out to be false there is a revival of feeling in favor of the minister, especially when he introduces Helen as his future wife.

TO SAVE HER BROTHER (Jan. 20).—This story is laid in Colorado and deals with the district attorney of a small Western town, his daughter and his son—a young man whose weakness is due mostly to his boyish forgetfulness of the duties of life and society rather than to criminal instinct.

Seeing an advertisement in the paper of one of the get-rich-quick concerns, and becoming possessed with the desire to make good before his father and sister, he robs his father of three hundred dollars, fully believing that he can return the money in a few days, and also add a great deal more to his income. But ere the money has left his hands, he discovers that the enterprise is a fraud and that his father is now investigating its false methods and is authorized to secure all mail addressed to the company. The boy realizes that his father will discover his theft through this means and so he applies to his sister's sweetheart, Jack Morton, who is a cowboy, for aid. Jack realizes what it would mean to his sweetheart and her father, and to save the family from disgrace, he robs the mail, holds up the stagecoach, and secures the damaging letter. The boy returns the money to his father's safe and all would have been well but for a missing cuff button which eventually places the guilt of the stagecoach hold-up on Jack. He is willing to stand the guilt for his sweetheart's safe, but her brother confesses his crime and Jack is again reinstated.

VITAGRAPH.

FATHER AND SON (Jan. 15).—A poor woman, hugging closely to her breast her infant son, staggers into Sing Lee's laundry. The laundryman hastens to her assistance and slowly she tells him she is sick and nigh unto death, requesting him to place her boy in the care of some home. He assures her that he will care for the child and suddenly she passes away. Tenderly he cares for the child and day by day he learns to love it more and when grown to boyhood, places little Jack in school and toils to support him and give him an education. The boy is very fond of his foster father and often speaks of his kindness to the neighbors, some of whom object to the Chinaman's care of the child and report the matter to the Juvenile Society, which sends one of its workers to Sing's laundry, taking the child away, against the protests of the boy and his good guardian. Jack runs away from the Society and returns to Sing Lee. The case is then taken to court and after listening to the Chinaman's story, the judge gives the youngster back to his foster father.

Some years later Jack, now a successful lawyer, is engaged to the daughter of the judge before whom he was taken as a child. Sing Lee is attacked by a criminal Chinaman, who tries to stab him. Sing secures the knife and pursues him to arrest him. A policeman arrests Sing Lee with the knife in his hand, accusing him of being a bad character. He is brought into court and defended by his adopted son Jack. The judge is the father of Jack's fiancée. Jack tells how Sing Lee cared for him and brought him up to manhood, an honored and desirable citizen. The jury acquits the Chinaman without leaving their seats. Jack's fiancée is in court with her mother. They are astonished. The judge's wife asks him to give up either his foster father or their daughter. Jack replies that it would be base ingratitude to so far forget the sacrifices made in his behalf to deny the man who made them. The judge grasps Jack by the hand and tells him if he were a man to forget the kindness of the Chinaman he would not be a fit husband for his daughter, and he is glad to have him for his son-in-law.

CHUMPS (Jan. 16).—Bunny and Marsh attend a show and both fall in love with a charming danseuse. They send their cards into the Green Room to her, receive an audience and take her home in a taxi. Her father objects to their attentions and forbids her seeing them again. When her father is absent she sends them each a note to call on her. Bunny gets there first with a five-pound box of candy. While he and Lauretta are tete-à-teting Marsh is announced. Bunny hides behind the portières. It is now Marsh's turn. He trips in with an immense box of Jacque roses, which he presents with a great flourish and much to do. He is getting on finely when another visitor comes in. Marsh is obliged to hide behind the lid on top of the grand piano, underneath the cover. The third caller is a very tall, handsome young man. To cap the climax her father returns and the last visitor takes refuge under the sofa. His obedient daughter tries to hold his attention.

This is too much for the three hiders, who make up their minds to beard the lion in his den. Bunny and Marsh fearlessly face the old gentleman and bid him a cheery good-evening. The tall young man looks puzzled. Marsh and Bunny proclaim their admiration for the old fellow's daughter and tells him their intentions are honorable. This is the last straw for the tall young man. He waves them aside and boldly declares he has secretly married Lauretta and she is now his wife. The little fellow collapses and the big one takes his pal in his arms, carrying him from the room in tears, like a bawling infant.

CAUGHT IN THE RAIN (Jan. 17).—Edith Miller, from New York, is on a visit to her friend, Helen Wells, whose people own a large country house not far from Denver. They have an engagement to go motoring with George Roberts, a young Westerner, who is rather struck with Edith. Helen has a headache and cannot go. After some little persuasion she gets Edith to go alone with Roberts.

That evening Jaspar Ray, a convict, escapes from the jail in a little town nearby and is pursued by the sheriff and his men. He manages, however, to hide in the woods and eludes their vigilance. In the meanwhile Edith and Roberts are enjoying their auto ride. Finding her a little shy, Roberts proposes to teach her how to run the motor. She is delighted and proves an apt pupil. He watches her in admiration. Suddenly she makes a mistake and the machine stops. When he inspects it he finds it has run out of gasoline and he starts off in search of a fresh supply.

Jaspar, the escaped convict, takes refuge in a deserted cottage. Roberts, having secured the gasoline, is on his way back when a terrible rain storm overtakes him. He goes in search of wraps and umbrella, comes to the cottage where Jaspar has taken refuge, and enters. Jaspar, thinking it is the sheriff, attacks him, but Roberts overpowers him. Jaspar then pleads with Roberts not to give him up. He tells his story and promises amendment in the future. Roberts is touched by his miserable condition and decides to help him, giving him his clothes and putting on the convict suit under his overcoat.

Frightened by the storm, Edith has followed Roberts. The men hear her coming and not knowing who it is, blow out the light. She enters and Roberts seizes her. She struggles and tries to defend herself, crying out. Roberts recognizes her voice and tells her who it is, and introduces her to Jaspar. They return to the auto, take Jaspar to the railroad station, and give him money enough to make a new start. On the road home Roberts proposes to Edith and is accepted.

TOM TILLING'S BABY (Jan. 19).—A horse shoe is an omen of good luck. Tom, the little bootblack, believes it, so does his sister Susie, and they are very proud of the one which Tom has just found and upon which he pins his faith in starting out for his day's business.

Mamie, the nurse maid in wealthy Mr. Carter's family, and Hodges, the butler, are always jollying and joking each other, and incidently thinking up some practical joke to play on each other. Hodges thinks of one which he considers capital. He awaits his chance to play it on the unsuspecting nurse. The opportunity comes when the nurse has the baby out in the park for an airing. While she is talking with a policeman, Hodges removes the baby, while still asleep, from its carriage and hides it in the bushes, some little distance away. After her tete-à-tete with the cop she discovers the loss of the child. The bluecoat and the nurse start on a wild hunt, without result.

In the meantime Tom happens along the pathway where the little one is hidden, is somewhat astonished to find it in such a peculiar place, but doesn't fail to make a mental note of the butler, who is sneaking away. Tom decides to take the baby home to Susie and adopt it as a member of their household.

The nurse, in tears, tells Mr. and Mrs. Carter of their loss and they insert an advertisement, offering a reward of $5,000 for the return of their child, thoroughly convinced that it has been kidnapped. Tom sees this notice and hastens to the Carter home. Mr. Carter goes with the little fellow and soon returns with the baby, depositing it in his joyous wife's arms. Tom is invited to take dinner with them. While they are at the table, the butler enters. Tom's keen eye at once detects him as the man he saw sneaking away from where he found the baby. The butler is accused of kidnapping the child and taken to the police station, where he tells it was all a practical joke. This explanation does not save him from prompt dismissal from the Carters' employ. With the reward, Tom opens a bootblacking parlor. Susie is his cashier and Mr. Carter his staunchest friend, making the little fellow a prosperous and happy business man.

A GIRL OF THE WEST (Jan. 20).—"Easy money" seems to be in sight for "Scar-faced Bill," a cattle rustler, when he overbears Jones, a ranch owner, offer John Winthrop $500 for his horse, which Jones very much admires. Bill plans to steal Winthrop's horse, deliver it to Jones and get away with the money. Winthrop is very much in love with Dolly Dixon, and is very fond of Polly, her youngest sister, who is an excellent horsewoman and a great friend of the cowboys. She happens to be with him when Mr. Jones makes the agreement to buy the horse. "Dance Hall Nell" stands in with "Scar-faced Bill," who instructs her to follow him when he gets away with Winthrop's broncho and to delay, with her winning ways and cajolery, anybody who follows.

Early the next morning Polly is out for a ride. She overhears Bill's friend discussing the stealing of Winthrop's horse and the carrying out of Bill's scheme. She spurs her horse and starts at breakneck gallop to warn Mr. Jones. On the way she meets "Dance Hall Nell," who tries to detain her. She wrestles from Nell's grasp and a neck and neck race ensues. At times the two women are engaged in a hand-to-hand struggle. Polly manages to break away and outdistance the desperate ally of the horse thief. Bill is carrying out his job and is just getting away with the money when Polly rides up. He grapples with the girl, but she succeeds in discharging her pistol, which is overheard by the ranchmen, whom Bill has just left. They immediately jump in their saddles, rescue the girl from the desperate struggle with the desperado; they make him return the money to Mr. Jones and take him into custody, then continue their pursuit in a wild chase over miles and miles of country until they capture all of "Scar-faced Bill's" pals. Mr. Jones gives the $500 to Polly, who later hands it to Winthrop. He takes Polly and her sister in his arms. Polly is the idol and life of the ranch, loved and petted by all.

SELIG.

THE SECRET WEDDING (Jan. 15).—Adrian, an artist, seeking a certain cliff as material for a painting, inquires of Bessie, the daughter of Captain Whalen, as to the direction. He is attracted to the girl, who gazes lovingly at him as he leaves. He meets her on several occasions thereafter while painting at the seashore, and makes several sketches of her. During this time he becomes much infatuated with her. He invites her to visit his studio. She glady consents, and while there, he would again have her pose for him, this time desiring her attire to consist of but a slight covering so that he may be able to truly represent the graceful lines of her beautiful figure. But the maiden, in her simplicty, feels unable to grant this request. Without urging her further, he shows her the rest of his paintings and then escorts her home.

They soon see each other again, much to the sorrow of Leon, who was Bessie's sweetheart prior to her meeting Adrian, and who now closely watches their movements, hoping for an opportune moment, in which he can harm Adrian. The couple, however, get away without adventure and are married.

Later, the artist, taking one of several sketches which he has made of Bessie at the cliff, draws upon his resourceful imagination and completes his picture. When placed upon exhibition at the Gallery of Arts "The Spirit of the Cliff" proves a winner.

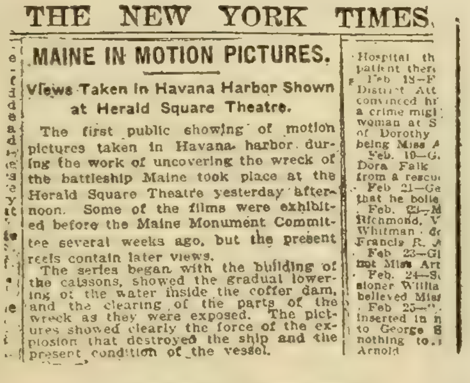
ONLY STATES LEFT!!! for "THE MYSTERY OF THE MAINE"

STATES STILL OPEN, and rock bottom prices at which they will be closed for :

Kentucky	$450	Illinois	$1100	Idaho	$300
Indiana	800	Wisconsin	600	Wyoming	300
Pennsylvania	1000	N. & S. Dakota	500	Utah	300
Maryland and D. C.	400	Nebraska	500	Tennessee	400
Delaware	300	Kansas	500	Arkansas	400
West Virginia	400	Oklahoma	450	Louisiana	400
Virginia	400	N. Carolina	400	Nebraska	450
Georgia	400	S. Carolina	300		
Alabama	400	Mississippi	400		

These prices include 1 complete set of 2 reels, films, 20 slides and lecture.

Wire in your acceptances, as the States will go at these figures to the first takers. Terms: 20% deposit to accompany acceptance; balance C. O. D., on delivery of films subject to examination. (The sets of films, etc., alone are worth $300 a set, so you can see what bargains we offer you.) We will furnish 1, 3 and 8 sheet lithographs at 7c a sheet.



THE NEW YORK TIMES.

MAINE IN MOTION PICTURES.

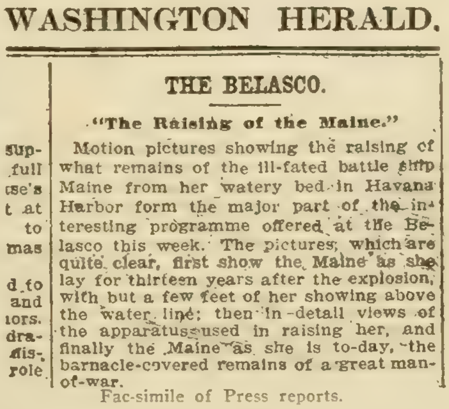
Views Taken in Havana Harbor Shown at Herald Square Theatre.

The first public showing of motion pictures taken in Havana harbor during the work of uncovering the wreck of the battleship Maine took place at the Herald Square Theatre yesterday afternoon. Some of the films were exhibited before the Maine Monument Committee several weeks ago, but the present reels contain later views.

The series began with the building of the caissons, showed the gradual lowering of the water inside the coffer dam, and the clearing of the parts of the wreck as they were exposed. The pictures showed clearly the force of the explosion that destroyed the ship and the present condition of the vessel.

Fac-simile of Press reports.

"Remember the Maine" Point for SURE SUCCESS is to secure a feature appealing to all classes. Ours appeals from the newsboy to the millionaire.



WASHINGTON HERALD.

THE BELASCO.

"The Raising of the Maine."

Motion pictures showing the raising of what remains of the ill-fated battle ship Maine from her watery bed in Havana Harbor form the major part of the interesting programme offered at the Belasco this week. The pictures, which are quite clear, first show the Maine as she lay for thirteen years after the explosion, with but a few feet of her showing above the water line; then in detail views of the apparatus used in raising her, and finally the Maine as she is to-day, the barnacle-covered remains of a great man-of-war.

Fac-simile of Press reports.

LIST OF STATES SOLD AND PURCHASERS

Massachusetts	Hiram Abrams, 228 Tremont St., Boston	Washington	Perkins & Rankert, Pasco, Wash.
Rhode Island	Hiram Abrams, 228 Tremont St., Boston	Oregon	Ford & Henderson, The Dalles, Ore.
Vermont	Hiram Abrams, 228 Tremont St., Boston	California	Perkins & Rankert, Pasco, Wash.
New Hampshire	Hiram Abrams, 228 Tremont St., Boston	Texas	Exchange Theatre Co., Goldfield, Nev.
Maine	Hiram Abrams, 228 Tremont St., Boston	Nevada	Exchange Theatre Co., Goldfield, Nev.
Ohio	William Stansbury, Marion, Ohio	Arizona	Exchange Theatre Co., Goldfield, Nev.
Michigan	J. Naldrett, Durand, Mich.	New Mexico	Exchange Theatre Co., Goldfield, Nev.
Florida	A. Torres, Care of Airdome Co., Key West	West Virginia	Option to January 10th
Missouri	D. Barnett, St. Joseph, Mo., (425 Edmond St.)	Colorado	Joseph D. Glass, Pueblo, Colo.
Iowa	Geo. Goff, 2517 Franklin St. Omaha Neb.		

If Interested, WRITE! If Ready for Business, WIRE!!!

RAISING-THE-MAINE FILM COMPANY

145 West 45th Street (Suite 804) **New York City**

By a queer coincidence, Captain Waalea just returned from a trip, is met by Leon, who shows him a magazine containing a reproduction of "The Spirit of the Cliff." Leon deludes the captain as to the true situation. The captain hurries home, finds Bessie caring for her babe, and because of her unwillingness to give a proper explanation, orders her out of the house. He then hurries to the gallery and destroys the picture of his daughter in a rage. The artist confronts the captain and an explanation follows. The doubting captain and Adrian return home to find that Leon, in interfering with their mail, has been the cause of all their trouble. They succeed in trapping him, and the father, realizing his rashness, finally comes to his senses and forgives and forgets.

THE COWBOY'S BEST GIRL (Jan. 16).—Alice Marson, an Eastern young lady, becomes engaged to Glen Arnold, a young man just out of college. Girl-like, she rushes to her friend, Lucy Starr, and tells of the engagement. Lucy, who also had designs on Glen, congratulates Alice, but determines to break up the match.

While Alice, Glen and another young man are playing tennis Lucy takes Alice's photograph from Glen's pocket and substitutes one of a pretty actress. Alice finds the photograph and accuses Glen of deceivng her. Glen denies all knowledge of the photograph but Alice will not listen and breaks off the engagement.

A few days later, Glen receives a letter from his old friend and college chum, Carl Graham, asking him to be his partner on a ranch in Wyoming. As he thinks there is no hope of a reconciliation with Alice, Glen glady accepts and goes West.

One day, some three years later, a cowboy rides up to Carl's ranch and hands him an invitation to a cowboy open-air dance. The invitation says, "Yourself and best girl are invited." As Carl has no "best girl" he persuades Glen to dress as a girl and accompany him to the dance. After much persuasion Glen shaves off his highly-prized mustach and dresses as a young woman.

It so happens that Alice Marson is visiting at her uncle's ranch which, unknown to either Alice or Glen, is only a few miles away from Carl's ranch. Alice is also invited to the dance, but her uncle will only let her go if she agrees to dress as a cowboy, so that she will not have to dance with the rough cowboys. Alice agrees and she and her uncle go to the dance.

During the dance, which is a typical cowboy open-air dance, many humorous incidents occur. Alice, dressed as a boy, flirts with the girls, and Glen, masquerading in woman's clothing, keeps all the boys dancing attendance on him. Alice pays too much attention to "Bull" Strokes' girl to suit Bull. Overcome by jealousy, Bull attempts to teach Alice, whom he thinks a man, a lesson. A quarrel ensues. Glen interferes, and during the scuffle loses his wig. Alice's hat is knocked off by Bull, letting her hair fall about her shoulders, thereby disclosing her identity. Alice and Glen recognize each other. Explanations follow and the lovers are reunited.

MERELY A MILLIONAIRE (Jan. 18).—Brewer, a millionaire, and three friends are discussing the coming ball at the Country Club. They propose to go as tramps. Brewer is not over-enthusiastic until one of them bets he's afraid. Finally all agree. Next day after leaving his betrothed at her home, he sees a tramp on the road and fancies he recognizes a resemblance to himself. He stops the auto and calls the tramp up, who reluctantly comes. Brewer gives him his card and gets the tramp's promise to come to the address. That evening the tramp, who has kept his promise, agrees to go to the ball as Brewer, with instructions to be a good fellow and himself.

The tramp arrives at the Country Club in Brewer's auto. The lackeys recognize the machine and think it is Brewer. Ferguson, the club champion, speaks to the tramp, who snubs him. The president thinks it's Brewer, takes him into club room, where they meet the others, who are impersonating tramps. All compliment tramp on his make-up and mannerisms. Ferguson comes in. Tramp resents his way and calls him. Ferguson invites him outside, members try to stop it, but tramp goes. When they get outside Ferguson begins to lay the law down, but tramp goes him one better and wants to fight then and there, much to Ferguson's surprise, who always thought Brewer a bit weak. The tramp when he comes back surprises the members by calling Ferguson a big bluff.

Later, in the reception room the tramp meets Miss Carew, Brewer's betrothed, who takes him outside. She begs him to stop masquerading and to kiss her. She sorely tries him, but his manhood keeps her sacred and he makes excuses and takes her back to the dance. At supper the tramp is presented with the club's trophy as the best disguised, and later as they are all leaving, evades Miss Carew by asking her to call at 4 p. m. next day. The tramp makes a flying leap into auto and escapes. Brewer is waiting for the tramp, who finally arrives, gives the cup to Brewer, is paid and thanked, and with jaunty air leaves. Next day Brewer comes into his apartments, closely followed by his betrothed, who chides him for not kissing her last evening at the ball. Brewer is thankful to the tramp for guarding his honor. Members who have been invited to call at 4 p. m. begin to arrive. Brewer at first is nonplussed, but finally sees through it and orders his man to bring wine and cigars. Ferguson is announced. Brewer is timid and wonders what it means. Ferguson at first is slightly embarrassed, then boldly apologizes. Brewer takes it slightly different to his intentions and shakes hands. Later, under the bridge, the tramp, by his lonesome fire, takes money from pocket, then the rose he begged from the lady, and sighingly mutters: "Gee, but she sure was a peach!"

A NIGHT OUT (Jan. 19).—George Edwards, synonym for "meek," has never been allowed by his wife, to go to a prize fight. But George has a good friend who gives him a ticket to a forthcoming mill, and between them, fix up the "sick friend" dodge for explanations for which he knows his wife will ask. And George goes to the fight, where he has the time of his life. But, poor fellow, he little dreams that a moving picture camera is there, photographing the deadly (?) evidence—his presence.

Several months later, after a hard day's shopping, Mrs. Edwards goes into a moving picture show, where she sees her husband, having one fine time, at the prize fight, thrown on the screen. She becomes righteously indignant, and vows vengeance. A few minutes later, Mr. Edwards receives a visit from his wife, who persuades him to take her to a moving picture show. Unsuspecting, he acquiesces, and she takes him to see himself. Edwards is horror stricken and when taken home by his irate wife, has the law read to him with a vengeance.

SEEING BUFFALO (Jan. 19).—Another interesting educational subject in the Selig series of Sight Seeing Trips to the Principal Cities of the world.

MELIES.

THE MORTGAGE (Jan. 25).—Tom does his best to strike oil on his property, but ill luck seems to be his. The workmen become discontended and leave, all save a faithful Indian who swears by Tom. Together they put up with many hardships to keep the plant working.

Meanwhile back home, Anne is commanded by her father to marry old Harvey in order that he will not foreclose the mortgage. In vain she pleads with her father and at last writes Tom with a broken heart that she must marry another.

But shortly before the letter reaches him, Tom at last strikes oil, and a mighty well it is. He seeks a partner and obtains may dollars cash for a half interest. But his former foreman gets wind that there is money in the air and plots to get it. But Tom's faithful Indian again proves his worth by frustrating the foreman's designs and Tom is enabled to board the first train for home.

Scene from "The Mortgage" (Melies.)

The bridal party is at the very church door when Tom gallops up. Anne reads the good news in his countenance and rushes to his arms. When Harvey interferes, Tom thrusts a packet of bills in his face in settlement of the mortgage and gives Anne her choice. And papa and all assembled approve her choice, for everybody loves a hero.

LUBIN.

THE SURGEON'S HEROISM (Jan. 8).—Edith, a poor sewing girl, faints at her machine one morning and the kind-hearted superintendent, who is in love with her, asks his friend physician to diagnose the case. The doctor, after making an examination, finds that her trouble is not serious. He is also smitten by her charms and when he calls the next day and finding that she is better, invites her for a short ride in his automobile. The superintendent, who has called at the girl's house just in time to witness the departure, angrily awaits their return. When Edith goes to her room the superintendent proposes marriage. She says that she cannot do more than respect him and in a heated argument outside of her room, he falls down the stairs. The fall necessitates an immediate operation and he is rushed to the hospital at which his friend is the operating doctor, and who refuses to perform his duty. Through the persuasion of Edith the surgeon is induced to commence the operation. As it is in progress a fire breaks out in the hospital and all the nurses flee from the place. The assistant doctor also tries to escape, but the surgeon by locking the door and throwing the key out of the window prevents it. After the operation the firemen carry the patient out of the window to safety. A few days afterwards the surgeon calling to see how the convalescent man is getting on, finds Edith attending to him. She is treated coldly by the surgeon and leaves. Upon being told by the superintendent that Edith will not marry him, the surgeon goes immediately to her home and after explanations, she agrees to an engagement.

KISSING PILLS (Jan. 10).—Much discontent was noticed at Green-Top, the trouble being that the worthy husbands of the town became very indifferent to the longings of their wives for caresses. For a few months after the honeymoon kisses were freely given, but as time passed, every mouth added to the neglect and after a year of married happiness, the wives declared that a kiss on New Year's Eve or on their birthday was all that could be expected.

Professor Newton was a great chemist. He lived at Green-Top and often he would listen to the pitiful longings of the ladies, who complained that osculation was a lost art. He concocted a "kissing pill," but found it a difficult task to place his new product on the market, so he decides that he will stand on the corner of a street and give away free samples. He distributes a number of samples among the people of the town and there is no end to the fun. In one case a young man was sitting in the park with his sweetheart, who refuses to give him a kiss and the young man leaves very angry. While passing the professor on the street and receiving a "kissing pill," he hurries back to the park, where he gives the pill to his lady friend. Did he receive a kiss? Many of them. Another young man who has some samples gives some to a colored gentleman, who is seated on the park bench with his lady love. The colored gentleman gives some to his baby and we have a regular coon-town kissing match. The German, the Italian, the Jew peddlar, the Chinese laundryman, not forgetting the police department, all fall victims of the pretty girls who have been eating kissing pills.

GENERAL DAFT (Jan. 10).—Tom Jordan and Harry Clifford are room-mates and close friends, both attending a military college. Tom has secured a leave of absence for a few days to take a little trip. He is going to pass through the town in which Harry lives. Harry gives him a letter of introduction to his mother and sister and tells him to be sure to call on them. In the meantime Harry's mother and sister have been reading in a paper an account of an escaped lunatic who is at large, dressed in a military uniform and requesting anyone seeing him to notify the authorities. When Tom calls at the house he is immediately taken for the lunatic. The mother telephones to the authorities and great amusement is furnished in the way of humoring the crazy man until the authorities arrive. Much to the surprise of the folks, when the guards arrive they find that he is not the crazy man, but Harry's chum. While things are being explained away in the house General Daft pops in on the scene. He has been following the guards and thinks that it is his (General Daft's) duty to take them back, and he commands the guards to follow him back to the asylum.

THE BLACKSMITH (Jan. 11).—Lottie Brown lived with her father and mother in a little settlement not far from St. Louis. In the village was located Dave, the blacksmith, who was desperately in love with Lottie and whose attentions were not unwelcome to the girl. One fateful day there arrives in the village a chap from the city named Ned Tolliver, who is on a hunting trip and is taken as a boarder into the Brown household.

Lottie falls in love with the newcomer and in answer to Dave's frenzied remonstrance, she breaks with him entirely. Things run along the even tenor of their way till one day Ned receives a letter from a friend in the city, reproaching him for his desertion of his friends and urging him to return. By this time he has tired of his country girl and leaving a note of farewell for her he sneaks out under cover of the night.

The shock overwhelms Lottie who, always delicate, never recovers from the blow. She fades away and in the delirium of her illness is constantly calling for her recalcitrant lover. Dave, whose devotion nothing can kill, determines to bring the city man to her side in the hope that she will be benefited.

He goes to the city after him and forces him to return, but they arrive too late. Bidding Tolliver return whence he came and be thankful that he is permitted to do so with a whole skin, Dave sadly returns to the bedside of the woman he had loved, who cold in death, he could claim as his own at last, with no one to dispute his right.

PAID IN HIS OWN COIN (Jan. 13).—Marguerite Moreland goes for a drive in her runabout. On her way she has to cross a railroad track; the gate is open and a train rushes by, destroying the machine and injuring the young lady.

When the young lady is able to get around with the aid of a crutch, her father engages the services of Herbert Hammersly, a young lawyer, and in the association he loses his heart. A suit for

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	Sunday	"California"	"Messters" "Comerio"

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heavy damages is instituted and the railroad attorney pretends to assist the plaintiff. He invites her to automobile rides and dances, which she is ill fitted for, but she consents, thinking it will please him and assist her case. At the trial the lawyer shows his hand and brings witnesses to testify that the girl could not be much injured when she can enjoy the atmosphere of the ballroom.

The case is lost and finally the young lady is restored to health by the aid of a famous surgeon, who performs an operation. The association between Hammersly and his client develops into a strong and beautiful love. After Marguerite is fully restored her beauty attracts the attention of the treacherous lawyer, and he falls madly in love with the girl he has tricked. She permits him to offer her moderate attention, until he can no longer control himself and he proposes to her. Herein is her revenge—she refuses him and scorns him and has the satisfaction of seeing him retire broken-hearted.

HER UNCLE'S CONSENT (Jan. 15).—Professor Pettingill has the reputation of being a woman hater, and above all, a chorus girl being his chief aversion. He has a niece of whom he is appointed guardian, with the understanding that she shall not marry without her uncle's consent. Strolling out one day, he passed the stage door of a theater, and a number of chorus girls prancing out, cause the professor much confusion. Quite innocently, he follows behind one, who on reaching a door of a restaurant, drops some bundles, one being a package of photos. Of course, simply in politeness, he picks the packages up, but the girl being very pretty, the professor cannot resist the temptation to follow her into the lunch room, and invites her to sit at his table. The girl gives him one of her photos, and he conducts her back to the stage door, where he is introduced to one Harry Meyers, a "Matinee Idol." A few days later, the professor's niece is also introduced to Meyers by some girl friends, and an attachment results. The professor and the chorus girl get along very nicely. One day they are strolling in the park and encounter Meyers and the niece. The professor induces his companion to hide behind the bushes and he proceeds to arraign the "Matinee Idol" and takes his niece home. Later Meyers and the niece surprise the professor and his chorus lady. In his embarrassment he rushes the young woman out upon the balcony and fastens the window. It then starts to rain. The niece draws attention to a feather boa on the table and Meyers recognizes it as belonging to Dotty Twinklefoot. Each couple have to admit their attachments, and the uncle gives his consent to the inevitable.

A DARK DECEPTION (Jan. 17).—George Reemly and Peggy Glenwood are sweethearts, but Peggy could not resist the temptation of inviting Count De' Tears to call on her one evening, she having met the count at a reception a few nights previous. She does not love the count, but merely invited him to furnish a little amusement. George calls one afternoon and accidentally picks up a note, which happens to be the one the count had written to Peggy, accepting her invitation, saying he will call that evening. George thinks the count is trying to rob him of his love. He says nothing to Peggy about this note, but that same afternoon he tells his troubles to his room mate, who figures out a scheme whereby he can watch the count. George and his friend persuade the colored butler to follow "them" (George and his friend). The journey ends, after a taxicab ride of several blocks, at the stage door of a theater. Another friend, who is an actor, is now pressed into service, who, with the aid of black cork, makes George up to look like the butler, leaving the butler in the dressing room. After borrowing his livery, George returns to the Glenwood household, just in time to admit the count. George makes it very uncomfortable for the count that evening, and when the count left he went out a different way than which he entered, as George assisted him out of the rear window. George now explains to Peggy that he is not the butler, and admits to Peggy that he was a little jealous. Peggy now sees the humorous side of the situation, and assures George that she does not love the count. They forgive each other and with the engagement kiss, predict a very happy future.

C. G. P. C.

BONAPARTE AND PICHEGRU (Jan. 16).—This story, taken from the intimate history of the life of Napoleon, forms a remarkably interesting drama. Bonaparte and Pichegru were fast friends, but ultimately Bonaparte's regard for Pichegru turned to hatred, owing to some slight on the latter's part. In consequence, Napoleon orders his old friend's arrest, and the Emperor's minions depart upon their unwelcome mission. Pichegru, however, is a wily individual and succeeds in alluding his captors' hands for a long time, passing through various exciting and hairbreadth escapes. Ultimately, however, he is captured and wounded, brought into the presence of Bonaparte, who, standing over his prostrate form, condemns him to death.

HERE AND THERE IN CHINA (Jan. 16).—This interesting film makes a remarkably good travelogue and shows various parts of this country, now so prominently in the eyes of the world. The customs, manners and small trades of the Chinese are interestingly shown and the whole forms a film well worth seeing.

SULPHUR INDUSTRY IN SICILY (Jan. 18.—This film shows, in minute detail, how this important industry of Sicily is carried on, how the sulphurized ore is quarried and how the final commercial product is obtained.

MRS. PUSSY LOVES ANIMALS (Jan. 19).—Mrs. Pussy keeps her house in utter turmoil through her love of animals. Chickens roost on the back of the sofa; a large pig finds pleasure on the parlor rug; monkeys skip merrily from chair to chair and from chandelier to curtain pole. Rabbits, guinea pigs, cats, lap dogs, white mice and calves, gambol in beautiful fellowship around the floor. About the only place Mr. Pussy can find to deposit his weary limbs is the roof, or down in the cellar. Once in a while he tries to sit on the mantelpiece, but is usually aroused by the ourang-outang, who claims this as his particular place. One day, in a spirit of deep, dark-blooded revenge, Mr. Pussy decides to give Mrs. Pussy the surprise of her life, and so he comes home with a wild and ferocious leopard, and turns him loose in Mrs. Pussy's parlor zoo. 'Nuff said!

MANNERS AND CUSTOMS IN MALAYSIA (Jan. 19).—Another fine travelogue which carries the spectator through the quaint streets of this town on the edge of the earth. The people present a novel and interesting appearance in their daily labors, amusements and recreations. Few can see this picture and not come away with greater knowledge of the world and its inhabitants than they did before.

PATHE.

THE SQUAW MAN'S REVENGE (Jan. 17).—A little white child found and brought up by the Indians, finally meets a man of her own kind. He falls in love with her and marries her. The other men in his camp, however, make life unbearable for the little woman, whom they suppose to be an Indian. They threaten to ostracise her husband unless she leaves the camp, and in consequence she runs back to her tribe. Her husband, driven to despair by this treatment from his fellow men, joins the Indians and with them takes revenge upon the little community by destroying the entire settlement.

IS IT YOUR HAT? (Jan. .18).—Mrs. Kidder decides she would like to ride horseback; naturally she procures a riding habit, and when this arrives, with a beautiful derby hat, she decides to surprise her hubby. She does this most successfully, because when she goes into her own room to don her new costume, she leaves her derby on the sitting room table. Hubby returns, finds the hat, gets all tangled up with his own thoughts and in a wildly excited state, bursts from the house in search of the man who fits the hat. This leads him through many weird happenings and finally lands him in the police station, where he is rescued by his wife, who claims the hat as her own.

UNMERITED SHAME (Jan. 20).—A daughter of a fisherman is loved by stalwart toilers of the sea, one of whom is not to her liking. This man, upon being rejected, becomes mean and seeks to injure her in the eyes of the community. While her true lover is away, this cur finds a little baby on the doorstep of Mrs. Stevens' house, and he and Mrs. Stevens take care of it. This is made the most of by her rejected suiter, and things go very hard for the little fisherman's daughter until her betrothed returns, when he loses no time in teaching the community better manners in marrying the little girl of his choice.

PATHE'S WEEKLY, Reel No. 2, 1912 (Jan. 8).—

Montreuil-Bellay, France. A bridge across a river collapses under the weight of an express and the entire train is submerged. Rescue work progresses but slowly despite heroic efforts. Ten bodies have been recovered so far.

Indian Head, Maryland. Admiral Coni, of the Chilean Navy, witnesses the armor-plate tests at the Government Proving Grounds.

Melbourne, Australia. Society turns out at the Horse Show to see the Obstacle Contest.

Baumschulenweg, Germany. The church of "Our Father" is dedicated in the presence of his Highness, Prince August William of Prussia.

Brooklyn, N. Y. A $1,500,000 fire in the Williamsburg section, necessitates calling 17 companies of fire apparatus from Brooklyn and Manhattan. One hundred families are driven out of the forest of tenements into the rain.

Valetta, Malta. The soldiers in the English garrison parade in honor of the Proclamation of George V as Emperor of India.

Paris, France. King Peter I of Servia pays a visit to President Fallières.

Tripoli, Tripoli. The Italo-Turkish War. The artillery, sheltered in an oasis, succeeds in repulsing an attack of the Turks and the infantry brings back the flags captured from the enemy. After the battle the wounded are conveyed in carts to the field hospitals.

Stroudsburg, Pa. The worst freight wreck in years occurs on the Lackawanna railroad. The cars are distributed for a mile along the track.

FOR THE LADIES. Paris, France. Fur is particularly popular in trimming the midwinter millinery. And many others.

Among the Exhibitors

Louisville, Ky.—Plans and specifications for a new moving picture theater, which the Pastime Amusement Company is to erect at 18th and Gallagher Streets, have been submitted to the Building Inspector. The new construction will cost when completed about $8,000.

Trenton, N. J.—A new picture house is being planned to be erected on Princeton Avenue to cost its proprietor, Mr. Paul H. Wendel, about $4,500.

Brooklyn, N. Y.—A $10,000 picture house is being planned, to be built on Schenectady Avenue and St. John's Place, which will be under the proprietorship of Rudolph Norek.

Hallettsville, Tex.—Mr. M. H. Rhadillk has sold his airdome here to H. S. Paulus.

Grand Rapids, Mich.—The theater owned by Walter Reed has been sold here at sheriff's sale to satisfy a mortgage of $590 held by Emery More. More has reopened the theater.

Portland, Ore.—The New People's Theater, which has been under course of construction at West, Park and Alder Streets for the past month, has opened its doors to the public and is now playing to capacity.

Vicksburg, Miss.—Messrs. Josiah Pearce & Sons, owners and operators of a string of moving picture playhouses and interested in many amusement enterprise syndicates around this vicinity, have purchased the Lyric and Nusho playhouses in Vicksburg, which formerly were under the proprietorship of the Mulligan Brothers, and will convert them into high class moving picture and vaudeville theaters.

Philadelphia, Pa.—It has been announced that the Ninth Presbyterian Church, located at the northwest corner of 16th and Sansom Streets, will in the near future be converted into a high planed picture and vaudeville theater, which will be under the management of A. Bonnem.

Pottsville, Pa.—A new moving picture theater has been opened on East Pottsville Street.

New York City.—Mr. Louis Schrag has leased the Royal House.

Chester, Pa.—The Masonic Hall has been leased by William T. Shoemaker.

Harrisburg, Pa.—Mr. G. W. Wilder will open a new moving picture theater in the James Block, on Third Street.

Minden, Neb.—The Gem Theater, owned by R. Ringnell. J. A. & F. L. Haws, has been sold to James Orr.

Ishpeming, Mich.—Chas. Skiff has purchased the Royal Theater from C. S. Sullivan.

E. St. Louis, Mo.—The States Theater Company, capital $1,500. W. F. Zurwelle, W. H. Becker, and R. B. Hendricks.

Seattle, Wash.—A new motion picture playhouse will be erected at South and Washington Streets, to cost $35,000.

Coffeyville, Kan.—Upham & Hess are building a new moving picture theater, which will measure 30 x 140, and will be the largest and finest in the city.

Philadelphia, Pa.—B. Bornstein has broken ground for the erection of a one-story brick moving picture parlor, 30 feet 9 inches by 130 feet, at 2846-48 North 22nd Street, for A. Bonnem. The work will cost $14,000.

New York City.—Plans have been filed for installing a moving picture show in the first floor of the Settlement House, at northwest corner of 50th Street and Tenth Avenue, owned by John D. Rockefeller. Milton Gorsdorfer is the lessee. It will have a seating capacity of 300.

Albany, N. Y.—It is rumored in Schenectady that State Street will have another large moving picture and vaudeville theater before many months. An eastern theatrical manager, with houses in Massachusetts and Connecticut, has secured an option on State Street property, and proposes to spend $30,000 on it.

Milwaukee, Wis.—The Fond du Lac Orpheum Company, operating the Henry Boyle Theater, has purchased the Idea Theater, a vaudeville house, from the Jones-O'Brien Amusement Company, of Milwaukee, and will exhibit licensed pictures. The Jones-O'Brien Company formerly operated vaudeville theaters at Sheboygan, Oshkosh and this city, but have disposed of all three houses.

Milwaukee, Wis.—The Fern Amusement Company will erect another picture theater at Third and Clarke Streets.

Augusta, Me.—Roxbury Scenic Theater Company, Capital, $250,000. E. J. Pike and L. J. Coleman.

Belfast, Me.—The contract for erecting the new theater on Phoenix Row has been let to J. L. Russell, of Pittsfield, Me.

Ft. Madison, Ia.—The erection of a $30,000 opera house here is in prospect.

Lawton, Kan.—A new theater, to be called the Cassin, will be built here to replace the Ramsey Theater and will cost $10,000.

Chicago, Ill.—The Young Men's Club of Our Lady of Lourdes Church has begun a series of vaudeville and moving picture shows at Lourdes Hall, Ashland and Leland Avenues.

Geneva, N. Y.—Sam Dury has purcahsed the Victoria Moving Picture Theater, on East Fall Street.

Wheeling, W. Va.—The new moving picture theater, located in the Schad property, at the corner of Seventh and Main Streets, has opened to the public under the management of Mr. Robert Smith.

Hanford, Cal.—A new $20,000 theater will be erected on W. 7th Street.

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LUX.

ARABELLA LOVES HER MASTER (Jan. 12).—Jimmy Jimson is too attentive to the bright and sprightly maid, and Mrs. Jimson acts with great promptitude and forthwith removes the source of danger. Exit the maid. Madame Jimson then writes to a local employment bureau and requests them to send her a domestic of certain age and disposition. Arabella is the product of this request, and she certainly is perfection itself. Of her age there can be no doubt, and her face bespoke a most serious nature. The face itself was a very serious matter. However, the handsome husband attracts the attentions of the slavey and finally becomes the object of her adoration. Then follows the fun.

BILL, EMPEROR OF THE SAHARA (Jan. 12).—Some people are born great, whilst others have greatness thrust upon them. The latter is the case with cheerful Billy, who is borne off to the Sunny South by a camel, who is anxious to exchange his stable at the Zoo for sandy plains of his native land. Bill's wife follows the ship of the desert in its wayward flight, and arrives there just in time to see her obedient spouse appointed king of that wide domain. His Majesty Bill Snooks, better known to his loving subjects as Billy, thus acquires further dominions. At present he is busy governing the Kingdom of Laughter, where his sway can never be usurped.

AMERICAN.

THE RELENTLESS LAW (Jan. 15).—Having transgressed the law of his country, Jim Dawson is tried, convicted and sent to the penitentiary. After a year in the prison, he manages to escape and the intelligence is flashed all over the country. The relentless machinery of the law is set in motion and the man hunt is on. He is discovered by a posse in the mountains. Running and fighting, he escapes their vigilance and securing one of the horses belonging to the posse, again escapes, this time to the house of the woman whom he had married when he still retained the spark of manhood. During his absence a child has been born. The desperate man does not realize that the child is his and that the woman is his wife. Save me is his plea. The woman sets about cleaning his wounds and feeding the famished man. Then the sound of approaching horsemen is heard and kissing the child, but repulsed by the wife, the hunted man leaps through the window and is gone. Up in the mountains he finds a cave and believes himself secure. Down in the valley the wife waits with a nameless dread in her soul. Up in the mountain road the minions of the relentless law picks up the fugitive trail.

They locate his lair and camp, knowing that without food or water he is as secure as if behind the thickest bars. At last, starving, thirsty and terror-stricken, the maddened man attempts escape. The guns of the posse flash and the convict has paid the toll exacted by the law. Down in the valley a widow with her fatherless child in her arms waits with a nameless dread in her soul.

MAJESTIC.

GOSSIP (Jan. 12).—John Davis, a prominent young attorney, has pleaded his most important case, and a favorable decision has been handed down by "Her Honor," the presiding judge. The decision is, to wit: That on and after a certain date in the immediate future, he is to have and to hold for a period ending only in death, her charming daughter, Dorothy. In fact, "Her Honor" goes further in her kindness and gives a reception to her most intimate friends to make public the said decision.

Loudest in their congratulations and best wishes are Mr. Wm. Smith, a well known bachelor clubman, and Mr. and Mrs. Jones. The day after the reception, John Davis goes to his office and finds himself in a poor mood to dig into musty law books over abstruse decisions. His stenographer, a very pretty girl, is bewildered by the change from his usual crisp businesslike attitude. The day finally ends, and she leaves the office. On the way to her mother's home, she slips on an icy pavement and wrenches her ankle severely. John Davis speeding in his auto to his fiancée's house, passes her. Naturally he goes to her assistance, puts her in his car and takes her to her mother's home and half carries the poor girl, almost fainting with pain, into the house.

Mr. Wm. Smith, taking a before dinner walk, is an observer of the little incident. He shakes his head sadly over what he thinks to be an evidence of the frailty of his young friend John, and makes his way to the club. He is joined there by a crony Jones, who has run into the club for a smoke before joining Mrs. Jones at home at dinner. John Davis comes into the club hurriedly, only stopping to exchange a word with his friends and dashes out.

Smith tells Jones what he has seen only a short time before. Jones declares that Davis is a young scoundrel. Jones, arriving home, confides to his wife the story he has heard at the club. Unfortunately, each party who repeats the story uses their imaginative powers upon the same. Smith has merely told Jones that he had seen Dorothy's fiance taking an auto ride with a very beautiful girl and then leave the car with his arm around the said young lady in a very loving manner. Jones describes how the merry ride ended at the exterior of a well-known road house, and the couple entered therein bent upon a joyous time.

Mrs. Jones feels there is but one thing for her to do—she must tell the story to Dorothy and her mother, despite her husband's protestations. Mrs. Jones tells them that it is the talk of the clubs of the city—how John has been riding gayly about the city with a beautiful young girl, etc. Dorothy promptly breaks her engagement with John. She storms into his office, throws her engagement ring upon his desk and almost hysterical from grief starts to leave. John catches her at the door and fairly forces her to explain. She will not listen to his protestations of innocence and leaves him.

John's legal training comes to his rescue. He proceeds at once to gather in all the parties to the crime. Dorothy is also gathered in and John deposits the entire party in the home of his stenographer. The facts are made clear to Dorothy and she turns repentant. The three gossips seek to shift the blame. Dorothy restrains John from assisting the men in the case out of the room and tells him that she wants to go to his office at once. The little ring is finally discovered there, resting peacefully at the bottom of the inkwell and the young couple move upon the presiding judge for an earlier date to be set.

HIS FATE'S REHEARSAL (Jan. 14).—Hazel Nelson, three years married to James Dillon, finds herself late one night waiting in terror her husband's approach. During the first two years of their wedded life she had found him all that a girl could wish for in a husband. Then he inherited a fortune and was unable to withstand temptation. He fell into the company of a set of fast young clubmen and began to drink heavily. The most charming of men while sober, became when drunk a savage beast. He was quite unconscious in his sober moments of his conduct while drunk.

The young wife had come to fear actual harm to herself or her baby, and fled to her father's home for protection, but in a few days returned to him. Her father, a celebrated physician, had raged and stormed at her husband. His daughter was an only child, and the thought drove him to swear that he would take the law into his own hands in dealing with her husband.

The father was summoned by a charity call to the wretched hovel of a poor creature insane from alcoholism; he gave what relief he could and sent her to the hospital. She had been unable to provide for her baby, who had died from sheer want. The physician gazed about the wretched little home, and wondered if his daughter would ever sink to this.

At this point he was interrupted by his daughter's maid, who had been searching for him, and who told him that her mistress needed him. He hastened to his daughter's home and found Dillon in a drunken stupor, and his daughter and her baby locked in her bedroom. While listening to the girl's pleadings of her husband's virtues to shield him from her father's wrath, the physician evolved a plan. Wife and stupified husband, under the influence of an opiate, were taken to the wretched hovel, which the physician had just left. While his daughter dressed herself in some old rags found about the place, the father made a like change in her husband's attire. Then dating a note three years ahead, addressed to his daughter, to the effect that as she had sunk to her husband's level he, her father, would no longer help her and was done with her. He gave her instructions as to her part in the grim little comedy to be played. The physician then left the hovel and awaited results.

Dillon finally awoke from his stupor, looked at his surroundings and his clothes and then started in horror as he saw seated at a table his wife, unkempt, unclean, and drinking heavily. He demanded an explanation and she showed him the note from her father.

Horrified, he listened to his wife's almost insane ravings. He asked for the child, and she laughed and said, "as if he did not know," and pointed to the other room. He went in and found only a faded wreath, with the word "Baby" upon it. He staggered back, and insane from grief, fell at his wife's feet, begging forgiveness, for what he had evidently brought her to. She only laughed the more and told him that she knew what to do, and taking from her dress a small vial, before he could stop her, drank half the contents, and fell prostrate over the table. He seized the half empty bottled and saw that it contained a deadly poison. Racked with remorse, he gladly finished its contents and fell beside his wife.

The physician waiting outside, entered quickly, and as the bottle had contained only a weak opiate, soon brought his daughter to consciousness. The still insensible husband was again dressed in his proper clothes, and taken to his home. He awoke to find himself alone in his usual surroundings. His joy when his wife answered his call can be readily imagined, and when she showed him the baby sleeping quietly in its crib, he took her into his arms, almost weeping with happiness and swore he had received a lesson, whose effect would last until his life ended. The father, listening from another room, smiled happily, and left the house, with the conviction that his child's future happiness and safety were assured.

NEXT (Jan. 19).—Tony Guardio, the handsome barber, is bewailing his lack of trade, and there comes to him Marion Trevor, a very pretty girl, who asks to open a manicure stand in his barber shop. Tony cannot see where her customers are to come from, but impressed by the girl's charms, he consents.

One of Tony's regular customers, a young gentleman of a wealthy family, named Edward Robbins, after once looking upon Marion, readily consents to be manicured. His effort at conversation with her inflames Tony to jealous rage. Edward goes home, but can think of nothing but the girl. His father is greatly alarmed over his condition, but the boy tells him that all he needs is occupation. He returns the next day to the barber shop laden with roses, which he sends in to Marion. Next day he returns on the same errand and is confronted by a sign on Tony's shop indicating the place for sale.

Edward decides to become a business man. Edward makes a proposition to purchase the shop. The transaction is no sooner completed than Tony tells the manicure girl that he will open another shop and requests her to join him there, but Edward makes a stronger bid, and the girl decides to stay. Tony scowls and leaves the shop.

Edward is jealous of the attentions of a fat traveling salesman to Marion, and asks her to marry. She consents, but their bliss is interrupted by his father, who has dropped in for a shave and finds his son in barber regalia and kissing a pretty girl. Edward tells his father that she is to become his wife, but the old gentleman does not receive the news in the same spirit, and applies some epithets to the girl, which her fiance resents. His father gives him the choice of being disinherited. Edward demonstrates his decision by taking the girl into his arms, and his father storms out. They are married and happy, but soon reduced to their last penny. Meantime Edward's parents are longing for their son. His mother finally prevails upon father to see if he cannot effect a reconciliation.

Tony, the barber, has made efforts to induce his manicure girl to again work for him, and when he learns that she is married he secures a small bomb to wreck his old barber shop. Edward's father has made his way there to make peace with his son. The old man enters unexpectedly upon Tony, sees the bomb and struggles with the Italian. Marion, hearing the noise, rushes on as Tony knocks father down and escapes. She picks up the bomb and hurls it out the door.

CHAMPION.

FATHERS AND SONS (Jan. 15).—Oliver Byron, a wealthy merchant, has only one son, Dowd Byron, whom he dotes upon. Dowd is employed in his father's counting-room, and one day he succumbs to temptation and pilfers the strong box. The father detects him in the act and relentlessly hands him over to justice.

Now we come to the home of Wilson Roberts, and here we get a glimpse of an American middle-class family at its best. The elder Roberts is a bookkeeper, but unemployed when we first meet him. Young Roberts is starting on a journey to take up a very lucreative offer. A little later the father obtains a position as bookkeeper in the counting-house of Oliver Byron.

Byron grows to like his bookkeeper, and one Christmas Day he accepts his invitation to dine with him at his home. That same day Robert's son comes into his father's office, and is introduced to Byron, the employer. Byron is overcome, for he is overwhelmed by the thought of being without a son!

At the Roberts' home the table is spread with all the good things of the season. The father enters. Then into the house, surreptitiously, the son brings a companion, a poor, forlorn wretch, and hies him to his room for a change of raiment. Now Byron arrives and is seated at the place of honor. Grace is being said, the son and his new-found friend having just taken their seats, when suddenly Byron's eyes fall on the face of his own son.

A frenzy takes possession of him and he heaps denunciations upon his son; but Roberts, his host, pleads with him, and just then the baby girl puts out her little hands to the obdurate parent and adds her pleadings. The heart of the father melts, the tears well from his eyes, and his arms clasp around his only begotten son, who, in humble supplication, had cast himself at his feet.

A TALE OF THE SNOW (Jan. 17).—Alice Mason was as pretty a lass as could be found in the Northwest, and albeit her mother was sour and shrewish, she begot her attractiveness from her father, big, bluff, good-natured Jerrold Mason. Upon Alice Mason, Walter Burk, big of frame and handsome, had long cast sheepish eyes. This was to the liking of her mother, who had long wanted her married off and away, but Alice had not given it a thought. So, one day, when Walter, presuming on his good standing with the old lady, caught hold of Alice and kissed her, he wasn't prepared for the resounding smack across the mouth bestowed

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by Alice. He, maddened for the moment, then felt ashamed and asked her pardon, and left, downhearted.

By a mischance blow, Jerrold Mason cut an ugly gash in his foot while chopping a tree, knee-deep in the snow. Greatly in pain, he started for home with great difficulty. His appeals for help came to the ears of his wife and daughter, and they bravely set out to find him, exhausted, and drag him to the cabin. Then Alice ran for assistance, the assistance of Walter Burk; but the poor girl sank exhausted in a deep gully, to which kind providence directed the footsteps of Walter.

She was carried by him safely to his cabin to recuperate, when a greater calamity overtook them. A mountain of snow overwhelmed the cabin. Through this snow Walter started at once to tunnel, Alice bravely and resolutely coming to his assistance. At last sunlight burst through upon their efforts and they went forth to continue the journey, knitted closer together by the bonds wrought in their common danger.

The father was suffering on his cot, administered to by his faithful wife, whose tongue, after all, was her only fault. But he cried in his agony for his daughter, while the mother also cast anxious glances toward the door. At last both watchers were rewarded, as Alice burst in and threw her arms around the neck of her father, which brightened him up amazingly. Walter kneeled and examined the injured limb, and Alice, kneeling also, unconsciously encircles Walter's neck with her arm, the father smiling approvingly.

REPUBLIC.

RETRIBUTION (Jan. 20).—Desirous of having all his friends know that he had made a successful real estate deal, Jameson struts through the village streets, foolishly displaying a large roll of bills. Jack Wilson, a ne'er-do-well of the town, seeing the display of money, makes up his mind to relieve Jameson of it and attempts to hold Jameson up, but is prevented from doing so by the timely arrival of wayfarers. Undaunted, he follows Jameson to his home and is witness to a quarrel between Jameson and his wife; she upbraids him for remaining away so long.

In anger, Jameson leaves the house and throws the money upon the table. Jack Wilson enters the house after Jameson leaves, and waiting until the little girl is sent to bed, makes another attempt to get the money. He is caught by Mrs. Jameson and a frightful struggle ensues. The child, awakened by the noise, hastens to her mother's door and cries to be admitted. Wilson theratens to kill Mrs. Jameson unless she tells the child that her father is in the room. After the child leaves, the struggle is renewed and Mrs. Jameson is accidentally shot by the discharge of a revolver, which both tried to get possession of. Wilson escapes, and Jameson, coming home intoxicated, is held for the death of his wife. The child's evidence that her mother told her of her father's presence in the room, convicts Jameson, and he is sentenced to ten years at hard labor.

The child Grace, is adopted by a wealthy family and becomes a social favorite. Jack Wilson, in the meantime, has become a modern raffles, and eventually becomes a guest at many social gatherings. As one of the invited guests at a social gathering in the home of Grace's foster parents, he meets the daughter of the woman he had robbed and accidentally killed. He learns her identity when Jameson, released from prison, comes to see his daughter. He falls in love with the beautiful girl and decides to reform. Upon informing his pals of his intentions he is ridiculed, and his pals arrange to rob the home where he is a guest. Wilson, trying to prevent the robbery, is shot by one of his former companions, and believing that death is near, makes a complete confession, exonerating Jameson of the murder of his wife.

A MARITAL MIRAGE (Jan. 21).—Maggie Dooley is the cook and general maid of all work at the home of a stock operator, whose family consists of a wife and marriagable son. Maggie is grotesque in appearance and her particular forte is a decided ability to break valuable china-ware and get the cooking and house cleaning particularly mixed. Things are at such a pass that "Pater Familias" is about to "fire" Maggie, when he receives a message that his fortune is swept away in Wall Street.

Simultaneously, Maggie receives a letter, which her master and mistress see, to the effect that she has fallen heir to $100,000.00, through the death of her uncle. Maggie's wealth is the immediate object of envy to her employers. They show her every respect, and the situation becomes most ludicrous. Finally the father schemes to annex Maggie's coming fortune by inducing his son to marry her. This doesn't please the boy, but he finally yields to the tearful appeals of his father and mother aid consents. Maggie is highly delighted at the prospect and a speedy marriage is arranged. After the wedding supper, the hilarity is at its height, when a message comes to inform Maggie that her uncle was merely in a trance and that the first message is, therefore, a mistake. the effect of this news is electrical the ensuing conduct of the father, mother, son and Maggie is one continuous scream on and off the film.

SOLAX.

ECONOMICAL BROWN (Jan. 10).—When Brown's wife asks for anything, Brown's reply usually is "Oh, we can get along without it we must economize," Mrs. Brown gets back at Mr. Brown when they have visitors. She not only appears in her plainest attire, but serves very humble food. Brown's visitors leave hurriedly, making bum excuses, while Brown is furious at his wife. She, however, shows him an itemized comparative table of the family's home expenses and Brown's outside extravagances. Brown then sees a light and realizes how wrong he has been.

BLACK SHEEP (Jan. 12).—An old inventor has a son who is worthless and wayward. The son promises the father that if he would give him enough money, he would go to another city and try to "make good." The son goes to another city, but he gets into difficulty and turns criminal. He serves in the penitentiary for four years. In the meantime the old inventor dies and his daughter marries her father's benefactor—a man who took an interest in his inventions.

The girl lives happily until the shadow of her brother darkens her path. He continually asks her for money and she gives it to him to keep his disgusting presence out of her sight. She is ashamed of him and does not want her husband to know of the Black Sheep in the family. Her husband, however, sees her in the presence of the Black Sheep and grows suspicious of his wife.

The Black Sheep soon grows dissatisfied with the pittance his sister allows him periodically, so he decides to break into the home and steal as much as he can. In this he does not succeed, for detectives, who follow him for a former offence, interfere. He tries to make a get-a-way, but is shot dead in the attempt. During the mixup the husband finds the Black Sheep in the embrace of his wife. When the criminal is shot and brought into the house dead, a note in his pocket discloses his relationship.

BY THE HAND OF A CHILD (Jan. 14).—An outlaw escapes from his pursuers. He roams the wilds for a time and then nears civilization. In the woods close by the home of a sheriff, he finds the sheriff's little girl in a shrub. She had fallen from a cliff and had narrowly escaped being dashed to pieces. The outlaw picks up the little girl and brings her home. The sheriff's wife receives him thankfully. The little girl is not worse off for the experience. As a reward for saving her life, the child presents the outlaw with her doll. Then he departs.

The outlaw is soon caught and is about to be shot when the sheriff sees, protruding from the outlaw's shirt, his own little girl's doll. Explanations follow and the outlaw is given another chance. He "makes good" and becomes a better man.

NESTOR.

THE NEW CLERK (Jan. 8).—Dave Dowley, obliged to work in a grocery store, makes the best of it, and the best is not at all bad considering the youth, beauty and charms of Constance, the grocer's daughter, who is the lady behind the counter. The old man, however, is the rock against which the bark of true love almost wrecks itself.

Poor Dave is caught in the act and promptly "fired," with neatness and dispatch. James Fixer, an old friend, proves a friend indeed. Dave shall have the girl, father or no father. Accordingly, he goes into the grocery store, makes a few purchases, and then accuses the proprietor of stealing his wallet. The police are called in and the grocer is locked up. Enter Dave. Like a true hero, he tells the captain that he, and not the old man, is the thief. Jubilantly the grocer returns to commune with butter and eggs, et similia, while Dave is placed in a cell.

Mr. Fixer is delighted at his clever scheme. Now for the climax. He goes to the grocer, to whom he apologizes, saying he had made a mistake and that the wallet was in his possession. The old man is deeply touched at Dave's sacrifice, and the pair forthwith gain the young man's release. To show his appreciation, the grocer gladly consents to his daughter's marriage to Dave.

THE LOST ADDRESS (Jan. 8).—Harry Locke and Dora Davey have safely navigated the Ocean of Love, and are now entering the Port of Matrimony. The guests are all assembled, the bridegroom is being congratulated on his great win, and the bride looks ravishingly beautiful in her immaculate robes and the orange blossoms. They are waiting—waiting for the Rev. Sackcloth, who is to perform the ceremony.

Where can His Reverence be? Out hunting for the house wherein principals and guests are impatiently waiting for his arrival. He has lost the address and recalls neither street nor number. After a strenuous but futile hunt, the parson returns home, removes his hat, drops into a chair and industriously wipes the perspiration off his massive brow. In the depths of his hat, he discovers the lost address, and, though two hours late, he rushes to unite two loving and eager souls, who were about to call a justice of the peace to the rescue.

TRACKED THROUGH THE DESERT (Jan. 10).—Jim Conway, a young and energetic prospector, rebels at what he terms Sheriff Caldwell's impertinence, and persists in his associations with evil companions. Victoria, his wife, at last wins him over, and Jim cuts loose from the gangsters. After due preparation, he starts for the mountains to stake his claim; Victoria is to follow shortly after.

The gangsters, stealthily, and in the night, go to Miller's ranch and make away with all his horses. Sheriff Caldwell answers the alarm, and with his posse is soon on the trail of the horse-thieves. The trail leads them through the desert. The sheriff is obliged to dismount and, before he can collect his wits, the horse has vanished beyond the horizon. Alone and with his canteen empty, he staggers on and on through the desert. Meanwhile, the thieves, by mere chance, come upon Jim in the mountains, and try to make him to join them. The posse's approach gives Jim the opportunity to slip away, but, being closely pursued, he's forced to jump over a precipice. The thieves are corralled and taken to the lock-up.

Victoria, on her way to meet her husband, finds the riderless horse, and after a painstaking and dangerous hunt, reaches the almost exhausted and thirst-maddened sheriff. She knows just what to do, and quickly does it. The sheriff returns home not much the worse for his experience. The posse apprises Caldwell of Jim's connection with the horse-thieves, and of his escape. The boys insist that the sheriff drop sentiment and perform his duty. Reluctantly Caldwell leads his men in the search for Jim. Mrs. Caldwell, however, proposes to save the young man, and cleverly manages to decoy away the sheriff and his posse. Jim and Victoria cross in safety the border line, and in another state they begin life anew.

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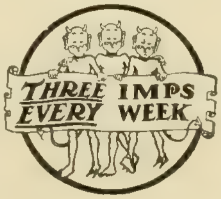

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JUST TOO LATE (Jan. 13).—Stephen Weldron is awarded a large contract and is delighted at his good fortune. Cornelia, his good wife, also rejoices, for she sees visions of lovely new hats and other good things forever playing a tattoo on the portals of the feminine heart.

Stephen must catch the early train to Boone City to make legal and final arrangements with the contract givers. The matter is of utmost importance, and Cornelia wakes her hubby in time. Stephen, however, returns to dreamland, while the Mrs. is preparing breakfast. A more urgent call is made—there are but twenty minutes to catch that blessed train, on which hinges the Weldron's future. Stephen jumps out of bed, dresses, eats and departs, like a streak of lightning, and then begins a series of highly humorous mishaps. He misses the train, thanks to a lot of people and things that get in his way, and boards a freight car. but luck is against him. The next night he devotes considerable attention to his alarm clock, determined that the next time opportunity knocks at his door, he shall not be "just too late."

MUTT & JEFF AND THE ITALIAN STRIKERS (Jan. 13).—Section men are wanted on the C. O. D. Railroad. Mutt and Jeff are fatally forced to apply for work. Mutt qualifies to do the pick and shovel stunt, while Jeff, owing to his diminutive stature, is chosen to keep the time. The section boss hurries the twain on a train and delivers them to the seat of operation, which, alas! turns out to be the seat of war.

Striking Italians see Mutt and Jeff on their way to work and follow them, vowing vengeance. The boss warns them to run for their lives. The warning falls into willing ears, and the lanky fellow paces the runty one over the Marathon route. The strikers, however, cannot be shaken off. Luckily, a handcar is found. By strenuous work, Mutt and Jeff soon steal a lap on their pursuers. The Italians do not relish the idea of defeat, and press into service another handcar. Being experts at handcarring things, they quickly catch up with the boys, who desert their car and take to the road, with the strikers hot on the trail. A passing automobile saves Jeff, but Mutt makes a misstep and falls on the hard macadamized road, he also falls into the eager hands of his hunters. Jeff catches the train for "home," and waves a fond farewell to railroad life. Mutt is escorted, none too gently, to a watering tank and gets a bath.

THANHOUSER.

DR. JEKYLL AND MR. HYDE (Jan. 16).—Dr. Jekyll, a young physician, is possessed of the idea that medicine can effect the soul as well as the body, and has many discussions with his old friend Lanyon, a doctor of the old school. Jekyll continues to experiment in secret, and finally his efforts are crowned with success. He discovers a mixture that brings out all the bad in his nature, and another that will act as an antidote.

But when he stands forth in his evil guise, Jekyll is horrified. He is such a wicked, repulsive creature that even the interests of science are lost sight of: and he decides to bury his discovery from everyone, realizing that it does not pay physicians or anyone else to bring out the evil that is in one.

The doctor finds, however, that it is easy to start evil doing, but not always possible to accomplish reform. The wicked genius that he brought to the surface, simply in the interests of science, returns at intervals to plague him. And in those stages of existence, the courtly, polished, tender-hearted Dr. Jekyll becomes Mr. Hyde, a monster who is feared and hated.

By the aid of his medicine, Dr. Jekyll is able to drive Mr. Hyde away, but as the change often takes place at times when he is far from his office, he is unable to mix the drug that restores him to a rational being again. At these times he lives in wretched lodgings, under the name of Mr. Hyde, and pays secret visits to the home of Dr. Jekyll. That latter's friends are surprised that the courtly doctor should have such an intimate, but he sadiy disregards their remonstrances, for he alone knows that Dr. Jekyll cannot ever be rid of Mr. Hyde.

Jekyll loves the vicar's daughter, and his love is returned. While calling upon her one day the change in identities comes upon him, and he hastily excuses himself to his fiancée. But as he passes out of the grounds, he becomes Mr. Hyde, the man who tortures little children and is a hater of all mankind. He returns to the girl, not as a suitor, but intending to be her slayer.

The vicar hears his daughter's cries and gallantly runs to her aid. The feeble old man, however, is no match for the maniac Hyde, and is killed. Hyde flees, safe for the time being. When Dr. Jekyll is restored to himself, his grief is profound. His life is forfeited, his happiness ruined. And at intervals growing briefer and briefer, the demon Hyde asserts his mastery. An accident deprives the doctor of the medicine that restores him to the Jekyll existence. He locks himself in his room, ordering his servant, through the barred doors, to bring him certain drugs. The servant, who loves Jekyll, does not recognize the voice of Hyde. He runs off and calls assistance, believing that the kindly doctor has been slain by Hyde, the man the servant hated.

The police arrive and Hyde is commanded to open the door in the name of the law. He is unable to restore himself to the Dr. Jekyll existence. As Hyde, his life forfeited, the wretched man ends his life with poison, just as the doors crash in, and the police enter, too late to save him for the gallows.

A NIAGARA HONEYMOON (Jan. 19).—A well-to-do family, living in a suburban town, was annoyed on receiving word that the wife's sister-in-law intended to pay them a visit. When she arrived, she was greeted coldly, compelled to perform menial services, and treated more like a servant than a relation. Naturally, she was very unhappy.

About this time the family was thrown into excitement by the news that the father's old chum in college, who had gone to Australia to make a fortune, had returned with $1,000,000, and intended to marry and settle down. The parents figured that this was an excellent chance for their only child, and planned to marry her to the millionaire.

The rich man came to be their guest, but strange to say, the fascinations of "daughter" had no effect upon him. Although the aunt tried to efface herself, she attracted his attention, and he soon fell in love with her, but the family did not suspect it.

The aunt went away, taking with her no regrets, leaving behind her no sorrow. The rich man, pleading an unexpected business engagement, hastily departed too, and they met on the same train.

The man from Australia decided to waste no time. He wired ahead to the city clerk of a town along the line to meet the train with a marriage license, promising a big fee. He also directed him to bring a minister along.

The aunt was bewildered by this chain lightning courtship. Before she realized what was going on, she had signed the application, and the minister was performing the ceremony on the observation platform of the rapidly moving train. When she left the town, she was a widow; two mile posts beyond, she was the bride of a wealthy man who loved her for herself alone. And the train was headed for Niagara Falls, where their honeymoon was spent.

Many couples have gone to Niagara Falls on honeymoon tours, but none of them ever took the minister and the marriage service along with them, so there was some eclat to this wedding.

The happy couple returned to greet the bride's relatives, and give them a chance to show how social training enables persons to conceal rage, envy and chagrin under the most trying of circumstances.

COMET.

THE BRAID (Jan. 15).—John Jackson returns to his house one night to find his wife Sarah ill. Just as he is about to send for a physician she expires in his hands. John is inconsolable, and after the funeral, wanders about the city trying to forget his great grief. He strays into a public park. He is almost staggered, for lo and behold, he sees a woman who is the very image of his poor Sarah. He follows the woman, who proves to be an actress. He learns where she is playing and watches her perform. Her very gestures suggest Sarah. He seeks an interview and is ushered into the presence of the actress. John falls in love with her desperately, but does not reveal that her striking resemblance to his wife is the real cause of his infatuation. He writes her to dine at his home and she accepts. In a jewel casket there is a braid of golden hair which John clipped from Sarah's head while she was in her coffin. Jokingly John asks the actress to put on one of Sarah's gowns, and as John endeavors to kiss her the actress playfully eludes him, and taking the braid, pins it to her own hair. The procedure maddens John, and he tries to choke the woman. Just as he is about to kill the actress, he fancies he can see the dead wife slip from out of her portrait and hear her voice calling. He immediately releases his hold and the actress, believing him to be insane, quickly flees from the house, apparently glad that she escaped with her life. Then John bends before the portrait and on his knees, begs forgiveness. Sarah, or the vision, beckons him that he need not fear, and with a smile on her face, disappears.

THIRTY DAYS (Jan. 19).—Jack Ralston, a young millionaire, must earn $30 in thirty days, in order to win the hand of Hazel Wilson, daughter of Jonette Wilson, an irascible and grouchy old man. Jack applies for various jobs. His first is at a bank. Next he tries his hand as a janitor's assistant; then he chops wood, and follows by working in a second-hand clothing store as a "puller-in." He also tries his hand at carrying the hod. At each position he is an inglorious failure. Then he elects to hire out his machine at so much an hour. He takes his auto to a public stand in front of a railway station and his first customer is Mr. Wilson. The latter is on his way to New York. He misses the train and appeals to Jack to take him to the city. Jack is relentless, and says that if he wants to go it will cost him $30. This Mr. Wilson pays, although against his will. Having earned the requisite $30, Jack naturally wins Hazel, and they are married.

IMP.

HOW SHE MARRIED (Jan. 13).—There was no doubt that Mary Scott was a plain, homely-looking girl. Still she found a lover, and on her wedding morning she was as pleased as a bride could be. Just before the ceremony, however, she receives a letter from her intended husband, telling her he does not love her. He prefers beauty and poverty to ugliness and money. He loves her pretty sister. There is a hysterical scene and Mr. Scott, the disappointed bride's father, departs for his office in a very troubled state of mind, not knowing how to get Mary off his hands. But a solution of the problem is found amongst his own office force. He finds it necessary to discharge one of them, Bill Robinson. Before Bill vanishes, a thought occurs to Mr. Scott. Would he be willing to marry his daughter? Bill is.

Off he goes to interview the young lady. He balks at her ugliness, and, of course, prefers the pretty sister, whom he persuades to elope with him. She tells her ugly sister, Mary, and persuades the latter to take her place. Mary covers her head with a veil, so when Bill Robinson receives his precious charge from out of the window and carries her to the waiting automobile and speeds off to the clergyman to be married to her, he is under the impression he has the pretty sister for a wife. Starting in hot pursuit, Mr. Scott reaches the clergyman's house just as the marriage is being performed. Bill is removing the veil from the bride's face, only to discover he has married the wrong girl. (Copyrighted, 1911, by Imp Films Co.)

COTTON INDUSTRY (Jan. 13).—First the negroes, hundreds of them, are seen in the fields, gathering the fleecy staple and putting it in large bags. When these are filled, the wagons are loaded with the sacks and hauled to the gins. After ginning, the bales are taken to the cities to be sold. Often in front of stores, there are frequently fifty or more wagons, surrounded by cotton buyers, who are sampling the cotton and paying for same according to grade. When the sale is made, the bales are hauled to the wharf and taken on board vessels, where they are shipped to the manufacturing markets, both north and south. (Copyrighted, 1911, by Imp Films Co.)

THE DESERTED SHAFT (Jan. 15).—Frank Davis is the favored suitor for the hand of Lottie Maxwell, to the discomfiture of Edgar Perry. Both men are employed by a construction company. There is an opening scene of Perry proposing marriage to the girl and her refusal. She meets Davis, and they plight their troth, going to his mother for her blessing, which is given, and they are happy.

Davis is entrusted with the pay-roll, to carry to the camp, and, placing the money inside his shirt, he hastens away. Perry is piqued and bent on revenge. He meets Davis near a deserted mine shaft and the two have a war of words, terminating in a personal encounter, in which Davis is worsted and hurled into the shaft. The men wait at the camp for their regular pay, which is not forthcoming. They visit the offices and the management, in surprise tells them the money was entrusted to the care of Davis. The delegation visits the home of the mother and she informs them her son has not been home. There can be but one solution to the problem—the young man has stolen the money and decamped.

There is a reward offered for his arrest and he is regarded as a fugitive from justice. Perry reads the placard and is astonished. He goes to the mother and confesses his crime in the presence of the sweetheart. The women lose no time in running to the abandoned shaft and find Davis, still alive, although almost dead from his long exposure in the water. The assistance of the surveyors is sought, and a quick rescue is made. (Copyrighted, 1911, by Imp Films Co.)

AFTER MANY YEARS (Jan. 18).—Two brothers part and take different paths. One of them makes a success in life; the other is, if not a failure, at any rate, not conspicuously flourishing. It chances that both brothers are residents of the same city, unknown to each other. The little daughter of the wealthy brother gives a children's party. This attracts the attention of a poorly dressed child, who is invited to the party out of pity. The child is taken sick and is carried home to her parents by the rich father of the party-giving child. When the two men meet it is discovered that they are brothers.

I WISH I HAD A GIRL (Jan. 20).—Tompkins wished he had a girl other than the homely specimen who confronted him in his boarding house day by day, so Tompkins went off in search of the girl of his imagination. Very early in his adventures three or four of her turned him down, and even the maid servant in the house where he was making himself agreeable helped to pile contumacy on poor Tompkins' head. His most promising adventure was making love to a pretty little cook. But this indignant lady not only repelled his amorous advances, but covered him with flour, so the unsuccessful wooer finally returned home and was content to accept the smiles of the homely girl in the boarding house. (Copyrighted, 1911, by Imp Films Co.)

THE FLAG OF DISTRESS (Jan. 20).—Reuben Wilson has an appointment with a couple of friends, who are awaiting him outside his house. Finding it impossible to escape the sharp attentions of his wife, he signals to them with a flag. Finally making a dash for it, he is also accompanied by his suspicious but unrelenting spouse. But his two friends are loyal. They get up a row with Reuben and run away and are, of course, pursued by Reuben, who thus obtains liberty to join

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his friends on a visit to a masquerade, where the three of them have a high old time.

Meanwhile, Mrs. Wilson seeks detective aid in finding her husband. Sherlocko finds the flag of distress, and by some intuitive process, known only to the detective mind, tracks the deceitful Reuben down to the dancing hall, where he is surprised by his wife in the character of Mephistopheles. Sherlocko gains a reputation for acuteness and Reuben has had a good time. (Copyrighted, 1911, by Imp Films Co.)

REX.

THE BOARDING HOUSE MYSTERY (Jan. 11).—A. Lancelot is one of the common or garden variety of Rubes, and like the rest of his gender, aspires to become the Big Something-or-other in the teeming metropolis. His particular weakness is flattering himself into the belief that he possesses ventriloquial powers, but he is just enough of a ventriloquist to have things happen to him. He saves up sufficient money to buy a dummy, and sets off for the city.

The night when he makes his appearance in the limelight, the audience is panic-stricken. Vaudevillians can stand for a whole lot, including their rights, and they commence to announce in something above a whisper, that they intend to have them—and use them. They do, also employing sundry antiquated tomatoes and a few things of a less tender and clinging disposition as a means to their end, their end being Prof. Lancelot's five diminutive feet of nerve. He is discouraged on the face of it.

He meanders back to his boarding house, very much meditative. And then Fate enters to complete the bout. The landlady has painted his room that very day, and left the pail of red paint in a corner. In his grief and rage he hurls his dummy into a corner, and it just happens to be the wrong corner—"Beyond the pale," so to speak. The dummy, being only a dummy, connects with the paint. A pair of lovers on the veranda outside, see him pack the paint-covered dummy into a trunk, at once conclude that a gruesome murder has been committed. Immediately, if not sooner, they arouse the house and advertise their conclusions. When the mystery—and Prof. Lancelot—are finally cleared, what is left of him is filled with but one desire—to take the first road but the Erie back to the farm.

POWERS.

LITTLE BOY BLUE (Jan. 16).—Eugene Fields' famous poem funishes the theme of this pathetic story.

The little toy dog is covered with dust,
  But sturdy and staunch he stands,
And the little toy soldier is red with rust
  And the musket moulds in his hands.
Time was when the little toy dog was new
  And the soldier was passing fair;
And that was the time when our little Boy Blue
  Kissed them, and put them there.
"Now, don't you go till I come," he said,
  "And don't you make any noise."
So toddling off to his trundle-bed,
  He dreamt of the pretty toys.
And as he was dreaming, an angel song
  Awakened our little Boy Blue—
Oh, the years are many, the years are long,
  But the little toy friends are true.
Aye, faithful to little Boy Blue they stand,
  Each in the same old place,
Awaiting the touch of a little hand,
  The smile of a little face.
And they wonder, as waiting the long years through,
  In the dust of that little chair,
What has become of our little Boy Blue
  Since he kissed them, and put them there!

HISTORICAL MOHAWK VALLEY (Jan. 16).—Three centuries of contrast along the Mohawk Valley of New York makes one of the most entrancing travel pictures ever made. Every bit of old history connected with each view is explicitly given, and the grand old battle-fields, inns and taverns make imposing pictures even though hundreds of years old.

BILL'S SURRENDER (Jan. 20).—Those noble girls who go down to the settlement houses in the slums to spread light and give aid to the needy can tell strange stories. Lucile is one of them, and she holds to her work bravely. Each day she must tolerate insults from the street corner gang as she goes to and from the settlement building. But one day, one of the gang calls an emphatic halt on the proceedings; he becomes her friend, she his. He becomes, too, the link between her and her good work. The big opportunity comes when she saves them all from a term in jail; and her reward is not only a dozen or so recruits to her class, but also a choice collection of guns, brass knuckles and black jacks, the use of which the owners swear off for good and all time.

AMBROSIO.

BLOOD VENGEANCE (Jan. 3).—This is a drama by Gabriele d'Annunzio, most famous of Italian poets and playwrights. It shows a servant who destroys her mistress in order to marry the husband. The dead woman's spirit returns asking for vengeance, and the daughter proceeds to avenge her mother. She buys a bag of poisonous adders, and before entering her step-mother's room permits the reptiles to sink their fangs into her arm. She discovers the lifeless body of the guilty woman, and learns that her father has committed the deed. The picture ends with a wonderfully acted scene between the father and daughter, in which she sinks to the ground, dying from the snakes' poison.

GREAT NORTHERN.

THE INEVITABLE JOHNSON (Jan. 13).—Johnson, in the schoolroom, is successful in arousing the anathemas of the professor by his pin sticking proclivities. He it is who brings ruin upon the professor's headgear. And when the boys have retired, he it is who makes night hideous with ear-splitting blasts upon the trombone, and each time Johnson comes out on top, the innocent suffering for the guilty. Similarly, when Smith endeavors to hand a bouquet from out his dormitory window to that of the dainty little confection in the adjoining room, and drops the posy, Johnson secures it, and covers himself with honor by presenting it to the fair damsel. Like the poor, Johnson is always with us, or at any rate, is always ousting Smith. The latter, to take his attention off the professor's daughter, engages him in conversation as to the purchase of a lottery ticket, where once more Johnson scores by securing the first prize. This and similar trials, is more than Smith can bear, and he loses his reason, once more to find that Johnson has been successful and is in charge of the asylum whither Smith is conveyed. The last scene shows Johnson occupying Smith's place at home, having possessed himself of Smith's wife, his favorite chair, his pipe and worldly belongings.

RELIANCE.

THE GANG FIGHTER (Jan. 10).—A rough, overbearing leader of a city gang loses his prestige by rescuing a pretty little mission worker from the insults and badgering of his fellow gangsters. The rival for the gang leadership makes much of it and plays upon the feelings of the gang to the extent of causing a revolt against him. The leader tries to forget the girl, but he is gradually won over by her and becomes a regular attendant at the mission. His excuse to himself is that she needs protection, and he walks home with her most every night. The rival hears of it and takes the gang down to the mission one night to prove him a backslider. They find him there alone with the girl just starting for her home. They jeer at him and insult him, but she prevents his fighting. He finds he is deposed and goes to work on the docks, where he speedily gets to be foreman. Hearing of the chaos in his old district before the coming election, he goes back one night to get back his leadership, but the gang "get him" and the little mission worker finds him beaten up and takes him home. That breaks the last link between himself and the gang and he turns to his work—and the girl.

THE QUARREL (Jan. 13).—The husband, wife and best man are dining together in honor of the first anniversary of the wedding. The two men imbibe too much champagne and the husband and wife leave the restaurant. The best man sits alone bemoaning the fact that everybody is happily married but himself. As he gets up to go he finds the wife's bracelet and decides to go to their home and return it. In the meantime, the couple have arrived home and have quarreled over the husband's intoxicated condition. He goes to his room to pack up and she writes a note that she intends to end it all. The best man arrives unobserved and, looking into the husband's room, is startled at his preparations for a hurried departure. Hearing sobbing in the next room, he tiptoes there and finds the wife on her knees before the couch at the far end of the room. He slips in without being heard and reads the note. Realizing the situation, he sobers up and hits upon an idea for reconciling them. He puts his handkerchief over his face and, seizing a silver brush, handle before him, he shouts, "hands up." The wife thinks it is a burglar and screams. The husband, thinking her screams are but a ruse, goes on packing. The best man, wondering why the husband does not put in an appearance, goes through all sorts of diabolical actions, to make the wife continue her screams. At last the husband rushes in and takes his wife in his arms to protect her, telling the burglar to do his worst. When the best man sees that the couple are so busy with their reconciliation that even a burglar is forgotten, he takes off his mask and makes his errand known, then quickly leaves.

Among the Exhibitors

San Diego, Cal.—The Grand Theater, which recently opened as a moving picture house, has been playing to full capacity ever since.

Wheeling, W. Va.—Plans are being made by Charles A. Feinler for a moving picture theater to be erected in Market Street.

Berkeley, Cal.—A municipal moving picture theater is to be built here. Communications regarding the matter are to be addressed to the Mayor of the city.

Bozeman, Mont.—A number of improvements are to be made in the Gem Moving Picture Theater.

Emmettsburg, Iowa.—A new moving picture theater is to be built here by Clint Smith.

Lamoni, Iowa.—J. W. Michael will open a new moving picture theater here.

Glenwood, Minn.—The Crystal Moving Picture Theater is now open under the management of S. E. Wright.

Anamosa, Iowa.—A moving picture theater will be opened in the Alspaugh Building by W. H. Lohrman.

New York City.—Shampan & Shampan are preparing plans for a moving picture and vaudeville theater, on a plot 50 by 100, located on the north side of Monroe Street. The theater consists of auditorium and one balcony, having the facade designed in French renaissance style of architecture, and will be modernly equipped throughout. George E. Siegel is the owner.

Fargo, N. D.—The Owl poolroom, on Front Street, has been sold to an unknown theatrical syndicate who will remodel it into a moving picture show instead.

Ripon, Wis.—Weary, Russell & Green, who conduct moving picture theaters at Waupun, have leased the Ripon Theater on the west side of the public square and will convert it into a picture play.

Duluth, Minn.—Charles Skiff, part owner of the Bijou Theater, in Negaunee, has purchased the Royal Theater in the Voelker block from the Royal Theater Company, of which C. S. Sullivan is manager.

Detroit, Mich.—The four moving picture theaters controlled by the Casino Company here have switched from the use of licensed films of the Motion Picture Patents Company to independent pictures of the Motion Picture Distributing & Sales Company.

Milwaukee, Wis.—W. H. Goff, Bruce, has purchased land in this city, on which he will erect a modern vaudeville and motion picture house. The building will cost about $20,000.

Newark, N. J.—The Broad Street Theater, at 520 Broad Street, has opened under new management.

Milwaukee, Wis.—The Fern Amusement Company is preparing to erect another motion picture theater here. It will be located on Third and Clark Streets.

Louisville, Ky.—A building permit was issued by Robert J. Tilford, City Building Inspector, for a $10,000 brick and steel motion picture theater to be erected by the Pastime Amusement Company, at 18th and Gallagher Streets. Fred Erhart is the architect and Joe Sibler, the contractor.

Pittsfield, Mass.—Rev. Father William Lattanzi, owner of the Columbia Opera House building in North Adams, has about completed arrangements whereby Marshall & Bond, whose presence in the building has prohibited the granting of a license for motion pictures in the building, will move. It is probable that a theater license will be taken out instead of what is known as a public hall license. Contracts for the remodeling of the fire escapes on the building have been let to Marshall & Bond.

St. John, N. B., Can.—Mr. F. G. Spencer has purchased the Orpheum Hall, at Halifax, from J. E. Roy.

Philadelphia, Pa.—A new moving picture theater is being planned to be built at 2846-48 North 22d Street, which will be under the ownership of Adolph Bonnem.

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Tuesday, Jan. 9, 1912.

Rose—"A Wife's Devotion" (Dr.)	1000
D. Biograph—"The New Governess" (Com.)	728
Helios—"The Pain That Kills" (Dr.)	640

Wednesday, Jan. 10, 1912.

Mohawk—"Indian & Priest" (Indian Dr.)	1000
*Mondia—"The Echo" (Dr.)	
D. Biograph—"The Lady Typist" (Com.)	

Thursday, Jan. 11, 1912.

Washington—"When the Gringoes Came (W. Dr.)	1000
Hepwix—"Rover the Peacemaker" (Dr.)	500
Hepwix—"Hawkeye Turns Detective" (Com.)	475
Film d'Art—"Aida" (Operatic)	1200

Friday, Jan. 12, 1912.

Federal—"Mills of the Gods" (Dr.)	1000
*Cricks & Martin—"Smiler Loses His Watch (Com.)	225
*Acquilla—"Pik-Nik Suffers" (Com.)	

Saturday, Jan. 13, 1912.

Oklahoma—"Little Boy Blue" (Dr.)	900
D. Bioscope—"Cunning Bailiff" (Com.)	581
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Sunday, Jan. 14, 1912.

California—"In the Hour of Peril" (Dr.)	1000
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Dec. 13—The Marquis of Lantenac (Dr.).....
Dec. 13—The Launching of Two Italian Dreadnaughts (Naval)..........
Dec. 20—Tweedledum Marries an American Girl (Com.)..........
Dec. 20—The War in Tripoli (War)..........
Dec. 27—Tweedledum In Love With a Singer (Com.)..........
Dec. 27—Tiny Tom's Exploits (Com.)..........
Jan. 3—Blood Vengeance (Dr.)..........
Jan. 3—Mr. Fatty's Adventures (Com.).......
Jan. 10—An Autumn Sunset Dream..........

ITALA.

(By N. Y. M. P. Co.)

Nov. 25—The King of Noose Throwers........
Dec. 2—Severed from the World (Dr.)........
Dec. 16—An Up-to-Date Doctor (Com.)........
Dec. 23—Foolshead's Christmas (Com.)..........
Dec. 16—Fog on Lighton Mountains (Sc.)......
Dec. 30—A New Year's Quest (Com.)..........
Jan. 6—Foolshead's Six Duels (Com.)..........
Jan. 13 A Mania for Caricature (Com.).......
Jan. 13—An Abundant Candle..........

MAJESTIC.

Dec. 3—Love Heeds Not Showers (Com.)....
Dec. 10—Keeping Mabel Home (Com.)........
Dec. 17—Little Red Riding Hood (Juvenile.)
Dec. 24—The Actress (Dr.)..........1000
Dec. 31—The Caddy's Dream (Com.).......... 385
Dec. 31—Will You Marry Me? (Com.).......... 615
Jan. 7—Training a Husband (Com.)..........1000
Jan. 12—Gossip (Com.)..........
Jan. 14—His Fate's Rehearsal (Dr.)..........
Jan. 19—Next (Com.)..........
Jan. 21—Spare the Rod (Com.)..........

NESTOR.

Dec. 25—The Best Man Wins (Com.)..........
Dec. 27—A Western Girl's Love (Dr.)..........
Dec. 30—Mutt & Jeff Break Into Society (Com.)
Dec. 30—Their Afternoon Off (Com.)..........
Jan. 1—An Unlucky Present (Com.)..........
Jan. 3—The Tenderfoot's Sacrifice (Dr.).......
Jan. 6—Desperate Desmond Fails (Com.-Dr.)...
Jan. 8—The New Clerk (Com.)..........
Jan. 8—The Lost Address (Com.)..........
Jan. 10—Tracked Through the Desert (Dr.)...
Jan. 13—Just too Late (Com.)..........
Jan. 13—Mutt & Jeff and Italian Strikers (Com.)
Jan. 15—A Brave Little Woman (Com.-Dr.)....
Jan. 17—The Fugitive (Dr.)..........
Jan. 20—Desperate Desmond on the Trail Again (Com.-Dr.)..........

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.)..........
Nov. 20—Zigomar (Dr.)..........
Dec. 18—The Love Chase (Com.)..........

POWERS.

Dec. 9—Two Men and a Girl (Dr.)..........
Dec. 12—The Little Chaperone (Com.)..........
Dec. 12—Views of Genoa, Italy (Scenic.)......
Dec. 16—When Heart Wires Cross (Com.-Dr.)..
Dec. 19—Cupid's Big Sister (Com.-Dr.)........
Dec. 19—Touring Brussels (Scenic)..........
Dec. 23—Hearts of Italy (Dr.)..........
Dec. 26—The Sign of the Helmet (Com.)......
Dec. 26—Where Steel Meets Cloud (Industrial)
Dec. 30—A Mail Bag Romance (Dr.)..........
Jan. 2—Life's Supreme Treasure (Dr.)..........
Jan. 6—With the Tide (Dr.)..........
Jan. 9—When Hubby Went to College (Com.)
Jan. 9—Touring Venice (Scenic.)..........
Jan. 13—Her Heart's Depth (Dr.)..........
Jan. 16—Little Boy Blue (Dr.)..........
Jan. 16—Historical Mohawk Valley (Scenic)....
Jan. 20—Bill's Surrender (Dr.)..........

RELIANCE.

Dec. 6—The Turn of the Wheel (Dr.)..........
Dec. 9—The Turnstile (Dr.)..........
Dec. 13—Love and Charity (Dr.)..........
Dec. 16—The Playwright (Dr.)..........
Dec. 16—Just Smile (Com.)..........
Dec. 20—Locked in the Vaults (Dr.)..........
Dec. 23—The Doctor's Dilemma (Dr.)..........
Dec. 23—A Pair of Shoes (Com.)..........
Dec. 27—Brotherly Love (Dr.)..........
Dec. 30—The Birth-Mark (Dr.)..........
Jan. 3—Resignation (Dr.)..........
Jan. 6—Two Old Men (Dr.)..........
Jan. 10—The Gangfighter (Dr.)..........
Jan. 13—The Quarrel (Dr.)..........
Jan. 13—Natural History Series, No. 1 (Edu.)

REPUBLIC.

Dec. 24—Before Yorktown (Hist.-Dr.)........
Dec. 31—The Pride of Lexington (Hist-Dr.)..
Jan. 7—In the Days of the Six Nations (Historical)..........
Jan 13—Life of Daniel Boone (Part 1) (Historical)
Jan. 14—Life of Daniel Boone (Part 2) (Historical)
Jan. 20—Retribution (Dr.)..........
Jan. 21—A Marital Mirage (Com.)..........

REX.

Oct. 26—A Breach of Faith (Dr.)..........
Nov. 2—The Tale of a Cat (Dr.)..........
Nov. 9—Saints and Sinners (Dr.)..........
Nov. 16—The Return (Dr.)..........
Nov. 23—The Price (Dr.)..........
Nov. 30—The Strangers (Dr.)..........
Dec. 7—The Measure of a Man (Dr.)..........
Dec. 14—Logging Industry in the Northwest (Ind.)..........
Dec. 21—The Martyr (Dr.)..........
Dec. 28—An Unwelcome Santa Claus (Com.)..
Jan. 4—The Parting of the Ways (Dr.)......
Jan. 11—A Boarding House Mystery (Com.)..
Jan. 18—Angels Unawares (Dr.)..........

SOLAX.

Dec. 6—Baby's Choice (Com.)..........
Dec. 6—The Paper Making Industry (Ind.)..
Dec. 8—The Little Shoe (Dr.)..........
Dec. 13—Fickle Bridget (Com.)..........
Dec. 20—Love, Whiskers and Letters (Com.)..
Dec. 22—The Violin Maker of Nuremberg (Dr.)
Dec. 24—Christmas Presents (Dr.)..........
Dec. 27—When Mary Was Little (Com.)......
Dec. 29—The Divided Ring (Dr.)..........
Dec. 31—Christmas Presents (Dr.)..........
Jan. 3—His Musical Soul (Com.)..........
Jan. 5—Our Poor Relations (Dr.)..........
Jan. 3—His Musical Soul (Com.)..........
Jan. 5—Our Poor Relations (Dr.)..........
Jan. 7—Christmas Presents (Xmas-Dr.)......
Jan. 10—Economical Brown (Com.)..........
Jan. 12—Black Sheep (Dr.)..........
Jan. 14—By the Hand of a Child (Dr.)........
Jan. 17—Parson Sue (Com.)..........
Jan. 19—A Man's a Man (Dr.)..........

THANHOUSER.

Nov. 24—The Baseball Bug (Com.-Dr.)........
Nov. 28—The Tempest (Dr.)..........
Dec. 1—Beneath the Veil (Dr.)..........
Dec. 5—The Newsy and the Tramp (Com.-Dr.)
Dec. 8—Brother Bob's Baby (Com.)..........
Dec. 12—The Lady from the Sea (Dr.)........
Dec. 15—Deacon Debbs (Com.)..........
Dec. 19—The Tomboy (Com. Dr.)..........
Dec. 22—Cinderella (Juvenile)..........
Dec. 26—She (2 reels) (Dr.)..........
Dec. 29—The Expert's Report (Dr.)..........
Jan. 2—The Passing (Dr.)..........
Jan. 5—A Columbus Day Conspiracy (Dr.)......
Jan. 9—Just a Bad Kid (Com.-Dr.)..........
Jan. 12—The Twelfth Juror (Dr.)..........
Jan. 16—Dr. Jekyll and Mr. Hyde (Dr.)........
Jan. 19 A Niagara Honeymoon (Com.)........

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FRIDAY, JANUARY 12TH, "GOSSIP"—A double exposure comedy, showing exterior and interior scenes at same time—relating the bad effects of gossip—how the story grows as told from one to another and the sure cure for the dreaded evil.

SUNDAY, JANUARY 14TH, "HIS FATE'S REHEARSAL"—One of the strongest dramatic pictures ever produced—the husband reaching home after a bad night's carousal and his wife's father, a physician, administers treatment which causes husband to live through a terrible strain of mind—a strong picture—a good moral lesson.

FRIDAY, JANUARY 19TH, "NEXT"—A roaring comedy—the lonesome barber, the manicure girl, the nice boy falls in love, thrown out by parents and finally the manicure girl wins parents—a laugh every foot.

SUNDAY, JANUARY 21ST, "SPARE THE ROD"—A strong lesson, showing the results of using the whip on children—the temper of the father is finally overcome by the ever-loving mother who takes child from home, earns her own living by teaching school and finally shows husband the error of his ways.

FRIDAY, JANUARY 26TH, "THAT EXPENSIVE RIDE"—A comedy. Father has a little extra money, hires an automobile, apparently runs over a woman who then proceeds to extract money, piano, furniture and medicine. Father finally driven to poverty until the discovery of farce and deception.

SUNDAY, JANUARY 28TH, "A MOTHER'S SACRIFICE"—The widow at home, in love with a young fellow, who partly returns the affection—the return of the widow's daughter from school—the transferring of affection of young fellow from mother to daughter—then the hidden suffering and sacrifice for strong love for her daughter.

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Dec. 14—Taking His Medicine (Com.)........ 673
Dec. 14—Her Pet (Com.)........................ 323
Dec. 18—As In a Looking Glass (Dr.)........
Dec. 21—A Terrible Discovery (Dr.)..........
Dec. 25—Caught With the Goods (Com.)......
Dec. 25—A Mix-up in Rain Coats (Com.)....
Dec. 28—The Voice of the Child (Dr.)........
Jan. 1—The Baby and the Stork (Dr.)......
Jan. 4—Who Got the Reward (Com.)........
Jan. 4—The Joke on the Joker (Com.)........
Jan. 8—A Tale of the Wilderness (Dr.)......
Jan. 11—The Eternal Mother (Dr.)............
Jan. 15—Brave and Bold (Com.)...............
Jan. 15—Did Mother Get Her Wish? (Com.)....
Jan. 18—The Old Bookkeeper (Dr.)...........

CINES.
(G. Kleine.)

Jan. 23—Brutus (Historical Dr.).............

EDISON.

Dec. 13—An International Heart Breaker (Com.) 700
Dec. 13—Eskimos In Labrador (Edu.)........ 800
Dec. 15—Brockton Fair & Horse Show, Brockton, Mass., Oct. 3rd to 6th, 1911 (Topical) 990
Dec. 16—Stage Struck Lizzie (Com.)......... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)........... 350
Dec. 19—Santa Claus and the Clubman (Dr.)..1000
Dec. 20—The Sign of the Three Labels (Com.).1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)1000
Dec. 23—Pat Clancy's Adventure (Com.)......1000
Dec. 26—Papa's Sweetheart (Dr.)............. 625
Dec. 26—Modern Weapons for Fighting Fire New York City (Vocational)...... 375
Dec. 27—The Stuff that Dreams are Made of (Com.) 1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.).1000
Dec. 30—Uncle Hiram's List (Com.)..........1000
Jan. 2—Eleanore Cuyler (Dr.)..................1000
Jan. 3—The Two Flats (Com.)................. 995
Jan. 5—Freezing Auntie (Com.)............... 660
Jan. 5—Codfish Industry, Newfoundland (Ind.) 340
Jan. 6—Please Remit (Com.)................... 995
Jan. 9—Thirty Days at Hard Labor (Com.)..1000
Jan. 10—Max & Maurice (Com.)................1000
Jan. 12—Lead, Kindly Light (Dr.)............1000
Jan. 13—A Question of Seconds (Dr.)......... 775
Jan. 13—St. Johns, Newfoundland, and its Surroundings (Sc.) 225
Jan. 16—Jack and the Beanstalk (Juvenile)...1000
Jan. 17—The Bachelor's Waterloo (Com.)..... 650
Jan. 17—A 50-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic) 350
Jan. 19—The Little Organist (Dr.)...........1000
Jan. 20—To Save Her Brother (Dr.)...........1000

ESSANAY.

Dec. 9—A Frontier Doctor (W. Dr.)..........1000
Dec. 12—The First Man (Com.)................1000
Dec. 14—The Hack & Schmidt Bout (Com.)....
Dec. 14—A Polished Burglar (Com.)..........1000
Dec. 15—A Goodfellow's Christmas Eve (Dr.)..1000
Dec. 16—The Cowboy Coward (W. Dr.).......1000
Dec. 19—The Three Bears (Juvenile).........1000
Dec. 21—Winning An Heiress (Com. Dr.)..... 300
Dec. 21—The Foiling of Red Dugan (Dr.)..... 700
Dec. 22—The Millionaire Barber (Com.).......1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)1000
Dec. 26—A Story of the West (Dr.)...........1000
Dec. 28—For Memory's Sake (Dr.)............1000
Dec. 29—A Bird In the Hand (Com.)..........1000
Dec. 30—Broncho Billy's Adventure (W. Dr.)..1000
Jan. 2—The Mail-Order Wife (Dr.)...........1000
Jan. 4—The Valley of Regrets (Dr.).........1000
Jan. 5—For the Love of Mike (Com.).........1000
Jan. 6—A Child of the West (Dr.)..........1000
Jan. 9—A Hen House Hero (Com.)...........1000
Jan. 11—The Tenderfoot Foreman (Dr.).......1000
Jan. 12—A Ragtime Love Affair (Com.)......1000
Jan. 13—The Sheepman's Escape (Dr.)........1000
Jan. 16—The Old Florist (Dr.)................1000
Jan 18—Dad's Watch (Com.)...................1000
Jan. 19—The Little Poet (Com.)..............1000
Jan. 20—The Loafer (W. Dr.)..................1000

GAUMONT.

Dec. 12—Heroism (Dr.) 610
Dec. 12—Arabian Customs (Ind.).............. 366
Dec. 16—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.)1000
Dec. 19—Through the Enemy's Lines (War Dr.) 985
Dec. 23—The Maid of Argos (Dr.)............ 980
Dec. 26—From Pity to Love (Dr.)............ 826
Dec. 26—Scenes of the Coast of North Africa (Sc.) 124
Dec. 30—Curing a Reckless Student (Dr.)....1010
Jan. 2—A Royal Romance (Dr.)............. 975
Jan. 6—Evils of Impure Literature (Dr.)......1035
Jan. 9—The Winged Messenger (Dr.)......... 800
Jan. 9—Gorges of the Verdon River (Lower Alps), (Scenic) 200
Jan. 13—The God of Wine Gets Stung (Dr.)... 806
Jan. 13—The Ardennes Forests, France (Sc.).. 194
Jan. 16—Uncle Ned's Diplomacy (Com.)........ 956

KALEM.

Dec. 4—Arrah-Na-Pogue (3 reels) (Dr.)......3000
Dec. 6—The Long Arm of the Law (Dr.).....1000
Dec. 8—Too Much Realism (Com.)............1000
Dec. 11—Molly Pitcher (Historical-Dr.).......1000
Dec. 13—Norma From Norway (Dr.)..........1000
Dec. 15—Bill's Flute (W. Dr.)..................1000
Dec. 18—He Who Laughs Last (Com.).........1000
Dec. 20—The Flash in the Night (Dr.)......1000
Dec. 22—Between Father and Son (Dr.)......1000
Dec. 25—The "Revenue" and the Girl (Dr.)...1000
Dec. 27—The Higher Toll (Dr.)................1000
Dec. 29—The Maid's Double (Dr.)..............1000
Jan. 1—Driving Home the Cows (Dr.).........1000
Jan. 3—The Cowboy Artist's Jonah Day (W. Com.) 1000
Jan. 5—The Dude Cowboy (Com.)...........
Jan. 5—The O'Kalems' Visit to Killarney (Sc.)
Jan. 8—A Southern Boy of '61 (Dr.).........1000
Jan. 10—Mrs. Sims Serves on the Jury (Com.)
Jan. 10—Flowers for the 400 (Edu.)..........
Jan. 12—The O'Neill (Dr.).....................1000
Jan. 15—The Desert Trail (W. Dr.)...........1000
Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)...........1000

LUBIN.

Dec. 13—Quick! A Plumber (Com.).......... 600
Dec. 14—The Substitute (Dr.).................1000
Dec. 16—A Timely Lesson (Com.-Dr.)..........1000
Dec. 18—Love Decides (Dr.)...................1000
Dec. 20—Art versus Music (Com.-Dr.)........1000
Dec. 21—Kiddies' Christmas (2 reels—Xmas Dr.) 1800
Dec. 23—The Sergeant White's Peril (Military Dr.) 1000
Dec. 25—One Way to Win (Com.)............1000
Dec. 27—The American Girl (Com.-Dr.)........
Dec. 28—The Soldier's Return (Dr.)...........
Dec. 30—Father and the Girls (Dr.)..........
Jan. 1—The Oyster Industry (Ind.)...........
Jan. 1—Object, Matrimony (Com.)............
Jan. 3—A Village Romance (Com. Dr.)......1000
Jan. 4—A Noble Enemy (Dr.)................1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)....
Jan. 8—The Surgeon's Heroism (Dr.).........
Jan. 10—The Kissing Pills (Com.)............
Jan. 10—General Daft (Com.).................
Jan. 11—The Blacksmith (Dr.).................1000
Jan. 13—Paid In His Own Coin (Dr.)........1000
Jan. 15—Her Uncle's Consent (Com.)..........1000
Jan. 17—The Peanut Industry (Ind.).........
Jan. 17—A Dark Deception (Com.)............
Jan. 18—A Just Verdict (Dr.).................1000
Jan. 20—A Compromise (Com.).................
Jan. 20—A Boarding House Romance (Com.)..

MELIES.

Nov. 30—The Reason Why (Com.).............1000
Dec. 7—A Western Girl (Dr.)................1000
Dec. 14—The Better Man (Com.-Dr.)........1000
Dec. 21—The Mission Father (Dr.)..........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
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Jan. 11—Roped In (Dr.).......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)..................1000

ECLIPSE.
(G. Kleine.)

Dec. 6—The Luckless Banker (Dr.)..........1002
Dec. 13—The Tragedy of Old Age (Dr.)...... 798
Dec. 13—Harbor of Marseilles, France (Sc.)... 215
Dec. 20—The Miracle (Dr.) 1040
Dec. 27—The Stolen Treasure (Dr.)........... 680
Dec. 27—Fair Exchange is no Robbery (Com.).. 322
Jan. 3—True to Their Trust (Dr.)........... 656
Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............. 980

PATHE.

Dec. 13—The Flower Girl of Los Palmas (Am. Dr.) 990
Dec. 14—An Episode of the Early Mormon Days (Am. Dr.) 820
Dec. 14—The Magic Suit Case (Trick)........ 150
Dec. 16—A Mother's Remorse (Am. Dr.)...... 995
Dec. 18—Pathe's Weekly No. 51 (Top.)......1000
Dec. 20—The Fatal Posing (Am. Dr.)........1000
Dec. 21—Dad's Smash-Up (Am. Com.)........1000
Dec. 23—Actors' Hearts (Am. Dr.)............1000
Dec. 25—Pathe's Weekly No. 52 (Topical).....1000
Dec. 27—The Mother-in-Law Raises (Com.)....1000
Dec. 28—His Daughter's Bracelet (Am. Dr.)..
Dec. 29—Yann, the Troubadour (Dr.)..........
Dec. 30—The Doll (Am. Dr.)....................
Jan. 1—Pathe's Weekly No. 1, 1912 (Topical)..1000
Jan. 3—The Professor's Daughters (Com.-Dr.).1000
Jan. 4—The Rebuked Indian (Indian Dr.)....1000
Jan. 6—The Cowboy's Sister (W. Dr.)........
Jan. 6—The Chillouks (Edu.)..................
Jan. 8—Pathe's Weekly No. 2, 1912 (Topical).1000
Jan. 10—The Strike on the Ranch (W. Dr.)....
Jan. 11—The Horse Thief (W. Dr.)...........
Jan. 13—Bill's Bills (Am. Com.)...............
Jan. 15—Pathe's Weekly No. 3, 1912 (Topical) 950
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Jan. 18—Is It Your Hat? (Am. Com.)......... 800
Jan. 20—Unmerited Shame (Am. Dr.)..........1000

C. G. P. C.

Dec. 12—Youth versus Age (Dr.).............. 796
Dec. 12—Small Trades in Malacca (Edu.).... 200
Dec. 15—In the Grip of Alcohol (2 reels) (Dr.).2000
Dec. 19—Princess Charming (Juvenile)........
Dec. 19—Landscapes in Japan (Scenic)........
Dec. 22—Providential Bread (Dr.).............
Dec. 22—In Japan—Nara (Scenic).............
Dec. 26—The Burglar's Hard Luck (Com.).....
Dec. 26—Aboard a French Battleship (Naval)..
Dec. 26—The Kromats (Acrobatic).............
Dec. 28—Mushroom Culture (Educational)......
Jan. 2—Infancy of Moses (Biblical)..........
Jan. 2—The Ice Formations at Odessa, Russia (Sc.) ....
Jan. 5—Betrayed by a Parasol (Com.)........
Jan. 5—Dr. Twostep's Prescription (Trick)....
Jan. 5—A Malay Village During the Rainy Season (Sc.) ....
Jan. 9—The Foster Sister (Dr.).............
Jan. 9—Muray and Kindy (Com.).............
Jan. 11—A Sultan's Marriage in Malaysia (Marital) ....
Jan. 12—The Haunted Room (Com.)...........
Jan. 12—The French Army in War Manoeuvres (Military)........................
Jan. 16—Bonaparte and Pichegru (Hist. Dr.).. 775
Jan. 16—Here and There in China (Sc.)....... 225
Jan. 18—Sulphur Industry in Sicily (Ind.).... 200
Jan. 19—Mrs. Pussy Loves Animals (Com.).... 445
Jan. 19—Manners and Customs in Malaysia . 500
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SELIG.

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Dec. 14—George Warrington's Escape (Hist.-Dr.) 1000
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Dec. 18—Evangeline (Dr.) 1000
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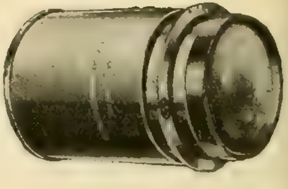

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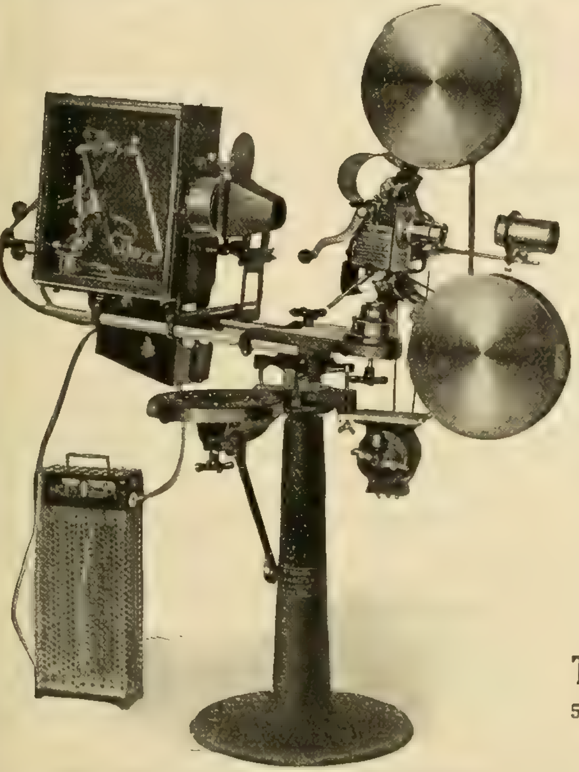

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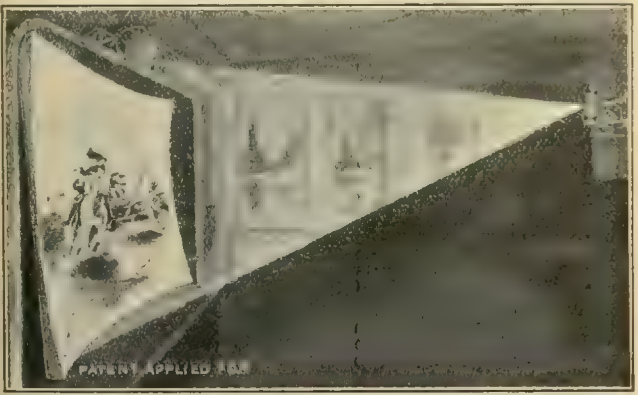

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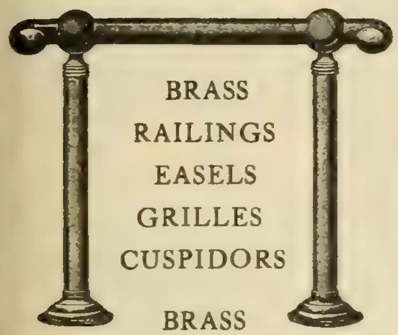

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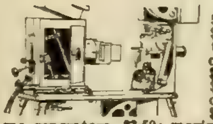

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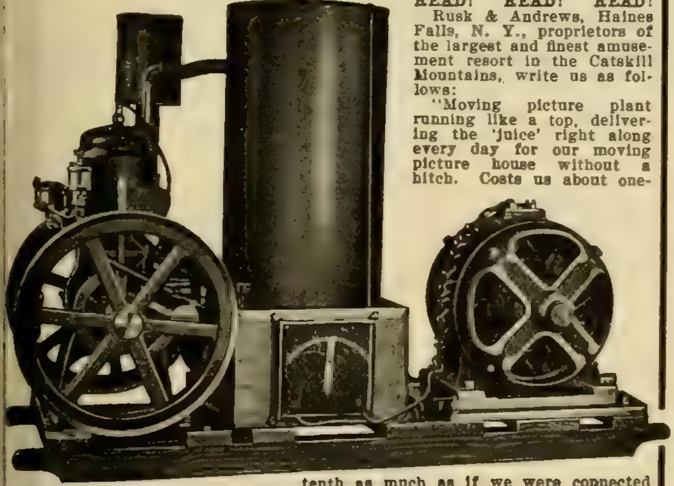

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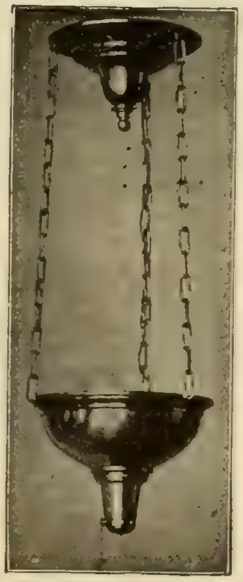

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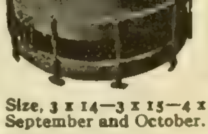

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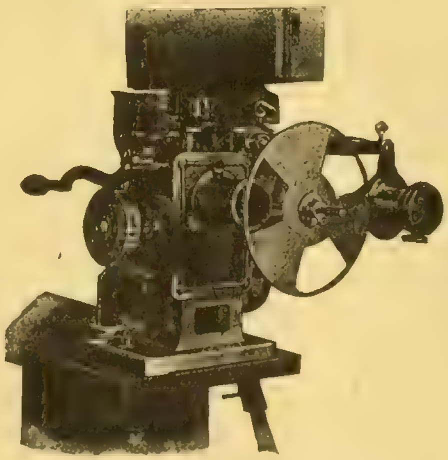

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THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Lady Police" (Lubin).

125 East 23rd Street New York Chicago 169 W. Washington St.

3 and 8 Sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne!"

THE THANHOUSER

"GREATEST JANUARY" Including EAST LYNNE (2 Reels, JAN. 26th)

Scene from "East Lynne" — With 3 and 8 Sheets

RELEASED FRIDAY, JANUARY 26th AMERICA'S BEST KNOWN DRAMA

EAST LYNNE

IN 2 REELS—WITH 3 and 8 SHEET LITHOS

Here is the "Jam-'Em-In" Film. Issues with the "Make-the-Town-Talk" three and eight sheets. The drama that tugs at every heart. Seen or read by practically everyone in these United States of America.

Booked to-day by—YOU ?

HER LADYSHIP'S PAGE

A ROMANCE OF THE LONG AGO

RELEASED TUESDAY, JANUARY 23rd

was a tiny boy—but his very tinyness was the means of rescuing his Liege Lady from a perilous position. You never saw a page so cute—or so daring! Of course, he is played by "The Thanhouser Kid." This is an adventure story that your "regulars" would not miss for the world!

Thanhouser Co., New Rochelle, N. Y.

Send me FREE Query Sheets for your "Greatest January" **features.** I am / am not getting **"The Thanhouser News."**

Name........................

Address........................

Exchange........................

Clip and Mail *This Day*

GETTING 2 A WEEK? 2

You can secure from your exchange three and eight-sheet posters for "Dr. Jekyll and Mr. Hyde," and "East Lynne." The supply of these posters is limited and it is requested that you give your exchange NOW an idea of how many you will require.

THANHOUSER COMPANY

New Rochelle
New York

Sales Company Agents for U. S. and Canada

3 and 8 Sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne!"

FOUR-A-WEEK Essanay

RELEASED TUESDAY, JANUARY 16th

The Old Florist

(Length, approx. 1,000 *feet.)*

A dramatic photoplay, beautiful in sentiment. A strong plot, excellently played and exquisitely photographed.

RELEASED THURSDAY, JANUARY 18th

Dad's Watch

(Length, approx. 1,000 *feet.)*

Cupid's practical joke wins father over. This is an excellent comedy with many laugh-provoking situations.

RELEASED FRIDAY, JANUARY 19th

Her Little Poet

(Length, approx. 1,000 *feet.)*

A comedy with a riot of laughter. There is an excellent plot and decidedly humorous situations in this unroariously funny comedy.

RELEASED SATURDAY, JANUARY 20th

The Loafer

(Length, approx. 1,000 *feet.)*

This is our feature dramatic story of this week. It shows how the moral cowardice of one man was permanently cured through a sound lashing. Excellently played and photographed.

ASK FOR ALL ESSANAY POSTERS GET ON OUR MAILING LIST

Essanay Film Mfg. Company
521 First National Bank Building, Chicago, Ill.
OFFICES IN
LONDON : : BERLIN : : BARCELONA

NESTOR

Oldest and Best "The Worth-While Film" **Always a Feature**

"WITH BRAINS!"

A celebrated painter on being asked with what he mixed his colors, promptly replied

"WITH BRAINS!"

Nestor mixes stories, staging, acting, photography, business methods, et al, with skill, experience, money *AND* brains. Hence

IF IT'S NESTOR IT'S GOOD

COMING NESTORS:

Monday, Jan. 22nd

A MATINEE MIX-UP

Brilliant Comedy

Wednesday, Jan. 24th

CUPID AND THE RANCHMAN

No. 1 Western Comedy

Saturday, Jan. 27th

MUTT & JEFF FALL in LOVE

Riot of Mirth and Joy

PHOTOS:

Mammoth photos of the entire NESTOR FILM CO., 35x10, mailed to exhibitors everywhere on receipt of 50 cents. ***Get Yours Now!***

Scene from "A BRAVE LITTLE WOMAN"

Scene from "THE FUGITIVE"

GET THEM!

3 NESTORS A WEEK

SALES CO.
Sole Distributors

GET THEM!

Book Now this Trinity of Classy Nestors

Monday, Jan. 15th

A BRAVE LITTLE WOMAN

The quintessence of charming pathos completely cloaks *"A BRAVE LITTLE WOMAN."* Story and characters are touchingly human.

On Same Reel

THERE'S SOMETHING WRONG

Breezy Little Comedy

Wednesday, Jan. 17th

THE FUGITIVE

Startling situations presented with refreshing originality, rugged scenery and mirror-like photography make *"THE FUGITIVE"* one of the most alluring ***Westerns*** ever produced.

Saturday, Jan. 20th

DESPERATE DESMOND ON THE TRAIL AGAIN

Bully and beautiful Foto-Burlesque, surpassing even its wondrously unique predecessors.

Be sure to *GET IT!*

DAVID HORSLEY

Factory and Main Offices, Bayonne, N. J.
Studios, Sunset Boulevard, Hollywood, Cal.

ÉCLAIR

ECLAIR FILMS AMERICA

Pleases Exhibitors with Original Advertising Methods and "Better" Pictures.

GET IN LINE!

ECLAIR POSTERS, PHOTOS and other ADVERTISING MATTER are DIFFERENT than OTHERS BECAUSE ECLAIR DOES NOT STOP at EXPENSE

SEND FOR NEW BOOK OF FACTS.

GET ON OUR MAIL LIST

COMING!

Tuesday, Jan. 23

A Delightful Comedy
by Blanch Schreck

Love Finds A Way

Copyright 1912 by Eclair

With DOROTHY GIBSON and a strong supporting cast.

* * *

Thursday, Jan. 25

Another Comedy

WANTED, A GOVERNESS

and on the same reel

THE TURKISH POLICE

a page from Oriental Life.

Branches
Everywhere

Eclair Film Co.

Studio and Works:
Fort Lee, N. J.

SALES COMPANY SOLE AGENTS.

SCENARIO WRITERS!

If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism and revision for a fee of only $2.

REVISION—Scenarios having a reasonable chance of a sale will be edited and revised and a typewritten copy supplied for one dollar per finished page. Send the manuscript and a reading fee of one dollar. If the scenario will not warrant further expense, it will be returned to you; if it does, you will be advised as to full cost. Please note that this covers no criticism.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Epes Winthrop Sargent

Box 70, Madison Square Station

New York City

INDEPENDENT

SERVICE FROM THE

Swaab Film Service Co.

is an improvement over your present service. Try it and be convinced.

Motiograph and Power Machines always on hand, and General Supplies.

129 NORTH EIGHTH STREET
PHILADELPHIA, PA.

In answering advertisements kindly mention the Moving Picture World.

WARNING

All essential Features of "Miror Vitae Products" are my original ideas and are patented; this is in regard to Cameras, Perforators, Printers, Projecting Machines and Stereoptieons—I want no one to mingle with them. If you can't stop pirating don't let me **find it out or I'll go for you—this means the manufacturer** as well as the user of ideas pirated from me. My film-making machinery are known the world over for sensible construction and workmanship. I have the most perfect projecting machine ever made. I invented the first novel film centering **device; every machine manufacturer adopted the idea and made money. I made the first film centering** device for the Edison Kinetoscope and many other devices—snapping manufacturers have only benefited by it. I will have a new fool and patent-proof Camera out in a short time, doing away with the old method of perforating negative stock before loading—no more static, no more pin holes, no more **friction marks or dirt on the negative before exposure.** I manufacture up-to-date film-making machinery for any speed of manufacture as well as **local moving picture making outfits for the future stay Theater Manager—special film work, lenses,** slides, construction and repair.

Come and look at New York's First Exhibition of Show window display on Cinematograph Novelties in the new extension of my building. You can see it **from the outside; you don't have to come in.** It you want to come in you are very welcome.

EBERHARD SCHNEIDER, 219 Second Ave., N. Y.

COMING

MIGNON
or
THE CHILD OF FATE

From Thomas's French Opera

Released Friday, February, 2nd

Besides special music, three-sheets, one-sheets and special lobby displays will be issued with this release. Still pictures and "cuts" are also available for special matter which an exhibitor may be desirous of putting in the hands of patrons.

The production has been staged by an expert hand and an all-star cast has interpreted the different roles.

THE LEGEND OF THE BALANCED ROCK

Released Sunday, January 21st

A delicate, mythical tale of compelling charm and beautifully tinted. Staged in the "Garden of the Gods," near Colorado Springs. Caliban, an orge, has designs on a little girl. She doesn't relish the idea of being a breakfast food, so she runs away and has quite an experience for a little girl of tender years.

THE LITTLE SOLDIER

Released Wednesday, January 24th

A little boy lives for and dreams of soldiers, battles and conquering armies. One night he makes use of his little soldier's uniform and tin sword, and it all nearly ends in a tragedy. This is a rare story with a delectable atmosphere.

MEMORIES OF '49

Released Friday, January 26th

An old and hardy settler lives over in his dreams the life of the early days of pioneering and frontier life. With grim courage he faces disaster and with fortitude he endures adversity. This is a real live and convincing yarn of telling force.

Solax Company

CONGRESS AVE., FLUSHING, NEW YORK

Sold through Motion Picture Dist. & Sales Co.

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Solax

You don't have to fish for dollars if you

GET A REP

TWO MAGNIFICENT ARCTIC PRODUCTIONS

Saturday, Feb. 3d

WHEN MEN LOVE

Sunday, Feb. 4th

NORTHERN HEARTS

Set amid the grandeur of icy mountains and filled with thrilling adventures—Featuring the $10,000. Prize Winning Alaskan Dogs or "Huskies."

Watch for the Great Two-Reel Romantic Educational Feature Story

"A NEW LEASE ON LIFE"

Jan. 20—RETRIBUTION
Jan. 21—Marital Mirage
Jan. 27—Blue Ridge Romance
Jan. 28—Power of Innocence

REPUBLIC FILM COMPANY
145 West 45th St., - New York City

LIFE IS A PLAY

the gifted bard once put into immortal words. But whether it is a comedy, drama or tragedy he neglected to state. Sometimes it is all three, with a suffragette ballet thrown in. Often, too, its humor and its tragedy are only divided by a hairline, and in most cases it's a woman's hair. We humans are the only animals that make fools of themselves; and if sometimes our errors are redeemed, it is not because of our wisdom, but in spite of our folly. We prove these few facts in

"ANGELS UNAWARE"

Released Thursday, January 18th

It's the kind of a story the angels would tell of the world's eternal triangle, only here it's a quadrangle—and another kind of a wrangle. How a dead desert of hope blossoms forth as a Sweet Realization, how a battle-ground becomes a Sanctuary and conflict contentment are told by

ANGELS UNAWARE in "ANGELS UNAWARE"

It's a grain of dust and the glint of a sunbeam — which is life!

And the Release Date is Thursday, January 18th

REX MOTION PICTURE MFG. CO.

573 Eleventh Avenue
New York City

Sales Co. says Exhibitors of "Angels Unaware" will be Angels Unaware!

GREAT NORTHERN

Release for Saturday, January 13th

THE INEVITABLE JOHNSON

A highly amusing comedy film. A real rib-tickling laugh producer. Length 765 feet.

On the same reel—

WATERFALLS IN SWEDEN

A fascinating travel subject. Length 232 feet.

Release for Saturday, January 20th

A SUMMER FLIRTATION

A comedy headliner. 986 feet of delightfully humorous fun. Don't fail to book this comedy of comedies.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

THIS PROGRAM OF THIRTY-FIVE WEEKLY RELEASES

Available Through Sixty-Four Buying Exchanges in theU. S. and Canada

MONDAY

AMERICAN, CHAMPION, COMET, IMP, NESTOR

TUESDAY

BISON, ECLAIR, POWERS, THANHOUSER

WEDNESDAY

AMBROSIO, SOLAX, RELIANCE, CHAMPION, NESTOR

THURSDAY

AMERICAN, ECLAIR, IMP, REX

FRIDAY

THANHOUSER, BISON, COMET, LUX, SOLAX, (MAJESTIC STARTS JAN. 12TH)

SATURDAY

GREAT NORTHERN, POWERS, ITALA, NESTOR, RELIANCE, REPUBLIC, IMP

SUNDAY

(MAJESTIC, REPUBLIC, SOLAX, ECLAIR STARTS JAN. 14TH)

MOTION PICTURE DISTRIBUTING & SALES CO.
111 East 14th Street - - - - - New York

An Explanation

September 21st, 1911, a franchise was voted unanimously by the board of directors of the Motion Picture Distributing and Sales Company, to the GEM MOTION PICTURE COMPANY. Later, the makers of product whose quality could not stand competition, realizing that Marion Leonard, as a star in our productions, meant cancellations, succeeded in working up a scare among themselves to such an extent that they succeeded in influencing enough votes among the Sales Company Directors, to have the franchise rescinded arbitrarily the same day the franchise was granted. The matter was then laid over for the next directors' meeting, and the Sales Company would not consider marketing our films (which we claim to be the best on the market, whether Independent or Licensed), unless we paid a commission of two cents (2c.) per foot to the Sales Company.

This would add an immense loss weekly in addition to the $40,000.00 we have already invested.

At the Sales Company Directors' meeting, January 10th, we tried to avoid litigation and trouble by offering to pay twice the amount in dues and assessments as any other Sales Company manufacturer on a one release basis, and a bonus of $5,000.00, about $15,000.00 all told, for the privilege of marketing one reel a week. This they also voted down.

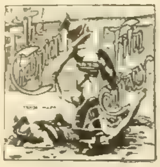
What chance for quality has an Independent exhibitor, if capable manufacturers are surpressed?

To the many exchanges who have shown their appreciation of our product by ordering it, and also to the many, many hundreds of exhibitors who have written, commending us on our efforts, we sincerely thank you all, and regret to announce, that for the above reasons, the GEM will not release on the advertised date.

The REX Motion Picture Manufacturing Co., who intend making two releases weekly, commencing January 28th, 1912, have purchased all our "Marion Leonard GEM negatives."

Respectfully,

GEM MOTION PICTURE CO.



ROBERT G. FOWLER

WORLD - FAMOUS AVIATOR
in his Trans-Continental flight *and*

SHERLOCKO & WATSO'S ABSORBING ADVENTURES

A Wonderful Split Reel. (See Next Issue for Release)

GREATER THAN SPOKEN WORDS

☛ **"THE BRUTE"**

Released January 22nd

A home is wrecked by the horrible debauches of a drink-crazed sot. The picture preaches a powerful lesson.

A FILIAL LOVE STORY

☛ **"Her Brother's Partner"**

Released January 24th

Will enlist your sympathies from the start and hold it so until the happy conclusion.

The well-known Aviators

LEE HAMMOND and
BLANCHE SCOTT

especially engaged in our second sensational aero and auto release of January 29th, 1912, entitled

"Aviator and Autoist's Race *for* a Bride"

Champs are so varied that they constitute a program for any and all.

CHAMPION FILM COMPANY

Mark M. Dintenfass
145 W. 45th St. **New York City**

Sold thro' Sales Co.

Don't Be Discouraged

Noah was 600 years old when he awoke to the advantages of waterproofing. Then he built an Ark and saved himself and stock from destruction.

LET US SAVE YOU

By waterproofing your stock of films (either new or old). Then you wash them occasionally with soap and water, and see how much longer they last in clean, pliable, "first run condition."

National Waterproof Film Co.

Patentees of Process and Machinery

4200—4202 W. ADAMS ST.
CHICAGO

LUX FILMS

THE ACME OF EXCELLENCE

Released Friday, Jan. 19, 1912

The Harm That Gossips Do

Drama Length, 747 feet

An intensely interesting Drama

A Mad Dog

Comedy Length, 219 feet

A short, bristling Comedy that will change the tears to laughter

R. PRIEUR

10 East 15th St. New York City
Telephone 3427 Stuyvesant
Sold Only Through
MOTION PICTURE DISTRIBUTING and SALES COMPANY
ONLY EASTMAN RAW STOCK USED

The Christian Martyrs

Hand Colored -:- 900 Feet -:- Prodigious

RELEASED SATURDAY, JANUARY 27th

POSTERS---MAGNIFICENT ONE and THREE SHEET

A historical pictorial reproduction portraying the humiliations, sufferings and persecutions of the early Christians in the clutches of Pagan Rome

REAL LIVE LIONS—NO FAKES—APPEAR WITHIN SIX FEET OF THE CAMERA

Heaven's Messenger

RELEASED SATURDAY, FEBRUARY 3rd

A drama showing a tiny baby like Moses of the Bible floating in its cradle down the stream to soften the heart of its stern grandfather

A PICTURE THAT PULLS AT THE HEART-STRINGS

925 FEET — AN EXTRA CHARGE OF $20.00 FOR THE HAND COLORING

Gaumont

STILL MORE OF THE

GAUMONT INDEPENDENT

Gaumont

TUESDAY
Feb. 6

First Gaumont Comedy Release

AND THEREAFTER EVERY TUESDAY

TUESDAY
Feb. 6

The Cripples' Courtship

865 FEET

A refined comedy --- A funny idea --- Funnily acted and finely staged

---

REMEMBER! We produce SIX REELS PER WEEK and we are choosing for you the TWO VERY BEST every week

---

THE DEFINITE RELEASE DATE OF

The Gaumont Weekly Journal

WILL BE ANNOUNCED NEXT WEEK

SEND YOUR ORDER FOR ALL OUR FILM TO THE

GAUMONT CO., Flushing, New York

AGENTS

PATHÉ FILM D'ART

LOVE'S TERRIBLE SACRIFICE

A beautifully colored film with the climax hinging upon the overwhelming love of an Indian Prince for a dancing girl.

1000 feet **Released January 23rd**

BOOK IT!

The Mascot of Every
Motion Picture Exhibitor

PATHÉ'S WEEKLY

Get the Mascot in YOUR
Theatre Every Week

VITAGRAPH

Earle Williams

FATHER AND SON.
MONDAY JANUARY 15th.

An orphan in manhood stands by the man who cared for him when a child. His gratitude wins a rich reward. It touches the heart.

Bunny

CHUMPS.
TUESDAY JANUARY 16th.

Two of a kind, John Bunny and Marshall P. Wilder. A comedy that makes the biggest kind of a hit. A ripping good laugh.

Wilder

Maurice Costello

CAUGHT IN THE RAIN
WEDNESDAY JANUARY 17th.

This is a "catchy" drama. One fellow in trouble helps another out of trouble. His generosity meets his girl's approval and she consents to be his wife.

TOM TILLING'S BABY.
FRIDAY JANUARY 19th.

Kenneth Casey

To "pull" a practical joke on the Nurse Maid, the Butler kidnaps the baby, who is found by Tom, the newsboy. He gets a fat reward—the butler loses his job. Funny, and serious, too.

Miss Christie

A GIRL OF THE WEST.
SATURDAY JANUARY 20th.

Certainly gets us. She is full of pluck and able to take care of herself when attacked. "She's a trump." Her beau tells her so and then and there proposes; he gets her.

THE VITAGRAPH

Next Week **Next Week**

"THE BLIND MINER"—A Great Sight..............................Monday, January 22nd.
"JEAN INTERVENES"—The Vitagraph dog appears....................Tuesday, January 23rd.
"CAPTAIN BARNACLE'S MESSMATE"—A jolly good picture.......Wednesday, January 24th.
"LOVE FINDS A WAY"—A hand-car elopement.........................Friday, January 26th.
"FOR THE HONOR OF THE FAMILY"—All should see it.............Saturday, January 27th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

EAST 15th AND CHESTNUT STS., BROOKLYN, N. Y.

LUBIN FILMS

Released Wednesday, January 17th, 1912. *SPLIT REEL*

"THE PEANUT INDUSTRY"

An industrial picture showing the rise and fall of the Peanut. Of course, the locale is Virginia, and the growers, pickers, packers and shippers are all indigenous to the soil. The small boy in the gallery will enjoy this picture and find out that peanuts are (not like nutmegs) made in Connecticut, but really grow in the South.

"A DARK DECEPTION"

A neat little flirtation episode by which Peggy Glenwood might have lost her excellent sweetheart, except that he did not take the situation seriously. Peggy thinks it is just fun to invite Count De Tears to call and see her, but Sweetheart George breaks up the party and after assisting the Lothario out of the windows tells his little girl if she wants to be happy she must be good.

Released Thursday, January 18th, 1912 *Length 1000 ft.*

"A JUST VERDICT"

A very dramatic story in which a suicide uses a revolver which is engraved with the name of his daughter's sweetheart. A guest of the house, who is a somnambulist, walking in his sleep, falls over the suicide's body and on awakening believes that he has killed his host. Dean, the sweetheart, is arrested for murder, but a letter the suicide left for his daughter is found, and the girl saddles a horse and is just in time to clean up the mystery.

Released Monday, January 22nd, 1912 *Length 1000 ft.*

"THE LADY POLICE"

This picture is one of the biggest laughs ever put on the screen. A town has elected a female town-council, who appoint Lady Policemen. It works splendidly, for the men are only too much delighted to be arrested and put in jail, where they have a jolly time of it. The wives, however, do not enjoy the situation, and storm the jail, take their husbands away and leave the police in tears.

Released Saturday, January 20th, 1912 *Length 433 ft.*

"A BOARDING HOUSE ROMANCE"

Bessie and Ned, who are sweethearts, have a falling-out. Ned complains to the landlady, who suggests that he shall pay her a little attention to make Bessie jealous. The star-boarder then gets jealous of the landlady and everything is on edge. Finally both couples see their folly and make up their minds to return to their real lovers and once more enjoy happiness.

Released Saturday, January 20th, 1912 *Length 417 ft.*

"A COMPROMISE"

This photo-play illustrates the proverb that "what is good for the goose is good for the gander." Mrs. Wallace favors pretty girls for the help, and Mr. Wallace is addicted to kissing them, whereupon the lady of the house fires the girls and engages men and in turn practices the same flirtation. Then there is a fuss and a compromise is made by installing colored help, and peace is restored.

Released Sat. Jan. 20th, '12 *Length 175 feet*

"MAKING HAY"

"Making Hay" is an industrial picture, very pretty and very interesting to the city child, who probably does not often see the country in August or enjoy the pleasure of romping in the new-mown hay.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

"LOVE WILL FIND A WAY"

That is the *Urban-Eclipse* release of January 17th, 1912. It's a *strictly* *igh class comedy,* a *cure* for *melancholy.* Folks *nursing* a *grouch* are *warned* ot to *see* this *film.*

MR. EXHIBITOR, we hope that *you* "will find a way" to *book* this film, as he *demand* for it will be *strong.*

The exchanges have taken our advice in regard to

BRUTUS

nd the *result* is that the *output* is practically *sold out.* *Brutus* will be re-eased *January 20th.* It is a *truly great film* and *all* moving picture patrons vho *miss* seeing it will get *cheated.*

Releases for the week ending January 27th:

Cin-es, Tuesday, Jan. 23

he Brave Deserve the Fair

Drama, about 605 feet.
om distinguishes himself in attle and returns home to claim lary, his sweetheart.

rtistic Venice

ravelogue about 240 feet

Eclipse, Wednesday, Jan. 24

A Woman's Wrath

Drama about 1010 feet

The story of a jealous woman. See Madame Dermoz in one of the finest bits of dramatic acting ever filmed.

Cin-es, Saturday, January 27

Joseph in Egypt

Drama about 1080 feet

Following the biblical story of Joseph and his brothers. Learn the commercial value of a man in the days of long ago.

IMPORTANT NOTICE

Cin-es films released by George Kleine on and after January 20th, 1912, re licensed by Motion Picture Patents Co.; but Cin-es films released prior to hat date are not licensed and can not be shown by licensed exhibitors, except he Maccabee and Tolstoi films previously released by the Cin-es Co., which wo films are licensed.

Gaumont films released after January 16th, 1912, and Gaumont films re-eased on or before January 16th, 1912, by others than George Kleine are ot licensed and may not be shown in licensed houses.

GEORGE KLEINE

166 N. State St. Chicago, Ill.

Licensed by Motion Picture Patents Company

TRADE MARK

Thomas A Edison

WHETHER you are an exhibitor-to-be or one who has been in the business for some time, it will prove profitable for you to investigate

THE

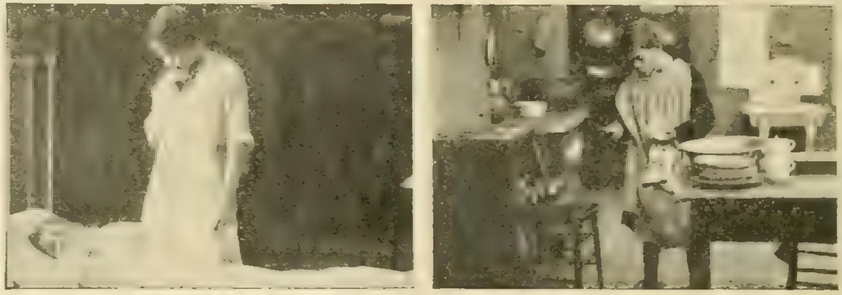
Edison Projecting Kinetoscope

TRADE MARK

Thomas A Edison

In the motion picture business the name "Edison" is synonymous with everything that is best. For the same reason that Edison Films are without equal, so is the Edison Projecting Kinetoscope the one machine that stands up under all sorts of trying conditions—it could hardly do otherwise with the inventive genius of Thomas A. Edison and the combined energies of a big staff of Edison experts behind it.

Our Catalog No. 500 gives full particulars and you are urged to get a copy no matter what machine you are operating now, or propose to get for your show.



Scene from "THE STOLEN NICKEL"

EDISON FILMS

TUESDAY, JANUARY 23rd

"THE STOLEN NICKEL" By Bannister Merwin

CAST.

Billy	Yale Boss
His Father	Robert Conness
His Mother	Mary Fuller
Another Boy	Philip Tannura
The Little Girl With the Nickel	Edna May Weick

A little boy, deprived of an allowance, stole a nickel to buy a turtle, and through various occupations yielding one cent each, earned enough to pay it back, thereby relieving his heavy heart. After this he received a weekly allowance from his parents. This story has a strong heart tug and a double moral.

WEDNESDAY, JANUARY 24th

"FATHER'S BLUFF" By Bannister Merwin

CAST.

Father	William Wadsworth
His Wife	Mrs. Wallace Erskine
His Daughter	Gertrude McCoy
The Sewing Machine Agent	Frank Sylvester

Father is shiftless and is kept comfortable by his hard working wife and daughter. Every time they fail to please him he brings them around by threatening to commit suicide. One day, however, his bluff is called by providing every means for a comfortable exit from this sphere, and he becomes a changed man.

FRIDAY, JANUARY 26th

"FOR THE CAUSE OF THE SOUTH"

CAST.

Auntie	Laura Sawyer
Her Niece	Bessie Learn
Captain Dalton, U.S.A.	Benjamin Wilson
Colonel Randall, a Confederate Officer	Charles Ogle
His Son	Guy Hedlund
General Lee	James Gordon

This tragic story is told by a sweet-faced woman in answer to her niece's query, "Why have you never married, auntie?"

Her father carried a dispatch for Robert E. Lee and sought refuge in his home from the pursuing troops. A bloody fight took place, and in defense of the Southern cause she shot and killed her lover, a Union boy in blue.

SATURDAY, JANUARY 27th

(Two films on one reel.)

"THE NEW EDITOR"

CAST.

The Old Editor of the "Daily Observer"	William Wadsworth
The New Editor	Mrs. C. Jay Williams
Boss of the Ranch	Robert Brower
Leader of the Cowboys	Richard Neill

She buys the "Daily Observer," and her first publication severely criticises the conduct of a number of hilarious cowboys. They in turn set out to avenge such freedom of the press, but on finding a woman serenely calm to their wrathful outburst, they become subscribers instead of avengers.

"U. S. Volunteer Life-Saving Corps" New York City

A picture of great interest, taken along the water fronts of New York, showing the rescue of the corps in which even the bootblacks at the Battery are enlisted. Also the excellent opportunities afforded by the free baths for swimming instructions.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

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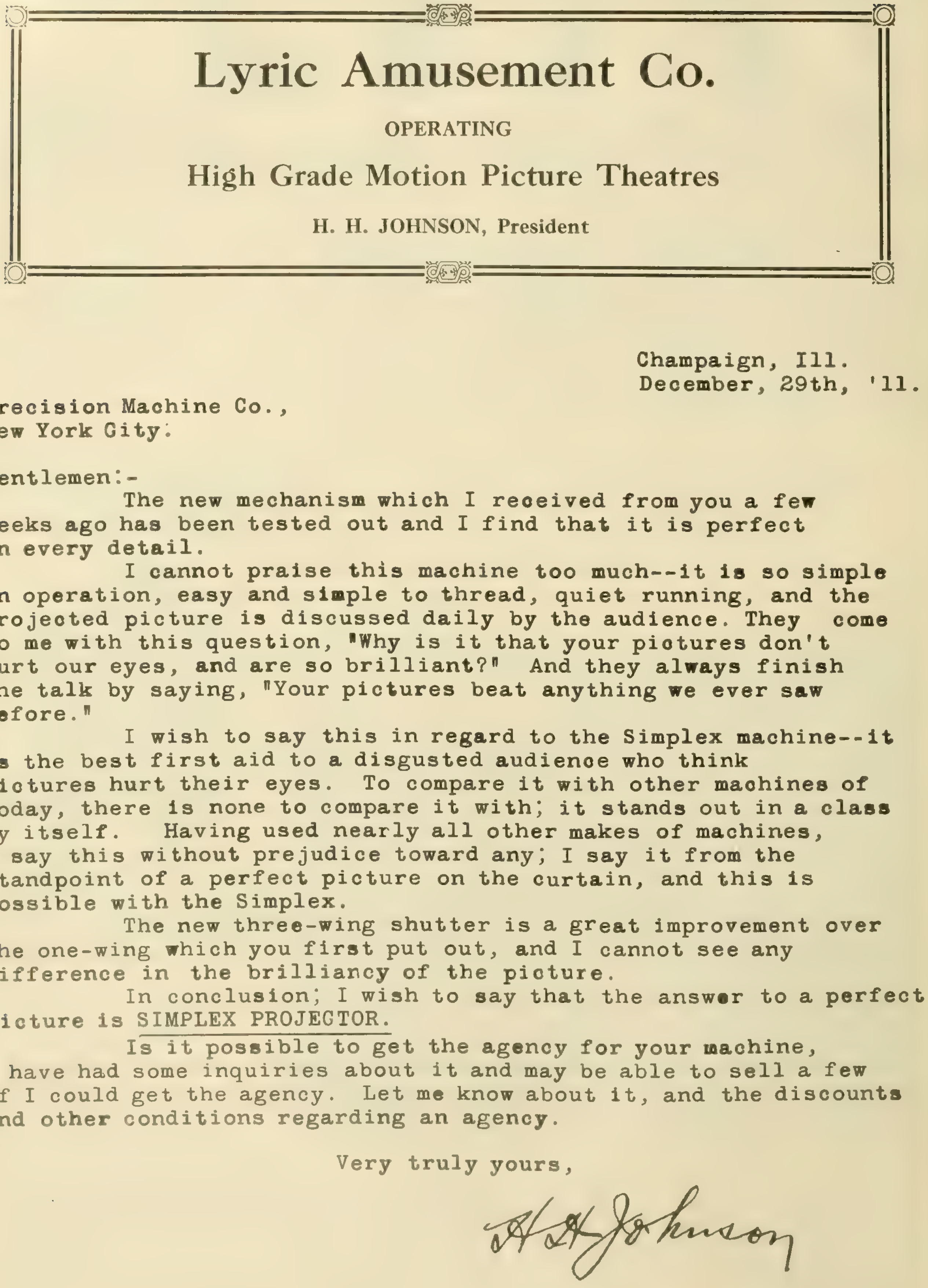

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H H Johnson

MOVING PICTURE WORLD

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Facts and Comments

AT the eighth annual dinner of the Association of Theater Managers at the Hotel Knickerbocker that remarkable, though cheap genius, Percy G. Williams, speaking out of the fullness of a sorely aggrieved heart, attempted to sing the requiem of motion pictures, going on record with this startling and exclusive prediction: "The motion pictures as a form of amusement are coming to an end and the resident stock companies are taking their places." It will be seen, therefore, that Percy ventures two guesses as to the future, one negative and the other positive. To predict the end of the motion picture is just about as harmless a pastime as foretelling the finish of the telephone; both institutions have grown into the flesh and blood and bone and sinew of our modern civilization and so far from "going down" are on the upward grade. The motion picture is destined to reach heights far above the 10-20-30 horizon of Percy Williams. We, who have seen the most desperate attempts of ignorance and cupidity to injure the motion picture, are bound to believe in its indestructible vitality. Time and again men of the lowest instincts, bred in ignorance and folly, have invaded the motion picture field and have been unable to even impair the popularity of the picture. An art, which has successfully withstood such attempts to degrade and debase, must have its roots deep in the human heart and intelligence. The fact is that the motion picture patrons are improving in quality and exercise the functions of discriminating criticism with great success.

*

What is there in resident stock companies to threaten the moving pictures? Why should the budding artists, that are still striving to slough off the clinging garments of amateurishness be selected by Providence to kill off the motion picture? We should like to have Percy explain this strange vision of his more fully. Our observation and experience have never convinced us of any great vitality in stock companies. They are generally artificial growths, appealing to a special clientele, never very large or intellectual, subsisting too often on ancient and venerable melodramas. Compared to the stock company the motion picture is like a healthy bouncing youngster, while the stock company resembles an invalid, who depends on drugs and medicines.

*

We are not surprised that a well-known journalist, a guest at the dinner, took issue with Percy and entered the lists on behalf of the picture. His vision was not as circumscribed as that of the prophet of cheap vaudeville and cheap "stock." He of necessity is more intimately acquainted with the living forces in our modern civilization, and in vindicating the motion picture, he only vindicated his own intelligence and experience. We know that many men of the Percy Williams stamp detest the pictures with an unreasoning detestation. These only stand in their own light. The motion picture has come to stay and to grow, to carry forward the many tasks of the new century. It is far more reasonable to get in touch with it, to realize its possibilities and to acknowledge its wonderful improvement in every department.

OUR esteemed British contemporary, The Kinematograph & Lantern Weekly, takes exception to our article on the "Dangers of a Foreign Market," in as far as that article assumes to criticize the European films as distinctly inferior to our own. Our British friend remarks: "We recognize that the Yankee picture must always appeal to the taste of a large proportion of the Latin races, but . . . we feel constrained to remark that we have seen some American pictures in which the most noteworthy feature has been the entire absence of plot of any kind whatever. At any rate the English film gives a diversity of subject. Its titles are not always founded upon a sheriff, or a ranchman or his only daughter." You are entirely right about that and we frequently have criticised some American made products on the very grounds pointed out by you. We are, however, speaking of averages and as to the superiority of the American over the European product in point of morality and in point of art we have nothing to take back. As far as our critique of the British picture goes, we are sorry to say that the facts justify every syllable of it. While "Yankee films" are flooding the European market, while England admires the enterprise of "Yankee" producers, who invade the imperial soil and take pictures on the very spot, English films in this country are a hopeless drug on the market and cannot even please the Canadians, who are hungering for films made by English hands and English brains.

* * *

CENSORSHIP in order to be effective must be discriminating. This cardinal principle seems to have been recognized by the censors of Reading, Pa. There no wholesale condemnation of pictures is indulged in, but the committee only acts on specific instances brought to its notice by reliable persons. Whatever picture portrays crime for crime's sake, whatever picture appears to be suggestive of evil, whatever picture paints the revolting and disgusting sides of human existence comes under the ban, but no action is taken, unless upon the report of a person, deputized to visit the picture theaters. The offending party is then served with a notice in the nature of a warning and if he chooses to disregard the warning the whole matter is turned over to the police for further action. Like every other system of censorship, this method is open to many objections. The best way, no doubt, would be the old-fashioned democratic method to leave the bad picture undisturbed, as long as there are so many good pictures to combat it, but conditions today are radically different from the days in which Thomas Jefferson lived. In the large cities of the country, where the low and degraded elements of human society have a tendency to concentrate in certain quarters and thence spread contagion, sterner measures of repression are needed.

*

We know that many exhibitors, all of them for years in the business and all of them good judges of public taste and sentiment, are heartily in favor of drastic methods of dealing with the undesirable element. Within recent times pictures have been thrown upon the market that are positively vile. They are not many, it is true, but they are advertised in lurid and offensive posters and injure the industry and the decent exhibitors. A picture, heralding the deeds of a notorious bandit, who is mentioned by name, is making the rounds of the Eastern States wherever the laxity of police regulations will permit. The posters and advertising matter sent out with this scandalous affair are an insult both to the eye and the sense of decency. What means have the public of knowing that the concern making these pictures is held in contempt by every respectable exhibitor? Many well-meaning men and women seeing the vicious looking posters and handbills will be shocked into a general condemnation of motion pictures. What can be done to stop this outrage? An appeal to the honor and decency of such people is ridiculous and they will respect nothing but the club of the policeman. The same people who manufacture these crime-films but recently attempted to make capital out of the accidental death of one of their actors—an attempt, which was happily foiled owing to the refusal of the decent portion of the press to receive their advertisements.

* * *

IN the scenario writer's page of this issue the much agitated question of copyright protection for motion picture scenarios seems to be set at rest by the letter of the Register of Copyrights for the Library of Congress who points out that publication instead of registration is the essential to copyright protection and that, before such publication, the Act of Congress specifically provides that protection is to be had under the common law and not under the Copyright Act. The matter is of more than passing moment to all concerned in the production or purchase of scenarios and this article and the first reply of the Register, published last week, should be read by everyone interested. It is odd that in spite of the general interest taken this is the first time that the matter has been pressed to a complete understanding of the situation.

A Gross Injustice to Film Makers

ARTICLE II.

BY W. STEPHEN BUSH.

IN another part of this issue THE MOVING PICTURE WORLD prints exclusively and in full the opinion handed down by the Appellate Division in the action of John R. Binns against the Vitagraph Company. The opinion is well worth the careful study of every person who is interested in the making of motion pictures.

It will be observed that the opinion does not go into the question of the rights of film makers to report or to represent persons and events of great public interest and importance. If newspapers and magazines possess this right and exercise it without any restraint other than that imposed by the laws of libel it seems to us the height of injustice and inequality to deny the same right to the men who make moving pictures. THE MOVING PICTURE WORLD has emphasized this fact time and again, in season and out of season. Substantially the same argument was brought forward by counsel for the Vitagraph Company, but the appellate tribunal has seen fit to ignore this aspect of the case entirely. It will appear from the text of the decision that the Appellate Division, which by the way was divided in its opinion, is not proud of its reasons and lays stress on the fact that it merely upholds the positive and express enactment of the legislature.

Indeed the reasoning of the legislature and the Appellate Division leads to a veritable mass of absurdities. Under the law, as now interpreted, every person actually paid and employed by the film makers in the production of pictures has a perfect legal right to sue the company and is bound to recover at least a nominal verdict. Hereafter film manufacturers will do well to obtain the written consent of every one who appears in their pictures for, as interpreted by the Appellate Division, the written consent of the person photographed is the only possible legal defense. A number of persons, accidentally photographed by the film makers, have so many causes of action and would beyond all doubt recover some kind of a verdict, if they decided to invoke the aid of the law. Even the photographing of a photograph, unless there was the written consent of the person photographed, would confer the right of action and the certainty of recovery of damages. There is no limit to the possibilities of harassing manufacturers of motion pictures under the provisions of this statute. They would have to print blanks for written consents by the hundred thousands and then dig deep into their treasuries to pay for the consents.

We have, in our last article on the subject, hinted at possible remedies for this dangerous and ridiculous state of affairs. There is but one remedy which will afford definite and certain relief and that is proper remedial legislation. The legislature should in response to enlightened public sentiment accord to the pictures the same franchises and privileges now enjoyed by the press. It never occurred to the plaintiff in the case against the Vitagraph Company to sue the newspapers for printing his picture and we cannot reasonably assume that every journal and magazine publishing his portrait had fortified itself against any possible suit under the "right of privacy law" by obtaining the written consent of Mr. Binns. Under the statute as passed by the legislature and now interpreted by the court his right to sue newspapers and magazines who had printed his portrait without his consent in writing, admitted of no doubt, but he chose to waive his rights as far as the newspapers were concerned only to enforce them to the letter against the moving picture company.

The Appellate Division says: "In the case at bar not only was the use of plaintiff's name and representation of his picture unauthorized and in violation of the statute, but it was made without any attempt to obtain his consent and with the sole view of obtaining profit to the defendant thereby." The learned court is ill informed. The moving picture company in giving prominence to the heroic deeds of Jack Binns was actuated much by the same motive as the newspapers. Matters of great contemporaneous interest are always and naturally given the right of way in the columns of the daily press, not necessarily because they are more profitable, but because the duty to the public demands such a course. The same applies to the motion picture companies; they too are guided by similar motives, though by no means to the same extent as the newspapers.

It must not be forgotten that the same law, which secures damages to one who has suffered from an invasion of his privacy, makes the violation of the statute a misdemeanor, the penalties for which are fine and imprisonment. That circumstance makes a change in the statutes imperative, if the manufacturers of films are not to be exposed to all kinds of unjustifiable prosecutions.

We are glad to learn that the Vitagraph Company through its counsel has filed a notice of appeal and that the verdict of the jury will once more be scrutinized by judicial minds. The Court of Appeals has the right to reverse the verdict entirely or to modify it by making the plaintiff accept a reduced amount of damages if he wishes to avoid a new trial.

The Big Photodrama

By Louis Reeves Harrison.

It is bound to come. When Percy Williams announces that repertoire companies will be the answer to moving pictures he overlooks the probable development in size and value of plays on the screen. The people are loyal to any kind of entertainment that deals with important material molded in attractive form and given at a price that enables it to be generally enjoyed, and this cannot be said of theatrical trust products nor of others on the stage that neglect large human demands. There is nothing superfluous in a fine photoplay but a strong and steady movement that carries the story directly to the end, its greatest fault being that there is not enough of it.

We seldom get enough of what is delightful in the photoplay, the great trouble being a scattering of forces that results in an enormous number of releases with few that are invigorating or worth seeing. Concentration on great dramatic ideas, large imaginative and emotional conceptions, may clear the output of rubbish, foster genuine playwrights through increased compensation, give both actor and director finer opportunity and awaken interest among those who cannot sit through a presentation of puerile playlets of paltry motive and dingy treatment.

One of those exhibitors who speaks of the public as "they" informed me the other day that "they" are easily amused and want farcical comedy. "They" means "Us." We do like comedy when it makes us laugh, but we only hear a few hee-haws in the average motion-picture audience, while a majority of those who have been led to believe they would be moved to laughter, sit as grief-stricken as the small boy who failed to discover until breakfast was over and the dishes cleared away, that he had room enough inside of his "tummy" for one more pancake.

If the crowd could get great art it would take it as it takes to the sight of a man navigating the air. We need not fear in this era of progression toward enlightenment that people will not enjoy any stimulus to thought though it be throbbing in the air above them. We need not fear that what is modern is lacking in thrill or dramatic quality. *We* are the audience—we are representative of all of us—and most of us have yet to meet a man among those ready to give the pictural drama unqualified support who fails to denounce the present output as being far below what it should be.

Inasmuch as the number of primitive minds in an average audience is comparatively small, the vast majority of us will be glad to dispense with playlets, considerately prepared for those not long out of their cribs and slightly advanced beyond shaking a rattle or chewing a rubber ring. Most of these photo-hysterics come from studio exhaust-pipes, the boiling over of scenario editors, performers and directors, and they are very gaseous. These ebullitions vanish in the thin air of obscurity, a relief of no doubt to those afflicted with water on the brain, but the truth of genius, as clear as that of science, is not to be found among men and women of proven incompetency, drawing salaries for one thing while attempting to do another.

The big photodramas may give us relief from those blistering studio attaches, those discarded porous plasters from the ponderous theatrical body, and millions of us might then rejoice, and the pictured story not be one of imitation and adaptation, but a natural medium for expressing the best original thought obtainable in powerful exhibition by those who understand the working out of dramatic ideas in visible terms.

The playwright who has a splendid story to tell may be given time and space to develop an outline of his plots, characters and episodes as an architect plans an attractive edifice after studying the possibilities of his theme in dead earnest. The characters must be fully introduced to be effective, and this usually takes more space than that comprehended within the limitations of a thousand-foot reel. They must show their relations to one another, their motives, their peculiarities and their purposes in silent action and must be kept so plainly before the audience that every movement means something. It takes time to work up a strong situation and it takes brains and skill to handle a plot, whereas, many well-intended photoplays are cramped in action by artificial limitations and hurried to conventional conclusions in sheer despair of adequately presenting them in small proportions. The best of them are not fully understood by the audience, if indeed they chance to pass the limited comprehension of those delegated to dictate the producing policy.

The best directors in the country do not hesitate to produce a photodrama exactly as it is written, but they cannot do this to their own nor to our satisfaction, with that breadth and idealization of character and action so essential in high comedy, or with large moral and artistic ideas in sublime tragedy, while embarrassed by a time allowance of a few minutes for each scene. There is no room for the thrilling suspense of inaction during critical periods, and not enough for powerful reaction where it is needed.

Comedy often springs from purely intellectual mirth aroused by the gradual exhibition of human weakness easily recognized when the characters are clearly presented, but it ceases to be comedy when we are obliged to strain every nerve to see where the joke comes in, and we sink into a state of abject despondency when the actors laugh and clap one another on the back. We feel as though we were left out in the cold. Pure comedy, with the wholesome joy of fresh air injected into its atmosphere, must have free swing, and is most effective when there is a pretty story evolved from its mirthful situations, but there is an intellectual strain involved when the action is too rapid—some of us close our eyes when we laugh, then open them in a hurry to get all that is coming to us—and we would prefer to take things easy, a-la-Coney-Island-boat rather than chase an idea in a taxi with a half-shot chauffeur.

While comedy enlivens and cheers, really great tragedy reaches deep into our heart-wells of sympathy with a humanizing effect, calling forth better appreciation of our debt to our kind and enlarging the scope of our toleration. Human weakness is sometimes laughable but quite as often pitiable. Each one of us knows the meaning of bitter disappointment, of frustrated hopes and of dark self-struggle. Many of us have been so near death as to have felt the sear of its withering touch sorrow, humiliation and dread of complete failure are not unfamiliar phantoms traveling along by our sides in periods of loneliness and gloom. To keep us human considerate and thoughtful, to make us feel the invisible bonds of common mortality and bring us into a closer union of mutual helpfulness, tragedy has a mission almost divine, and if our theme is noble, so must the play be, whatever the dramatic form in which it is presented

Binns Against the Vitagraph Co.

Why the Punitive Award of Damages was Sustained by the Appellate Division.

THE MOVING PICTURE WORLD prints below the complete text of the opinion handed down by the Appellate Division, which reinstated the verdict of $12,500 in favor of the plaintiff in the case of John R. Binns against the Vitagraph Company:

This action is brought pursuant to the provisions of Section 51 of the Civil Rights Law for an injunction and for damages. The plaintiff was employed as a telegraph operator by the Marconi Wireless Telegraph Company on the passenger steamship Republic, which collided with the steamer Florida on the 23d day of January, 1909, whereby the lives of the passengers, numbering about seventeen hundred were endangered, but they were ultimately saved as the result of wireless messages sent out by the plaintiff, who for gallantry received the commendation of many nations, numerous civil bodies and of the press of the world, and his picture was published quite extensively in connection with the articles giving an account of the collision and rescue. Plaintiff received many offers attractive from a financial standpoint if he would consent to exhibit himself as a hero of the disaster, but they were all declined. Immediately after the wreck of the Republic the defendant, which was engaged in manufacturing, leasing, licensing, selling, distributing and circulating photographic films for use in motion picture machines in the state of New York and elsewhere, made certain moving picture films entitled "C. Q. D., or Saved by Wireless;" a true story of the wreck of the Republic, with subtitles, among others of "John R. Binns, the wireless operator, in his cabin aboard the S. S. Republic," and "With the ship all in darkness Jack Binns sounds the C. Q. D. wireless signal of distress" and "The wireless station at Siasconset, Mass., gets Jack Binns' message and replies "All right, old man, where are you," and "Although the passengers left the ship, Jack Binns and the captain, officers and crew of the Republic stuck to their posts," and "Guided by the constant wireless messages from Binns, the Baltic locates the crippled Republic and Florida and stands by for assistance"; and "Jack Binns and his good American smile." Following each subtitle in the written text upon the motion picture film was exposed a dramatic picture, in which the scene, of which the text was the subtitle, was pictorially enacted. The defendant produced films by employing an actor to represent plaintiff in the various scenes before a motion picture camera.

The plaintiff contends that this was a representation; that the various pictures were true photographs of him; that the inference would be that he, under some financial inducement, had consented to sit therefor and to allow the use of his name and photograph; that some of the pictures made him appear ridiculous and constituted a reflection upon him, for they showed him fiercely puffing a cigarette during the crisis; and particularly, that the last film was wholly disconnected with the scene at the time of the collision, and exhibits him in a ridiculous posture, smiling and smoking a cigarette, and winking and making grimaces for the amusement of the spectators. The defendant, after producing the films, leased the same for hire to forty-nine different exchanges, eleven of which were in the state of New York, for exhibition; these exchanges in turn licensed other customers to use the same in giving public exhibitions. The main issue as to whether the plaintiff's rights under the statute were invaded and whether he was entitled to injunctive relief were first tried out at special term, and on the appeal from an interlocutory judgment in his favor, this court affirmed the judgment, which enjoined the defendant from using the plaintiff's name, portrait or picture and directed that damages be assessed by a jury.

Following the decision of Roberson v. Rochester Folding Box Co. (171 N. Y. 538), by which the Court of Appeals held that the law afforded no redress in such cases, the legislature enacted chapter 132 of the Laws of 1903, now sections 50 and 51 of the Civil Rights Law, by which it is declared to be a misdemeanor to use for advertising purposes or purposes of trade, the name, portrait or picture of any living person without having first obtained his consent in writing thereto * * * and that such use might be enjoined and that damages might be recovered, and further, that if the name, portrait or picture shall have been knowingly so used exemplary damages might be awarded in the discretion of the jury.

In the case at bar not only was the use of plaintiff's name and representation of his picture unauthorized and in violation of the statute, but it was made without any attempt to obtain his consent and with the sole view of obtaining profit to the defendant thereby. It neither attempted to recall the films or to discontinue the use thereof and it did not, so far as appears, offer to account to plaintiff for any part of the profits it made on the unauthorized use of his name and portrait. The defendant failed to place upon the stand any officer or employee to show that it acted innocently or to state a mitigating fact or circumstance in its behalf and instead of offering proof of the compensation, which it had received, or was to receive under the contracts which it had made, it objected to proof of the terms of the contracts, and of the compensation it received. The plaintiff claims that he was greatly disturbed in mind and that his feelings were injured by the acts of the defendant, and the inference which would be drawn therefrom that he had commercialized his fame thus accidentally received. The defendant contends that plaintiff's feelings could not have been very sensitive in this regard, for he accepted employment from one Thompson at Coney Island near one of the places where the motion pictures in question were displayed, to take charge of a wireless Marconi apparatus pursuant to an arrangement made between said Thompson and the Marconi Company for the use of said apparatus in an exhibition entitled "Saved by Wireless." The plaintiff, however, shows that this was not a representation of the collision between the Republic and the Florida and that it was an employment in the line of his profession and that it was distinctly understood that he was not to appear in public or take part in the exhibition, but was merely to have charge of the apparatus. However, he concedes that his name was to be used and that the show was to be and was in fact advertised as his own exhibition. All of these facts were fully placed before the jury and doubtless the verdict is composed principally of exemplary damages.

The opinion written by the learned justice, before whom damages were assessed, indicates that he considered that insofar as this use of the plaintiff's name and picture constituted a libel, there could be no recovery in this action and evidently that view largely influenced his determination to set aside the verdict. We are of the opinion that the plaintiff can have only one recovery in the premises and that it must be in this action. The terms of the statute are very broad and they include all of the damages sustained by the plaintiff. It would be difficult to avoid a double recovery if the jury were to be permitted in one action to give damages under the statute for a violation of rights protected thereby and in another action for the libel based on the same acts.

Of course, the court is warranted in setting aside a verdict as excessive rendered under this statute, but the legislature having expressly authorized the recovery of exemplary damages in the discretion of the jury, we are of opinion that on the facts here presented the verdict should not be deemed so excessive as to warrant the court in setting it aside or in requiring the plaintiff to reduce it as a condition of avoiding a new trial. This is a new statute designed to protect important personal rights of privacy, and both as a punishment to defendant and in order to deter others from violating the law and invading such rights it is necessary that the jury in a proper case liberally award exemplary damages.

Justice McLaughlin dissented without an opinion.

A NEW GEM IN THE REX CROWN.

Owing to the anomalous condition which governs the selling or distributing of films in this country, the productions of the Gem studio will not be issued under that name. As announced on another page, the "Gem" negatives have been purchased by the Rex Company and will be issued by them as a second release. In other words, there will be two Rex days each week for independent exhibitors; one a Rex gem, the other a Gem rex. The first Rex-Gem will be released January 28th. It is entitled "The Defender of the Name," a military drama skillfully and convincingly staged and beautiful in photography. Miss Marion Leonard again makes her appearance upon the picture stage in these Gem pictures, so that exhibitors who have clamored for a double Rex need have no hesitancy in adding this new number to their program.

"Full many a Gem of purest ray serene,
Would show its lustre in a market fair.
Full many a flower is born to blush unseen
And waste its fragrance on the desert air."
With apologies to Grey.

PARK SLOPE, BROOKLYN.

Mr. Samuel H. Burns has opened a moving picture theater on Seventh Avenue, between Garfield place and Carroll street, called the "Touraine," in the center of one of the best residential sections of that borough. Seating capacity for about 200 people.

New Fire Regulations.

Municipal Explosive Commission Formulates Rules for Handling Moving Picture Film—Commissioner Johnson Approves.

The Municipal Explosives Commission of the City of New York has adopted new regulations for the handling of all explosives within the city and with the adoption of the new code all regulations heretofore in force have been abolished. The new law went into effect on the first of January, but the official text of the regulations were not made public until January 10th.

The new code is put under 27 chapters, contains 598 paragraphs, with many sub-divisions and the entire subject as to the handling of explosive compounds is gone into very thoroughly by Commissioners Geo. O. Eaton, Sidney Harris and Bartholomew Donovan, who state in their opening paragraph: "All regulations of this commission in force on the first day of January, 1912, are hereby repealed and the annexed regulations, consisting of Articles 1 to 27 inclusive, sections 1 to 598 inclusive, are hereby adopted as the regulations of the Municipal Explosives Commission of the City of New York." Fire Commissioner Jos. Johnson approved the regualtions.

The sections of interest to the trade and which regulate the handling of films in New York, are as follows:

ARTICLE XIX.

Inflammable Motion Picture Films.

Sec. 515. It shall be unlawful for any person to store or keep on hand any inflammable motion picture films in quantities greater than 10 reels or aggregating more than 10,000 feet in length without a permit from the Fire Commissioner.

Sec. 516. A permit for the storage of inflammable motion picture films may be issued by the Fire Commissioner upon a written application giving in detail the following information:

(a) Name and address of the applicant.
(b) Location of premises.
(c) Other purposes for which the building is used.
(d) Nature of the business in which the applicant is engaged in such building.

Sec. 517. No permit for the storage of inflammable motion picture films shall be issued for any building—

(a) Which is situated within fifty feet of the nearest wall of any building occupied as a school, theater or other place of public amusement or assembly.
(b) Which is occupied as a tenement house, dwelling or hotel.
(c) Which is artificially lighted by any means other than electricity.
(d) Which is of wooden construction.
(e) Which is not equipped with an approved system of automatic sprinklers.

Sec. 518. No permit for the storage of inflammable motion picture films shall be issued for any building which does not contain one or more separate rooms used exclusively for the storage of such films.

Sec. 519. Each room used for the storage of inflammable motion picture films shall have the ceiling, walls and floor constructed of brick or masonry, or completely lined with a metal lining of a thickness to be prescribed by the Fire Commissioner in each case. The doors, window frames and sash, and all shelves, furniture and fixtures of such rooms shall be of metal or other fireproof material, and all doors shall be self-closing.

Sec. 520. A room for the storage of inflammable motion picture films shall not be artificially lighted except by electric lights having air-tight bulbs, globes or tubes encased in suitable wire cages and fitted with keyless sockets.

Sec. 521. All examining, repairing or piecing together of inflammable motion picture films shall be done in a room used for no other purpose and separated from the rest of the building by fireproof partitions and self-closing fireproof doors.

Sec. 522. All furniture and fittings in a room where inflammable motion picture films are repaired or pieced together shall be of metal or other fireproof material.

Sec. 523. Not more than 10 reels nor more than 10,000 feet in the aggregate of inflammable motion picture films shall be under examination or repair at one time, and each reel of films shall be kept in a tightly closed metal box when not being examined or repaired.

Sec. 524. Each room used for the repairing or piecing together of inflammable motion picture films shall contain a metal can, wherein all waste parts and scraps of such films shall be placed and kept covered with water.

Sec. 525. No collodion, amyl acetate or other similar inflammable cement or liquid in quantities greater than one quart shall be kept in a room wherein inflammable motion picture films are stored or repaired.

Sec. 526. No heat other than steam or hot water, and no stove, forge, torch, boiler, furnace, flame or fire, and no electric or other appliance likely to produce an exposed spark shall be allowed in any room used for the storage or repair of inflammable motion picture films.

Sec. 527. It shall be unlawful for any person to use for exhibition purposes within the City of New York any inflammable motion picture film unless in a machine or apparatus of a type for which a certificate of approval shall have been issued by the Fire Commissioner.

Sec. 528. A person who violates any of the provisions of this Article is guilty of a misdemeanor.

"THE CORSICAN BROTHERS" (Edison).

The Edison Company has accomplished an extraordinary piece of photographic work as well as a fundamentally solid drama in their ocular adaptation of "The Corsican Brothers" taken from the well-known play of that name by Alexandre Dumas. For years the play has been a favorite in the repertoire of Robert Mantell, and is widely known to the theatergoing public of America.

The excellence of the photographic work in this particular instance is mainly by virtue of some miraculous double exposures that have not been equalled by any film manufacturer, so far as our knowledge goes. It will be remembered that "The Corsican Brothers," as a drama, is a dual rôle—that of the Corsican twins, Louis and Fabien, both of which are admirably played in the Edison picture by Mr. George Lessey. There are scenes in which the brothers are talking to each other in violent discussion, and during these the action and emotional work have been so perfectly simulated as to make a complete illusion. Except for the slight difference in costume, the two characters are, naturally, as much alike as two peas in a pod, and there is no doubt that audiences everywhere will be puzzled to know how two such perfect resemblances were found. It is quite sure that the double exposure work will never be discovered by the uninitiated beholder, and perhaps, on the whole, it would be the wisest plan to allow him to remain in blissful ignorance of the technical questions involved.

Scene from "The Corsican Brothers" (Edison).

The play and the book, as everybody knows, turn largely upon a question of telepathy. Between the brothers there is supposed to be a sub-conscious communication of thought and feeling, to such an extent that the love of one finds response in the other, with the result that they both find themselves in love with the same girl. The intercommunication is so complete that each feels any wound or hurt that may be inflicted upon the other.

Louis, Emilie and her father go to Paris, while Fabien remains at home in the Corsican town. While in the French capital Louis becomes embroiled in a controversy with a certain Count Renaud over the girl, which terminates in a duel. Louis is killed by the Count and the sword that pierces his breast conveys its pain to the heart of Fabien, miles away at his woodland home. Telepathy tells him that Louis has been killed, and the dead man's spirit cries out that Fabien go to Paris and avenge his death. This he does, putting the Count to death in a duel on the very spot where Louis fell. Such, in brief, is the story which is clearly told in the film. It is the best picture that the Edison Company has made in many months, and is worthy of being featured by exhibitors without reserve.

"Brutus."

Kleine's First Cines Release—Extraordinary One-Reel Picture Based on Shakespeare's "Julius Cæsar."

Reviewed by James S. McQuade.

GEORGE KLEINE is to be congratulated on the happy selection made when he chose "Brutus" for his first release of the Cines product. This great one-reel subject will bear the strictest criticism with credit to the makers and with pleasure to anyone who, while ready to praise its beauties, is on the lookout to discover any marring defects.

"Brutus" is based on the "Julius Cæsar" of Shakespeare, and the scenes in the film enable one to follow clearly the march of events that led to the assassination of "the foremost man of all this world" and the death of the two arch conspirators, Brutus and Cassius.

It will be well to remember, in order to appreciate fully the staging of the drama and the costuming of the characters, that Cæsar was murdered in the Ides (15th) of March, 44 B. C. It will be well to remember also that Brutus supported Pompey against Cæsar at the battle of Pharsalia, notwithstanding the fact that Pompey had treacherously murdered his father, and that Cæsar pardoned him after winning the battle, and appointed him governor of Cisalpine Gaul; also that he proved both modern and just in his government, and that he was an earnest student and wrote treatises on philosophy and some poetry. After being thus honored and trusted he became one of the foremost in the assassination of Cæsar, being influenced by Caius Cassius, of whom Shakespeare makes Cæsar say: Cassius is a lean man. He doth not sleep o' nights. He will bear watching." This same Cassius was also treated generously by Cæsar. Like Brutus he fought under Pompey at Pharsalia, but was afterwards appointed to a position of trust by "the great dictator."

The Conspirators Await Cæsar.

After the killing of Cæsar, the conspirators were forced to flee for their lives from Rome, owing to the great speech of Mark Anthony before the populace. Brutus seized the province of Macedonia and held it against Mark Anthony. He was joined by Cassius, but, at the battle of Philippi, he was defeated by Anthony, and, rather than become a prisoner, he fell on his own sword (42 B. C.). The division under Cassius suffered defeat in the battle and he commanded his freedman to slay him.

The opening scene in the Cines film shows Cassius and other conspirators in a room awaiting the arrival of Brutus. The setting of this scene and the posing and acting are highly artistic. When Brutus arrives he is shown to a seat at a large table, with Cassius immediately to his left, as one views the picture from the audience. The conspirators, seated, listen to Cassius, who speaks with vehemence. Suddenly he rises and confronts Brutus, and, drawing his dagger, makes a downward thrust through the air to illustrate the spoken words that mean death to Cæsar.

Brutus, with a look of horror on his face, expostulates, but is gradually led to embrace the decision of the others. The impersonation of Brutus in this scene, and throughout the film, shows great histrionic merit and a fine conception of the character. Cassius also is strongly sustained, and the grouping and acting of the conspirators show patient rehearsal and a careful aiming at realistic effects.

Next, we are in a room in Cæsar's home, where we see his wife, Calphurnia, vainly endeavoring to keep him from going to the senate on this particular day. She thinks her pleadings have succeeded, when a messenger from the senate appears and Cæsar goes to his doom. This scene affords a pleasant glimpse of the love prevailing in Cæsar's domestic life, and gives us a close view of the furniture and tapestries used in the first homes of imperial Rome at that period.

The killing of Cæsar in the senate chamber follows. Intently one watches the proceedings leading up to the tragedy. To the left of the picture, as viewed from the audience, stands Cassius, a few feet behind Cæsar. We watch his lips curl in a cruel smile as a senator makes a motion, and a parchment scroll is handed the First Consul. Cæsar glances at it and throws it on the floor with imperious gesture. As he does so Cassius snatches the robe from his shoulders. Cæsar springs up and faces Cassius. He immediately receives several downward dagger thrusts from the senators behind him. As he turns toward them, Cassius drives another home, and so it is until that sacred body receives the knives of all. Brutus is the last to inflict a wound; but he does it from the front, and the look that Cæsar gives him—of reproach and surprise—shows that no other bolt from Jove can hurt either body or soul. Then Cæsar covers his face with his garment and sinks to the floor. Not one vestige of shrinking is shown by him throughout the ordeal, not a trace of fear, on face or in action. The actor who took the character of Cæsar merits much praise for preserving so thoroughly the dignity of the part.

Calphurnia Pleads with Cæsar.

"Et tu, Brute!"

The funeral of Cæsar in the Cines film is a most imposing spectacle. The site chosen by the producer is most probably on the very spot overlooking which Mark Anthony made his moving speech to the populace of Rome. In the picture the rostrum occupied by Anthony's impersonator has a commanding view of the surroundings, and looks down on the altar on which is placed the catafalque which bears the mortal remains of Cæsar. In the midst of the speech we witness the excitement of the assembled multitude, stirred by the fierce desire for revenge on the murderers. As the torches are applied to Cæsar's brief resting place and his remains are being consumed, Anthony stirs the minds of all to immediate action, and we see them rush off to the homes of those responsible for the deed.

We view the flight of Brutus, who obstinately refuses to move and is determined to meet the mob and take the consequences, until his wife and friends finally urge and drag him to safety.

"Behold, Great Cæsar's Ghost."

We next visit the camps of the two armies before the battle of Philippi, and we see Brutus in his tent engrossed in studying the plans of battle. Influenced by some unseen power, he looks up, and beholds the ghost of the murdered Cæsar, who speaks to him the familiar words, "We shall meet at Philippi," and then vanishes. His guilty soul cowers at the sight and fearful forebodings of the morrow seize him.

The battle of Philippi that follows is a really remarkable massing and engaging of a multitude of soldiers in close action. It is a thrilling sight, full of the incidents of a hand-to-hand combat. Then the flight of Brutus, his discovery of Cassius dead on the field, and his own ignominious death.

The photography is in keeping with the other high merits of the production.

It will be wise to have a lecture on this film prepared and delivered by a competent man, as its educational value will be greatly increased thereby.

"Brutus" will be released Saturday, Jan. 20.

"THE BLIND MINER" (Vitagraph).

For those picture lovers who like realism to its utmost, "The Blind Miner" ought to fill the bill for them and most every one else. In making this picture the Vitagraph Company went direct to the coal fields of Pennsylvania to secure the necessary surroundings and the wisdom of the idea is very apparent in the film because it is one of Vitagraph's best. It is a picture that tells a human story based upon facts which are known to be true in the lives of miners.

The principal good to be derived from this picture is that it shows the perils of a coal miner's occupation and shows also the most up-to-date methods of combating with coal mine disasters, and saving the lives of imprisoned workers, the moral being directed to mine owners particularly, who have heretofore not always supplied the proper protection for the lives of workmen. There is an old blind miner, according to the narrative of this story, whose case makes it resemble a legend. There is a love affair between his daughter and one of the leading young miners of the town. One day, when he has left the blind ex-miner's abode, the old man has a premonition that there is going to be an explosion in the mine. He himself has passed the age of usefulness in the mine, but long years underground have made him familiar with every foot of it, even though his sight is gone forever. The mine explosion takes place, according to his intuition, and there is the usual excitement and depression consequent upon such happenings. The balance of the picture shows the rescue of the coal miners by means of the latest methods of fighting fire and fire damp in coal mines.

Though this story sounds very simple, "The Blind Miner" is a picture that is going to be popular all over the world. The most remarkable part of it is the success the Vitagraph Company has had in getting the local mining people to work in large groups in this picture. All the minor characters are done by the local townspeople in such a creditable manner that there is not the slightest trace of amateurishness about it. Men, women and children work in large ensembles in many parts of the picture.

Scene from "The Blind Miner" (Vitagraph).

The picture goes on to show the mine explosion, the excitement of the townspeople and the work of the local constabulary in providing assistance for the imprisoned miners who are slowly suffocating. The frenzied groups of women are shown clamoring at the shaft of the mine, and being held in check by the constabulary in their efforts to descend into the mine. All the underground scenes are taken 1,500 feet below ground. Studio lights were transported to the place and taken down into the mine for the purpose of illumination. The acting of the miners in depicting the sufferings of underground experience with the fire damp is remarkably true to life for untrained actors. The closing scenes show how the blind miner starts for the mine, and by his power of instinct, descends into the mine and leads the searchers through the labyrinths to where the men are imprisoned in the rising fire damp. The entire picture is a graphic portrayal of the perils of coal mining and is told with continuous interest from first to last in such a convincing way as to make it a picture that is well worthy of being featured anywhere.

BUILDING THE GREATEST DAM IN THE WORLD.

The Imp Film Company will release an industrial picture on January 22 under the title "Building the Greatest Dam in the World." This picture illustrates the work of construction on the big dam across the Mississippi River at Keokuk, Iowa, giving views of the great plant for the making of concrete, the cranes that carry material and a score of interesting operations at various parts of the work. It is, in many respects a most remarkable as well as interesting picture.

CURRENT EVENTS.

There is nothing more interesting to the public at large than a picture of some current event. Some thing big that has happened, probably in your own town maybe thousands of miles off. It may portray war, balloon ascensions, airship flights, national fêtes, or any of the numerous events which are happening daily, and are exploited by the press. Something that you hear or read of with interest, but to appreciate its value it is necessary to have before you a picture to study.

Realizing the interest these current events would create, Messrs. Underwood & Underwood, the well-known news photographers, have organized a department to manufacture projection slides of "The Current Events of the Day," releasing a set of four slides daily, with outside display photos for the theatre. These slides are being distributed by Hunton-Fell-Elliott, Inc., 1326 Broadway.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

MORE about clocks comes from Mr. C. T. Smithers, President of the Idle Hour Circuit, Aberdeen and Watertown, S. D., who writes:

> I noticed in the issue of December 30th in your Department an article about a clock slide. I think I have a clock scheme that beats the slide. Of course my idea could not be worked unless the room is high enough. I have a 28-foot ceiling and right above the screen I have a large clock set in the wall, the face is made of frosted glass, the hands are painted black and behind the clock I have placed a small electric light. This clock can be seen at all times and makes it very convenient for transients who have to catch trains or in fact for anyone. One of the jewelers of the town furnished the clock and keeps it in repair for the advertising he gets by having his name on the dial. It could no doubt be worked by many other exhibitors if they could get hold of a live jeweler to install the clock.

Comparatively few houses can show the ceiling nearly thirty feet from the floor, but Mr. Smithers' suggestion can be made use of in any house where the screen does not completely fill the end wall. If you have any room at all, fix up your clock, but connect the light socket with the circuit that is thrown on when the lights are up. The face will be illuminated only when the picture is not on the screen, but the time will flash every fifteen to twenty minutes and the flash will call attention to the clock. If the dial is of ground glass and the hands are painted black the time will be visible even when the picture is running although the clock face will be conspicuous only when lighted up.

Clocks for All.

Others than transients with trains to catch will appreciate the clock. At the matinees the women who worry about getting home in time to start the dinner, the man who just drops in to pass a little time, and perhaps the children, will appreciate the answer to the "What's the time?" question, while it is just as valuable in the evening. In a clock of this sort it is best to have a long minute hand and a short hour indicator that the difference may be clearly marked. There will be many times when the clock may decide the question as to which of two houses shall be patronized. The clock slide is handy and may be made a source of revenue, but a going clock is apt to inspire more confidence. Mr. Smithers' suggestion is a valuable one, and our thanks are extended.

Mr. Winstock Suggests.

And here's a mighty good suggestion from Mr. Melvin G. Winstock, of The People's Amusement Company, of Portland, Oregon. He has recently inaugurated a series of short illustrated talks, the first of which was upon the work of the local Y. M. C. A. in matters of physical culture, and the talk was delivered at every performance for a week by the Physical Director of that institution. Of course the papers took up the idea because it was both novel and for the public good and there was a deal of advertising of the sort that cannot be bought at any price. Mr. Winstock will follow the first lecture with others on all of the leading State and city institutions and with an extended series of talks on the work of the local and State Boards of Health in the prevention of disease.

This is in line with the work of many of the films themselves, such as the Edison and Vitagraph medical educationals, but they have an even stronger draft in that they are strongly local. Better still, each talk is delivered by some one connected with the particular movement and each appearance virtually stamps the house with the seal of approval of some State or civic department. It is work like this that is putting the pictures where they belong.

The talks are pithy and brief, running only about five minutes, and are profusely illustrated with slides. A longer time would have the audience restless but a five or ten minute chat with plenty of slides is far in advance of the illustrated song as a relief. It is not always possible to arrange for a series of lectures, but almost any house can get a lecture now and then no matter how small the town. If you can't get slides, get some health officer or well-known physician to lecture a film.

Wait a Little While.

But we would very much like to hear from Mr. Winstock on another stunt he is trying. He announces that he will attend to the sale of likely scenarios. He's a diplomat, but he's got a lot of trouble ahead of him on this proposition, but at that he'll build business with it, for the idea is sound and attractive. There are hundreds of persons who are eager to write scenarios, but who do not know how to go about it. Post yourself on the demands of the manufacturers and get some of your own patrons interested. You'll get them more than ever interested in the pictures then, and they, in turn, will interest their friends. As a general thing it is not wise to try and place the stories for them, but help them along with addresses, advice as to the styles of stories affected by the different companies and hints from the Scenario Page. Get them writing stories and you'll keep them looking at them and should one of your patrons land a story boom it all over town.

Two Cards.

Two advertising cards have come in recent mails. One is from the Gem Theater, Little Rock, Ark., and is a lithographed two-color card that is striking and effective. The lettering indicates that it was used for a Christmas greeting. It would have been ten times as effective had it carried a small calendar pad. The other is from the Superior Theater, Cleveland, and carries a large cut of the house front and a calendar. It is probable that both cards cost about the same, but one will be kept the season through and the other will presently be displaced by something else. If you are giving out something that is to be kept, study up something that will last as long as possible. Of course everybody gives out calendars at Christmas, but you'll find that most of them are put up somewhere and if you make your advertisement stand out well, it's going to be good for a year.

The Ornamental Isis.

We do not entirely like the recent program cards of the Isis Theater, of Denver. For the holiday season special drawings were made of the four letters that form the word. It carries out the idea of snow and ice so effectively that it appears to be a part of the ornamental design and you have to study it for a moment to make certain that it's the name of the theater. When artists are employed on special designs it is well to watch them lest they bury the commercial in the artistic and defeat the end sought. The Isis advertising is usually so effective that this slip is surprising, the more so in that it appears both in the Christmas and New Year designs. The name of the theater should stick out wherever it appears.

And just in passing the Isis is offering some very inviting programs, including Cinderella as a first run.

Bad Bill Posting.

And speaking of making things stick out, there's a five cent house down by the Brooklyn Bridge that is overlooking a good bet by bad bill posting. The house uses three reels a day and two posters for each reel. There is a hanging board over the center of the lobby and a two-sided board at each end. The same reel is advertised on both sides of the hanging board and posters for the other two are pasted on the end boards. But instead of posting so that one of each of the posters can be seen by the man passing along, the bills are posted so that the man going up the street sees two of one sort and the man coming down sees two of the other, giving advertising to only two of the three reels, the one on the center board and one of the two on the ends. If two similar bills were pasted on each end board all three bills would be seen from any position. It's an apparently insignificant matter and yet a little thought would better the display fifty per cent.

The effect is not helped any by the use of some cheap stock theatrical lithographs that remain permanently on the boards. Six posters are plenty and the value of the live paper is impaired by the use of this left over product of some defunct cheap melodrama.

Even worse is a place up on the Bowery that for some weeks past has sported a lurid scene from a still more lurid melodrama with the urgent advice "You must see this," though it has no connection with any of the reels inside and the play it once served to advertise has been dead for six long years. It's poor work. How can we see it?

Likes the Weekly Program.

Mr. A. M. Beare, proprietor of the Gem, Chester, Ill., sends in some samples of his advertising and this letter:

> I am a constant reader of the Moving Picture World, especially the different departments and take a great interest in the advertising department. I enclose an 8-page booklet and sample of newspaper advertising, also sample handbill or snipe program. The booklet is the first one to be put out and I think it money well spent. Part of the line-ups are steals from the Motion Picture Story Magazine and from Mr. C. B. Skiff, Negaunee, Mich., who sent me one of his leaflets. The book was not exactly what I wanted, but owing to the demand of Christmas advertising in our newspapers and the overwork of our job printers, I was mighty lucky to get it out at all, at that it beats my competitor's whitewash sidewalk advertising.

Mr. Beare also says that he has a few left over which he will be glad to send others if they will enclose a stamp.

The booklet is 4 x 6½ inches in blue on a light buff paper. For catchlines on the front page he uses "Save me and keep posted," "The little house with the big show" and "Something about thirty-two great films," the latter being given the big display. There is a Christmas greeting on the second page and a bright verse on the seventh, the remainder being given over to four pages of programs, two to a page. Four reels are used with five changes a week, and each reel is given from one to three lines of bright descriptive matter. The paper is good, the book is wire stitched and apart from poor proof reading, the book presents a wholly attractive appearance.

Play Up the Name.

It is hard to make effective display of a three-letter title, but the name of the theater could have been brought up better through the use of an "extended" letter about 96 points high. If the office lacks a good letter, it can order wood type and pay only for the letters ordered. Until that is done the dashes between the letters should be lifted. They do not help any. The dodger (snipe is generally understood to mean a small piece of paper to be pasted), as well as the newspaper advertising shows that Mr. Beare believes in talking about his show. All advertising gives the list of films and a brief description well worded. If you have something that gives the slightest excuse for talking it's a good pan to talk and talk entertainingly. This is what Mr. Beare does and the result is vastly more productive in returns that the vague "Great show to-night" stuff.

One of His Schemes.

The newspaper advertisement fills nearly a full double column and carries a prize contest limited to children under 15, who are asked to name the greatest thing in the world. A full-face line explains "Read the ad and see the pictures and you can tell." The prizes are a dollar bill and four weeky passes. It centers interest in an advertisement that is attractively worded, and by changing the schemes and the lines the people come to look for the advertisement as a part of the reading matter the paper supplies.

From Indiana.

From the Royal, Marion, Ind., comes an eight-pager of which the four inside pages are cuts in brown on white, while the cover is brown printed in green, a strong, but not glaring combination. The Royal idea is carried out in a crown on which the title is worked in open letters. It would seem to be an appendix to another publication of the same house as it is titled "Ruffles, a frill off the Royal Reports," and some of the film titles refer to Royal Reports. Will the management kindly send in a copy addressed to this department?

The booklet gives only dates and titles in addition to the scenes from the current productions. It is virtually a four-page weekly program with an additional four pages of pictures, a combination that doubles the value.

Too Much Club.

The Motion Picture Bulletin, Oklahoma City, has become The Theater Reporter, and evidently intends to broaden its scope, but it is making the campaign with the aid of a club which it does not wield very effectively. A little patience is better than a lot of threat. Both Licensed and Independent film stories are carried for half a dozen houses and the scheme should make money for its publishers. The film stories should be identified by companies in all cases instead of only here and there and the casts, where obtainable, would also make the booklet more attractive to the fans.

A Newspaper Page.

The San Francisco Bulletin has inaugurated a photoplay page under the editorship of Ona Otto, and the local houses have come promptly to the support of the page, which is made up largely of what are apparently paid write-ups. The idea would be more effective were the paragraphs less patently paid for, but this lies with the managers and those who frame their copy to most strongly suggest that casual mention will find the greatest profit. The page is young yet and will not reach its full value until it gives general space to picture topics.

Comes in Good Shape.

The Cameraphone Bulletin is issued in the interest of two similarly named houses in Pittsburg. With the aid of trade-mark cuts and player half-tones, the headings of the stories are attractively set, space is given matters not directly related to the house and a readable eight-sheet is the result. There is snap to the editing and while the edition should not cost much to print, it looks well because it is planned for rush work. Half the secret of success lies in laying out the work to suit the conditions, and a practical printer seems to be "on the job" somewhere along the line here.

More Color Experiments.

The Tenth Street Theater, Kansas City, is going to get some gold bronze o its program or bust. One recent example in a sort of olive bronze (possibly due to the use of too dark a size) is not bad at night, but looks dirty in daylight. Another wrestle with green and gold is a draw through the employment of too light a gold. Some of these days they will hit upon a combination of red and black with a white letter that will stick, but if they want to experiment with gold they should use a yellow size and a reddish gold in place of the lemon. And if they would spend the time in getting some reading matter on the inside that is not directly related to the current bill, they would find that it pays better. While they are in the experimental mood they might try the effect of a tint block for the line cut of the house. It will break the glaring white.

A Spoon Circular.

We have had for some time a circular letter from Frank Hicks, of the Imperial Theater, Cleveland, who also contributed to this department an effective appeal to the school children. The letter is done in imitation of typewriting on the regular letter head of the house and a space is left for a pen signature. The copy runs:

> DEAR PATRON:
>
> We have a few words to say to you. We want to take up a few moments of your time in asking you to read this letter to the end.
>
> Commencing November 18th and continuing every Saturday for twelve weeks we will give to every lady attending our Saturday matinee a ROSALI STERLING SILVER PLATED SOUVENIR TEASPOON—ABSOLUTELY FREE.
>
> Attached to your admission ticket each day is a coupon which you should save. Present same at the box office Saturday afternoon with 10 cents and you will be presented with one of these SOUVENIR SPOONS and a ticket to our Saturday matinee. The regular price for our Saturday show is ten cents, so you will see that you get the SOUVENIR SPOON ABSOLUTELY FREE.
>
> Our house is open at 2 p. m. on Saturday and we run without stop until 10:30 in the evening. No spoons will be given out after 6:30, so be sure and come before that hour. Remember these spoons are for ladies only. No spoons will be given children.
>
> Do you realize that in addition to our regular program on Saturday and Sunday, that we always secure a special feature film for which we pay EXTRA FROM $5 to $25 for ONE DAY ONLY? If you do not, you should get the habit of attending our Saturday show. We select as a special feature some historical film. Such features are of great educational value to the children, and are entertaining to yourself as they refresh your memory of historical events. Because of this extra expense we are forced to charge an admission of 10 cents on Saturday.
>
> Here are a few facts which we wish to bring to your attention. On Saturday and Sunday we give you a bigger show than you will see at the Globe or the Penn Square. We show five pictures where these two houses show ONLY four. On Saturday and Sunday the admission is 10 cents, so why not go where you can get not only the MOST, but the BEST for your money. During the week we show four reels of pictures for five cents where these houses charge 10 cents.
>
> Now another thing. You will never see a picture in this house that has previously been shown in either the Globe, the Penn Square, or the new theater which is to be opened in the near future.
>
> In conclusion, I wish to thank you for your past patronage and a continuation of same in the future, while I beg to remain,
>
> Very sincerely yours,
>
> __________________
>
> Proprietor.

POWERS PICTURES EQUITABLE FIRE.

The Powers Picture Company has made a highly interesting film of the scenes attending the destruction of the $15,000,000 building of the Equitable Life Insurance Company, New York City, which was destroyed by fire on Jan. 9. Owing to the intense cold weather the water thrown upon the burning building froze almost as soon as it touched and formed weird shapes all over the ruins, clogging the street and blocking the fire apparatus, which had to be chopped out before it could be moved. The fire started about 5 o'clock Tuesday morning and continued nearly all day. There were many thrilling rescues and a number of fatalities. Powers' camera man was on the job early and got much that is of interest. This picture will be released on Saturday, Jan. 20, taking the place of "Billy's Surrender," previously advertised for that day, but which has been withdrawn for the more timely picture.

POWERS' DURBAR PICTURE.

On the same reel with the Equitable fire picture, Powers will give the Delhi Durbar picture; a remarkable series of views of that most magnificent of Oriental pageants. It's a world beater for splendor. That gives you two sensations in one reel.

E-Z SLIDES FOR ADVERTISING ACTORS.

Battershall & Oleson, makers of the E-Z slide, have during the past few weeks made several thousand slides for some of the large theatrical managers, to be given out by the advance agents in advertising the players.

Among them are: Blanche Ring, in "The Wall Street Girl," and Holbrook Blinn, in "The Boss"; also "The Rosary," "Rock of Ages," "The Prince of To-Night," "The Third Degree," the "Over-Night Company," and Shubert's "The Round-Up."

Among the vaudeville agencies that are using the slides are: the Western Vaudeville Managers' Association, Sullivan & Considine, Western Amusement Co., Proctor's theaters, Mort Singer (4 companies), Allert Bros. Circuit, the Butterfield circuit in Michigan, and many others.

The management of Young's Million-Dollar Pier, in Atlantic City, have sent their slides all over the country in an advertising campaign.

The E-Z Slides are made of mica, enclosed in a substantial cardboard mount which serves as the mat. The picture proper is printed on one of the sheets of mica, another sheet being used as the cover. They are practically indestructible and cost but half as much as the usual glass slide of equal quality.

The E-Z emergency slide is of similar design, consisting of a thin sheet of transparent (not translucent) material, in a cardboard mat mount like the mica slide. The transparent sheet may be written on with India ink without difficulty, and the finished slide looks very well on the screen if neatly written. A set of guide letters and instruction sheets is included in the outfit of blank slides. Watch their advertisements in The World.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

The Copyright for Scenarios.

The Register of Copyrights suggests that common law seems more effective for protecting scenarios.

IN reply to the letter published in the last Scenario Page, Mr. Thorvald Solberg, Register of Copyrights, very courteously goes into the matter of registration of scenarios in greater detail than has before appeared in print and points out that under the common law the scenario writer has ample protection for his unpublished work. After the preamble the letter runs:

> Of course you would understand that the protection secured would be that which is granted by the law and would be neither more nor less, whatever action might be taken by this office. This office cannot make the copyright; it can only record the claim.
>
> The distinction between the scenario of a play and a completed dramatic composition is not new and has always been maintained and I believe that under the new law, as under the old, in order to protect a scenario, it must be classified and dealt with as literature and therefore should be first produced and published in the manner required for any other book. The office has attempted to differentiate and if the article deposited seems really to be reasonably construed as a dramatic composition containing the characteristics of a completed drama, registration has always been made, and such works have, until recently, no doubt, included the largest proportion of the material submitted.
>
> Lately it seems as though more and more of the manuscripts filed in relation to moving pictures are mere bare outlines, or suggestions, for completing the moving picture, and with little of the true qualities of a completed dramatic composition. It has therefore seemed more and more doubtful that the office should register such works under the designation "dramatic compositions." We have felt that our best course would be always to write a letter of caution, pointing out that it is questionable whether registration under the designation "dramatic composition" will secure the protection desired, and then leave it to the claimant whether he will insist upon the registration notwithstanding. It is to be remembered in this connection that a direct proposal to expressly include in the copyright act protection for cinematographic productions was not agreed to by Congress.
>
> Section 2 of the Copyright Act provides as follows:
>
> "That nothing in this act shall be construed to annul or limit the right of the author or proprietor of an unpublished work, at common law or in equity, to prevent the copying, publication or use of such unpublished work without his consent, and to obtain damages therefore."
>
> Would it not be safer to depend upon the protection secured under this section than to depend upon registration under a strained designation, which the courts might not sustain?
>
> You state that a short story will be accepted in galley proof if intended for publication.
>
> The copyright law, in the case of a published work, clearly provides that publication should first take place and that such publication with the incribed statutory notice initiates the copyright and that *thereafter* deposit is to be made in this office in order to secure registration to identify the work upon which protection is claimed. Thus, in the case of syndicated matter, where the material has been printed and it is claimed on the part of the claimant that the sale of it *is publication* as defined in the copyright law, registration has been made. The essential point is not the form of print, but whether, however printed and produced, the work has actually been *published*—that is, as defined in the copyright law, sold, placed on sale or publicly distributed.
>
> You will please observe that under exactly the same procedure in regard to scenarios of moving pictures, the office would have no difficulty in making registration.

There are no ifs, ands and buts in Mr. Solberg's statement of the law and its interpretation. The law requires that a work be printed and *published* before being offered for registration, if copyrighted as a book or literary effort and does *not* provide for registration except as a book. It also specifically states that *until publication* the rights of the author shall be fully and completely held to him by common law.

Publication means giving the product to the public as in a book or newspaper or in any similar form. Before a scenario can be registered as a book, it must be printed and *publicly sold* or offered for sale to the *public*.

To write a scenario and send it to a scenario editor does not constitute publication and, whether or not the scenario has been entered in the Library of Congress, the copyright law provides absolutely no protection whatsoever for such a work. To the contrary, to sue under the copyright act may, and probably would, result in the case being thrown out on the defense that the work had not been properly copyrighted, and therefore was not entitled to protection under the copyright law.

In a nutshell the copyright act is framed to protect the rights of authors who give to the public, through publication, the product of their skill. That there may be established a definite declaration of the matter the author desires to protect, it is provided that this matter, upon being published, shall be deposited in the Library of Congress, that a record may be made, and a copyright registration is nothing more than an acknowledgment that such a work has been registered by the Librarian of Congress, through his Register of Copyrights, and that it is this work for which the author claims protection under the copyright law. The essential act of copyrighting a literary production is publication and not registration and until a work is so published the registration does not become effective.

The protection of the writer of scenarios lies entirely within the common law and in effect the common law is merely the principle that what is yours continues to be yours until you have sold or given it to another. If it is taken without your permission or consent such taking is a theft and punishable in common law and without any reference to the copyright act which is merely framed for the special protection and encouragement of such authors, artists and composers as shall dedicate their work to the public through publication and so, in common law, sell that which hitherto has been their exclusive property.

It follows therefore that

A scenario as such cannot be copyrighted except through PUBLICATION as a book, carrying the statutory claim of copyright, and subsequent and immediate registration in the Library of Congress.

A scenario, not being a dramatic composition within the meaning of the act, cannot be copyrighted as such dramatic composition, and

A scenario is fully and completely protected by common law until it is given to the public, and therefore does not require the protection of copyright, even were such a copyright available.

A scenario remains the property of its author until he has sold his rights to another; who thereupon becomes possessed of those rights and is responsible for their protection, and until a scenario has been sold or published any infringement of the author's rights is as fully and completely punishable under common law as would be an infringement of the rights of a published work under the copyright law.

The question of copyright has been agitated for the past two or three years, many authors seeming to think that a copyright line afforded complete protection and that even the hardiest scenario thief would not dare appropriate any article protected by such an imprint. It has seemed to many writers that, were it possible to copyright scenarios, all their troubles would be ended, and it was to obtain some definite and final ruling that correspondence with the Register of Copyrights was opened. He has more than met the request for information as to the possibility of copyright by pointing out the proper source of protection. In view of this statement of fact the author of scenarios who still seeks copyright protection wastes not only his own time, but the time of the Copyright Office to no avail.

You cannot copyright a scenario as a scenario and your rights are fully protected without copyright; more fully than if the work was entered without publication. Don't try to achieve the impossible.

Let It Get Cold.

We quote below a letter from A. Van Buren Powell, of Brooklyn, not only because it contains some mighty good advice, but because it is refreshing to get a letter that is not inspired by some kick against the studios. Mr. Powell writes:

> May I invade your sanctum for just a moment? I lately received a bit of advice from an editor which you might think worth passing along to other writers.
>
> Entirely through the knowledge gained and inspiration derived from your "Technique" articles I began writing scenarios last September. To date I have achieved some minute measure of success and loads of encouragement. I have found every editor courteous; rejections have often been accompanied by what I took to be encouraging comments; and in no case have I had cause for complaint.
>
> To get down to brass tacks: Having had a manuscript returned from the Kalem studio with this editorial annotation: "Idea used before. Will be glad to consider original Western comedies." I naturally decided to send my next effort in that line to them. Inspiration came; I wrote the scenario, submitted it to two critical friends and finding their opinion of it coinciding with my own, made ready to send it off. Then it occurred to me that I was not sure if a certain situation in it was practicable for filming or not, and as I believe in getting information at first hand and saving time, I took the MS. in person to the studio. The editor received me, heard my case and very kindly waived the usual rule against criticising manuscripts. He pointed out to me an inconsistency in the plot which neither I nor my critics had discovered. He also gave me some highly appreciated information regarding the possibilities and limitations of the Western studio. The principal thing I remember is what he said as I was somewhat sheepishly retiring. "Before you send out a scenario," said he, "lay it aside for a while. Let it get cold. Probably you will see its faults then yourself." And, best of all, was this encouraging couplet, "Try again." I tell you this because you have not yet spoken in your column about this matter of laying work aside, and I suppose the majority of writers beginning like myself will send out a scenario in the first flush of enthusiasm over completed work. For myself, I have made up my mind to evolve a Western comedy that will suit that splendid gentleman before I shuffle of this mortalcoil or bust.

It is never a good plan to send a story out the instant it is written. Perhaps you'll think of some little touch that would have made it better; will recall some omission that leaves the story vague. Nine scenarios out of every ten are written in haste and repented at leisure and this explains in part why the percentage of good stories is so small.

The best plan is to write a first draft or even two and then go on to other work. A week or two later take it up, read it carefully, make such changes as suggest themselves and write the clean copy. Let this lie until the following day and then, if nothing further suggests itself, let it go on its travels. There are some few persons whose first thoughts are more fluent than later work and who edit the life out of a story, but these are mostly the writers of long training and they are in such a minority that the advice holds good. That little story you “dash off” may sound well as you read it over, but when it comes home to die a few weeks later the frenzy is gone and you're ashamed of it. Take your time and you'll find that time is money.

Try It Twice.

Don't throw away the scenario that has gone the rounds. It is not always to be argued that the story is not good. Some of them may be done over and sent on the rounds again and some may not even require revision. A correspondent writes that a story that was started out in May, 1910, has been going the rounds ever since and now, eighteen months after its initial rejection, has been sold to the very company to which it was first submitted. At the time the author was told that the story was a pleasing one, but that none of the directors seemed to fancy it, and the answer is found in the fact that the directors now employed by that company are not the same. But another script that was first submitted about the same time was sold to another company on its second visit some fourteen months after the first call, and here there have been fewer changes in the staff.

Rejection may be due to many other causes than lack of merit, and persistence pays. It may happen that a script comes into a studio at a time when there is an oversupply of scripts of that class. It may be that it is suggestive of some other story that is to be filmed and, without being like, may not be released immediately. The story may call for some location or player not then available and so the script goes back. Later the conditions may be changed, there may be additions to the staff or a dearth of scripts of that particular sort and the script that was rejected the first time is retained on the second visit.

Unless you have very materially changed the story the return should not be made within a year unless you explain that the changes have been made, but if you've faith in your story back it a second time.

Means What It Says.

Here is a plaint from a person who signs merely “A Recent subscriber,” and who asks:

> If you recently sent a scenario to a company and it was returned with a slip stating that they return the picture “which we find not suitable for our purpose,” would you take it for granted that it really was not suitable and not written correctly, or would you think that it does not happen to be the kind they are producing at present?
>
> And would you advise me to send it elsewhere to a company I am quite sure can use a play of that nature?

“Not suitable” merely means that the company has found it not suited to its individual use. It may not be suitable because it is badly written, because it does not suit the directors, because it calls for open air work in December; because the boss doesn't take a fancy to it, or for any other of a hundred reasons. We can't tell from looking at a letter whether a script is badly done or not, but if it was our script we most assuredly would not feed it to the goat just because it came back once, particularly if it seemed to lie within the style of production affected by another company. Keep it going, “Recent,” and keep on keeping it going until all have had a chance. We've known of a script that was written, rejected by one company, accepted by a second, produced, and the film cut and turned into the printing room all within the space of seven days. That doesn't sound as though the first rejection sealed a fate, does it?

Approves of Edison Co.

New Orleans, December 29.

To the Editor: With joy I hail the announcement that a pinnacle company has inaugurated the just and altogether reasonable custom of presenting the author's name with his play—*when it is deserved.* Naturally, a sort of hybrid arrangement isn't anybody's in particular.

This policy, made general, would, I believe, result in better plays—by offering incentive for perfect technique; by tending to prevent plagiarism; by appealing to the author's pride, and to his sense of personal responsibility. Happy he, then, who could feel assured that his name on the screen had come to be regarded as guarantee that something of class would follow.

Sincerely,

Wilson Walker.

Thanhouser Not Buying.

The Thanhouser Company is not in the market for manuscripts and all submissions are returned with a slip announcing that fact. The company makes many special productions and maintains a scenario department that supplies all the needed scripts, so that sending scripts to the plant in New Rochelle benefits only the post-office department.

Gem Will Use Names.

Following the Edison example, the Gem Company will use the names of authors on its films when this course is considered desirable. It will not be done in all cases, but Mr. Stanner E. V. Taylor recognizes the fact that the use of the names of authors will not only call out greater endeavor, but will attract to this field some who are not now writing scenarios because they wish to gain credit for their work. The companies using names will get first choice of the best material, and the Gem seems to be looking for just that grade of work.

INQUIRIES

B. J. T.—You've got us on our back, yelling for help. We thought we knew about the wrinkles of picture making, but the “cut back” style of direction is something new to us. Give the name of the company and we'll entreat them to wise up, and we'll tell you, but meantime, we have to confess we never met that particular style of production. We know what the cut back salary list is, but we take it that this is something newer than that.

SNEEZE.—The Vitagraph had a company in Western Pennsylvania lately and it is possible that Mr. Costello was with them and so in Pittsburgh, but we have no official data on the itinerary.

L. G. S.—The successful suitor in the American's “The Test,” was Warren Kerrigan, who is wholly and completely a different person from Will Garwood.

J. A. M.—The Vitagraph released “Twelfth Night” Feb. 5, 1910. (2) The Reliance Company has not yet answered. (3) The man in Imp's “The Bottom of the Sea,” who swims for aid, was William Shay. (4) The only film we see that seems to fit your title is “Uncle's Money,” a C. G. P. C., released November 7th last. (5) Arthur Johnson was the the wounded man in Lubin's “Through Jealous Eyes.”

EUGENE F.—The Edison Company courteously supplies this data about Marc McDermott, which seems fully to answer your inquiry:

“Marc McDermott, English by birth, began his theatrical career twelve years ago, with George Rignold (famous in the history of the stage for his Henry V), in Sydney, Australia, with whom he remained for six years, playing all of the principal cities in the Australian colonies. Then followed two seasons in England with “Sherlock Holmes,” under the management of Charles Frohman. Then a coast to coast tour in America with Mrs. Patrick Campbell, playing Dr. Von Keller in “Magda;” after this a season in England with Mrs. Campbell, playing Michael Von Kellenhausen in Sudermann's “Joy of Living”—the part played by J. H. Gilmour in the United States; Sir George Orreyed, in “The Second Mrs. Tanqueray,” Kuhleborn, in William Courtney's “Undine,” a part which he (Mr. McDermott) created. Then followed another tour of England, Ireland and Scotland with Mrs. Campbell, then a revival of “Sherlock Holmes.” Mr. McDermott next came to the Wyndhams Theater, London, where he created the part of Sir Lawrence Borthwick, in “Peggy Machree,” with Miss Marie Dainton and the late Denis O'Sullivan. During this season, owing to the illness of Mr. O'Sullivan, Mr. McDermott played the leading role with Miss Dainton. Later came a year with the late Richard Mansfield in this country, and one with Joseph Brooks, of Klaw & Erlanger.”

“BUDDY.”—Jack Hopkins is the Lubin player you asked for. He was the Count in “A Hot Time in Atlantic City,” and the companion of the hero in his exploits in “A Gay Time in New York City.”

G. F. T.—The Bison studio is in Edendale and Los Angeles, precisely as the Edison studio is in New York City in the Bronx and Bedford Park. Edendale is a section of the city largely inhabited by picture players. The Kalem and other companies are also located there.

A. B.—According to the published portraits of the Biograph players, it was Daphne Wayne who played the lead in the Biograph's “The Battle.” Use your name and address next time.

E. E. T.—B seems to have the losing end of the bet. It was Leo Delaney and not Maurice Costello, who played in “Madge of the Mountains.” The two players look very much alike.

E. B. M.—The leading characters in Edison's “The Sailor's Love Letter,” were Herbert Prior, Mabel Trunelle and Laura Sawyer. The latter was Mary. The Selig sea pictures were made on the Pacific Coast, the company working from Los Angeles.

T. N. P.—Your accomplishments are evidently unique, but we do not believe that they would outweigh your inexperience in getting hold of a job. Make up will accomplish much the same result.

S. Y. L.—Miss May Buckley has replaced Miss Florence Lawrence in the Lubin Company. Mr. Johnson remains, we understand.

S. F. J.—It is customary to use white paper in writing scenarios, but there is no fixed rule, so that it is a convenient size and of a color to let the typewriting stand out. (2) The number of words is immaterial. The length of the action counts. About eighteen or twenty average scenes should run about 1,000 feet.

V. C. W.—Charles Ogle was the surgeon in “The Surgeon's Temptation,” done by the Edison Company. (2) Sydney Ayres was the Blackbeard in the Selig film of that title. He was an actual pirate who made his headquarters at Nassau, in the British West Indies.

B. J. K.—Gilbert Anderson was not in “Taming a Tyrant.” Curtis Cooksey was the sailor. It was the Essanay release for February 28th. Miss Rose E. Tapley was the Arna in the Vitagraph's “War,” and Charles Kent her father.

T. V. E.—Tom Mix was the Tom Mason of Selig's “The Telltale Knife,” and William Duncan the Sheriff.

W. O. W.—A “bust” picture in photoplay is not used in the same sense as in the portrait studio. It is not a bust length picture, but a large picture of any animate or inanimate object which it is desired to show in greater detail than is possible in the larger view.

W. A. D.—Miss Gertrude Robinson was Nell in the Reliance “The Trackwalker.”

S. E. R.—The title has been used twice within the year, but there is nothing to prevent its being used again, apparently. Our files show that several titles have been used by three companies in the past twelve months, and what has been can be again.

P. T. M.—George L. Tucker was the husband in Imp's “Uncle's Visit.” William Robert Daly was the Tramp. The Imp studios are in New York City.

M. C. B.—Do not submit your book to the editors. Make a condensed synopsis and use this to query with. As a rule, it is better to make up your scenario and offer that, clearly stating that you hold the full rights to the copyright.

D. G. I.—Such effects as the derailed train in Kalem's “The Lost Freight Car,” are practically trade secrets, and we do not reveal these.

ELSIE.—We know of no school of acting that will qualify you for a position in a studio. Better save your money.

R. U. G.—Write the General Film Company, Fifth Avenue Building, New York City, for the address of the exchange nearest you.

A. N. T.—The employer of the actor in “An Actor in a New Role,” was Jack Hopkins. Address the Lubin Company for his photograph.

G. W.—Earle Williams was the aviator in the Vitagraph's “An Aeroplane Elopement.” He is a member of the stock company, but learned to handle the air scooter.

AMATEUR.—We have no idea where you can hire a motion picture camera for a couple of weeks, but you might try our want advertisement columns. That should get you what you want if it is to be had.

CURIOUS.—The head-on collision between two locomotives in the Vitagraph Monthly, was not a trick effect. Two old engines were employed, and the crews jumped as soon as the throttles had been opened wide. The “stunt” has been done a number of times as a special feature of some celebration. Had the effect been tricked, it is probable that the result would have been more convincing than the real thing.

Song and The Singer

By Clarence E. Sinn.

MR. TOM FAXON, whose portrait appears below, is the professional singer of the Tell Taylor Publishing Company, better known as "The House of Ballads." Mr. Faxon has just returned from New York, where he has been with Mr. Taylor opening a new professional office in the Regal Building, 37th Street and Broadway. Mr. Faxon reports that Tell Taylor's great ballad hit "Down By the Old Mill Stream" is meeting with huge success in New York and will surely be a winner there as it has been elsewhere. He told me how many thousand copies were sold there last week, but I didn't make a note of it and am afraid nobody would believe me if I should say what I think he said. Anyhow, it was a lot of copies. The sales of this popular number have now passed the one million mark and are still soaring. Indeed the song seems to have taken a fresh grip on the public fancy and Mr. Faxon says it looks like one of the song hits of the coming summer. Tom has brought back a few contracts to sing with the leading bands of this country that will be heard at Riverview Park this summer. He also informs me that Tell Taylor has three new numbers for the New Year that are sure fire; "Way Down South" is one in particular.

Mr. Tom Faxon, of the Tell Taylor Music Pub. Co., Chicago.

Geo. Walter Brown is the professional manager for the Chicago branch of the Shapiro Music Publishing Company. Their offices are located on the sixth floor of the Grand Opera House Block, and just as you step off the elevator the first thing you will see is the glad smile and welcoming mitt of George Walter B. He is a good musician and writer of lyrics and knows how to make and hold friends, which is an excellent qualification in a business manager. Just now he is busy introducing "Baboon Baby Dance" to the few people who have not yet heard of it.

* * *

Shapiro Notes.

Harry Cooper's big song hit "Baboon Baby Dance" is being sung with tremendous success in Lew Fields' production of Hanky Panky at the American Music Hall in Chicago, and the local manager for Shapiro reports that the sales on this song are Phenomenal (with a capital "P"). One doesn't have to take the local manager's word for the popularity of this song, however, as it can be heard (sung, played or whistled) nearly every place you go. It's a regular "pop." Success to Joe and Harry Cooper.

Edgar Seldon's answer ballad to "All That I Ask Is Love" is entitled "I Give You All You Ask," and is being prominently featured by several of vaudeville's queenly singers.

Mr. Sig. Bosley, one of the Shapiro boosters, is making a big success with "Baboon Baby Dance" at the swellest clubs in Chicago.

Kahn & LeBoy's new Irish song, "A Little Bit of Irish," is being sung in vaudeville by Miss Adele Ritchie and Miss Louise Dresser with unqualified success. It is safe to say that this number will equal the popularity of its predecessor, "Bedelia."

* * *

Ted Snyder Notes.

Mr. Frank Clark is spending his winter vacation in New York City. He telegraphs that everything is fine and dandy, and that he will be glad to see all his old friends after January 20th at his old desk at the office of Ted Snyder Company's "Busy Corner Music Store, State and Monroe Streets, Chicago." You can't miss it if you follow the crowd. According to all the calls for "Everybody's Doing It," this number is going to be another "Alexander's Ragtime Band."

Clarence Jones, one of the oldest piano players of the Ted Snyder Music House, is back and will be glad to see all his friends. Flo Jacobson, "The Popular Band Singer," is left in charge of the Ted Snyder office while Frank Clark is in New York. Lillian Snyder of the retail department is spending her winter vacation at Freeport, Ill.

Sam Hermann is singing "Everybody's Doing It" at the Alcazar Theater. Murray Bennet reports that he "takes much pleasure in singing Ted Snyder's songs." To judge by the applause the night I heard him at the Boston Theater, the audience found pleasure in them also.

* * *

Rocco Vocco, professional manager for Chas. K. Harris, reports business good at the Chicago office (Grand Opera House Block). These are the songs they are pushing at present: "Joe, You're Good-a-For-Not," "Don't Blame Me For Loving You," "Mississippi Splash," "Don't You Mind it Honey" and "Bless Your Lovin' Heart." These numbers have all passed the experimental stage and are now listed among the standard "sure-fire's."

* * *

A visit to the new stock rooms of the Harold Rossiter Music Company, 217, 219 and 221 West Madison Street, Chicago, shows an interesting picture of a fast-growing young firm. This lusty infant is only a little over a year old and has just been compelled to take over an entire floor at the above number to accommodate its increasing proportions. The professional offices are at 145 North Clark Street, Chicago, in charge of Tom Mayo Geary, and 1431 Broadway, New York, in charge of Ben Baer and Julius Roos, all workers, which accounts largely for the rapid growth of the Harold Rossiter Company. Here are the songs these people are working on at present: "Let Me Call You Sweetheart," "Girl of My Dreams," "Down in Melody Lane," "Years, Years Ago," "Maybe I'll Come Back," "Sighing" and "Oh, You Tease." Mr. D. A. Meany has taken charge of the publicity end of this firm's business.

* * *

The Forster Music Company, whose advertisement appears on another page, is another example of a rapidly growing concern. Their stock rooms are located at 529 Wabash Avenue, and professional suite in charge of E. Clinton Keithley at 60 Grand Opera House Block, Chicago. Mr. Keithley is the writer of the song "A Garland of Old Fashioned Roses," which has sprung into enormous popularity of late. This number is the big bet that F. J. A. Forster is banking his money on, and it is the safest bet you can think of. Already the sales have reached a fascinating figure and they are going higher every minute. They have other good songs in stock, too, as the following notes bear witness:

Johnny Ford, assisted by Roy Barton, has put "At The Ragtime Ball" in their act, now playing over the Orpheum time, and report that it is a "knock-out." This is the number that is making the sensational over-night hit, written by Roger Lewis and "Ragtime Jimmy Monaco."

Ben Welch's Burlesquers have interpolated "At The Ragtime Ball" over the Eastern Wheel. Tascott & Tascott are also "Knocking 'em dead" with this number; so is Murray Bennett, that peerless entertainer.

Reinfield's Lady Minstrels, now playing through the South, are using "Garland of Old Fashioned Roses" and "At The Ragtime Ball" with great success. Charlie Brown and May Newman over the Orpheum circuit have added "At the Ragtime Ball" in the act, and had to change it from opener to closing so they could show the rest of their act.

Burns and Lawrence, entertainers and classy ones at that, are using "At the Ragtime Ball" over the big time. Twin City Quartette are featuring with unprecedented success "Garland of Old Fashioned Roses," the great ballad hit of the year. Will Goodall and Marie Craig, playing the Orpheum time, are using "Gee, It's Great To Be In Love" for their neat little turn, and the sweetest act in vaudeville says they don't think they will ever change it. They are also using "I Want To Hear A Southern Tune."

"School Days," the big musical show featuring Hermann Timberg is rehearsing "At The Ragtime Ball."

The Tierney Four, those real entertainers, musicians, singers, dancers and comedians are featuring "Garland of Old Fashioned Roses" and "At the Ragtime Ball" and are now quite accustomed to stopping shows. Five nights last week the piano had to be put back on the stage to satisfy the audiences, even though the bill's closing act was in the wings ready to go on. There are other acts and shows too numerous to mention here who are using F. J. A. Forster's songs, to say nothing of the instrumental numbers of which his catalogue contains a "whole raft," including the catalogue of Chas. L. Johnson, and about ten new ones on the press. Their big hits now are: "Garland of Old Fashioned Roses," "Gee, It's Great To Be In Love," "At The Ragtime Ball," "I Want To Hear A Southern Tune," Linger Longer, Lovey" and "The Girl For Me." The new Keithley number "Dixie Kisses" is meeting with great approval with acts doing buck or any style of dancing, as well as with silent acts. There are big doings doing around the Forster shop.

A NEW FEATURE FILM COMPANY.

Mr. J. E. Burns, who emphasizes the fact that he was the first man in the employ of the New York Motion Picture Co., and wrote the first scenario for that company, a Western drama, and profited from the experience gained through his connection with them, has organized a feature film company located at No. 64 East 14th Street, known as the B. B. Feature Film Co. With his experience and ability, backed by the many years devoted to the film business, Mr. Burns will be recognized as a formidable competitor to the already well established companies in his class.

Comments on the Films

Licensed.

"A NOBLE ENEMY" (Lubin), January 4.—A melodramatic picture with a modern dreadnaught for its setting. The hero and his bitter rival are United States lieutenants on the same ship and both love Clara, daughter of a rich banker. A revengeful Japanese steward is introduced to bring about the climax. He is punished slightly by the hero, Lieutenant Ward, but released next day by Lieutenant Grey, Ward's rival. The steward removes a part of the great gun breach, knowing that Ward will have to fire it and will be killed. In the meantime, Grey is accidentally knocked off the ship and Ward rescues him. The excellence of the photographs picturing this accident and rescue is worth stopping to note. Later Clara visits the ship. Ward is showing her about and the captain gives him permission to fire the big gun, so that she can see how it is done. At the right moment, the Japanese steward tells Grey about the breach block and he, sick in his bed, staggers up to the deck and comes just in time to avert a tragedy. On account of its backgrounds, a great man-o-war, and because the plot is fairly well woven the picture will be acceptable to audiences.

"A WOMAN'S GRATITUDE" (Melies), January 4.—A melodrama in which a woman, wife of a rough and brutal half-breed, shows her gratitude to a white prospector. He had saved her from her husband's abuse one day when the half-breed was especially ugly. The half-breed bore him a grudge and tried to kill him. There is a good struggle at the edge of a very steep embankment down which the prospector is hurled. The half-breed has hurried on to the claim office to take up the prospector's find. His wife, suspecting that he is going to harm the prospector, has followed. She finds that the claim has been jumped and, first restaking it, hurries to overtake her husband. The prospector, with a broken leg, which he himself has put into splints, has crawled to the railroad and flagged a passing train. A telegram to the town stops the half-breed's work and the final outcome is acceptable. The plot is fairly well built. The "deus ex machina" is a bit too obviously favorable to the story, but this is not a very grievous fault in a melodrama.

"THE VALLEY OF REGRETS" (Essanay), January 4.—In this film is related a domestic tragedy which is possible. A woman feels that she is neglected by her husband, and leaves him. He refuses all propositions for a reconciliation. Later, as a seamstress, she is called to make her own daughter's trouseau. Neither the husband or the daughter recognizes her. The day of the wedding she goes to the house to get one more look at the little daughter she had left behind. Her emotions overpower her and she drops dead. The players have made of this a very convincing drama even though the ending is not pleasant enough to suit the average audience. Dramatically the film is good.

"WHO GOT THE REWARD?" (Biograph)—January 4.—A couple pictured on this film had a joint bank account and it required the names of both on the checks to get the money. He gets into trouble with his wife through gambling away a necklace which belongs to her, and she gets into trouble with him through ordering a fifty dollar hat. A series of very humorous complications follow, resulting in his getting the money for the necklace and she getting the hat. Some of the situations are very absurd.

"THE JOKE ON THE JOKER" (Biograph), January 4.—The story is told here of a joker who became such a pest to his friends that while he was absent on a long trip they advertised that he had met with a fatal accident. His wife believed that she is a widow. She is about to marry again when he returns.

"THE MATE OF THE ALDEN BESSIE" (Selig), January 4.—A long time ago, a story was written about two lovers who were wrecked on an island and as the long months passed the question of whether or not they could marry by themselves constantly arose. Finally they concluded they could and the story left them on the island. In this film much the same tale is revived. In some way the wrecked lovers, or one of them, saved a book containing the marriage service. They agree to marry by going through the form themselves, but just as they were about to begin, a ship appeared on the horizon and they were rescued.

"FOR THE LOVE OF MIKE" (Essanay), January 5.—A comedy-farce with a brand-new idea and when this fresh situation begins to come out on the screen, the spectators see the drift at once and begin to chuckle. As the situation develops, they laugh heartily as every step of the picture's progress adds something new. The first scene was too long. We got all that it gave us in a moment and the rest was not needed. We saw two, whom we supposed to be lovers. The next scene confirmed this and showed the two quarreling. Next day they both went to work. Both were injured, he washing windows, she in her laundry. Both are, by chance, placed side by side in the same ambulance. As shown it is very funny indeed. It is a comedy that can be depended upon. An exhibitor who needs a comedy on his bill may feel assured that this will serve very well. It is well photographed and well acted.

"THE DUDE COWBOY" (Kalem), January 5. A Western cowboy farce-comedy like many others that have used the same situation very nearly. The cowboy is not acceptable to the girl, who wants a city lover. He dresses up as a dude from the city. The other boys are in league with him and, as bandits, scare the dude and the girl who are out riding. The dude escapes; then, as himself, comes to the rescue. It has a very pleasing travelog on the same reel. The two together are much more substantial than this farce would be alone. They make a fair programme filler.

"THE O'KALEMS VISIT TO KILLARNEY" (Kalem), January 5.—A very entertainingly put on account of a visit to these famous Irish lakes. It not only shows instructive pictures; has much holiday trip atmosphere, which makes it doubly pleasing.

"THIRTY DAYS AT HARD LABOR" (Edison), January 9.—A comedy that makes use of an old situation. It is well acted and has some good photographs of interesting backgrounds. There is freshness in its incidents and in the way the story is worked out. The young son of the idle rich undertakes to earn his bread for thirty days by the sweat of his brow. It is to win a girl and is a condition imposed by her father, a self-made man. At first the young man attacks the problem in the simplest way, gets a job, several, in fact, at day labor. He finds that it doesn't go, so uses his wits and lands a soft snap as halberdier in a German restaurant in New York. At about a half hour before his time is up, the girl comes to the Reinschloss Restaurant. The self-made man recognizes the youth, but he quickly pulls down his visor and the girl doesn't see him. It's a good light comedy, a good programme filler.

"HOW TOMMY SAVED HIS FATHER" (Vitagraph), January 9.—A war story not quite up to the best that this company has turned out of this kind. It features the clever ruses of a Southern lad who, after the battle of Cedar Creek, when the Union soldiers were seeking for wounded Confederates, saved his father several times. Each time he managed to lead the soldiers away from the place where his father was until he got him into a little cave where he was safe. Kenneth Casey plays this lad's part. The photographs are good and most of the acting. The picture will make an acceptable programme filler.

"TWO MEN AND A GIRL" (Selig), January 9.—A Western story that is well acted and very interesting. It is a melodrama, not very convincing nor gripping, yet with good pictures of wild life, such as a thirsty trip across the desert in the search of a gold mine in an oasis. The two men were brothers, one a courageous, sterling character, the other an avaricious cowardly sneak. The girl was the granddaughter of an old miner whom the brothers had found dying in the desert. He told them of the mine and grandaughter, and asked them to look out for both. They get the girl and, with a good equipment, start out across the desert. After much hardship, they start back with rich ore. The question now is, who is going to marry the girl? The spectator wants the good man to win, but it looks as though the coward was to be the lucky one. The old miner's ghost appears and decides for the good man. It is not surely a feature picture, but will serve as a good filler.

"A HEN HOUSE HERO" (Essanay), January 9.—The characters that make this comedy-farce are both interesting and amusing. There is farmer Schultz who employed the very pretty and pleasing hired-girl with whom the two hired men fell very much in love. If she really made that pan of biscuits that we see her taking from the oven, they had reason. Perhaps more than one spectator will wish he knew her. Then there are the two men. When both had written a proposal to her, she asked advice of the farmer's wife. Farmer Schultz made her a promise that, if she would marry the one who caught the chicken-thief who was depopulating the chicken coop, he would make her a wedding present of $50. One of them did catch the thief. This is one of the most amusing parts of the picture. It is a comedy that will satisfy and please. It is a first-class brightener for any bill.

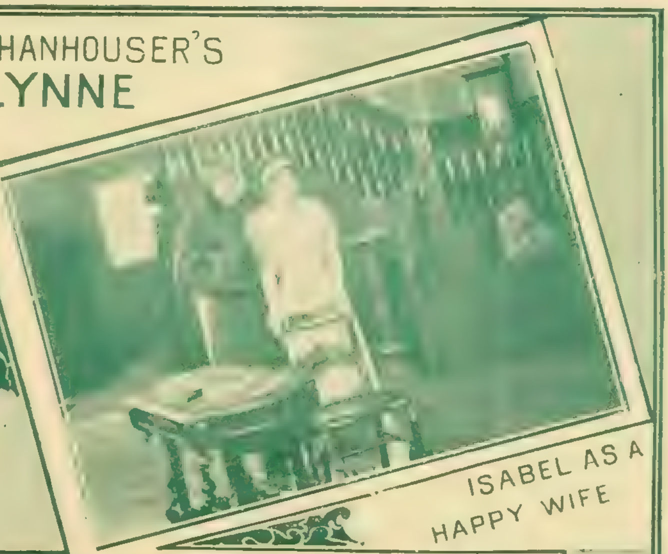
"THE WINGED MESSENGER" (Gaumont), January 9.—The quality of this picture is its prettiness. It also has a very tender, pathetic sentiment which is very satisfying. The chief role is taken by a little girl of about ten with thick, dark curls, who is very pretty and a very pleasing player. Her winged messenger was a carrier pigeon that she sent with a letter to her mother who was dead. The father, a wealthy man, was about to marry again; it was this that troubled her. Her father, however, got the message and the bird brought back an answer that made the little girl happy. The settings are in and around a magnificent country house with its grounds full of flowering bushes and its beautiful gate. If it had been made as convincing in all its scenes as it is in most of them, it could have been called a masterpiece. It is not surely a good feature picture; yet whatever pictures are chosen to go with it, some spectators will probably count it the prettiest picture on the bill.

"A SOUTHERN BOY OF '61" (Kalem), January 8.—A war story. The young man joins the Federal army, and thereby alienates his father and his sweetheart. Later the son allows the father, now a Confederate soldier, to escape. Then the young man is wounded near his old home and is cared for by an old slave. Hostilities have nearly ended, and the young man's devotion to the cause be expoused arouses the admiration of the Southern hearts and he regains his father and sweetheart.

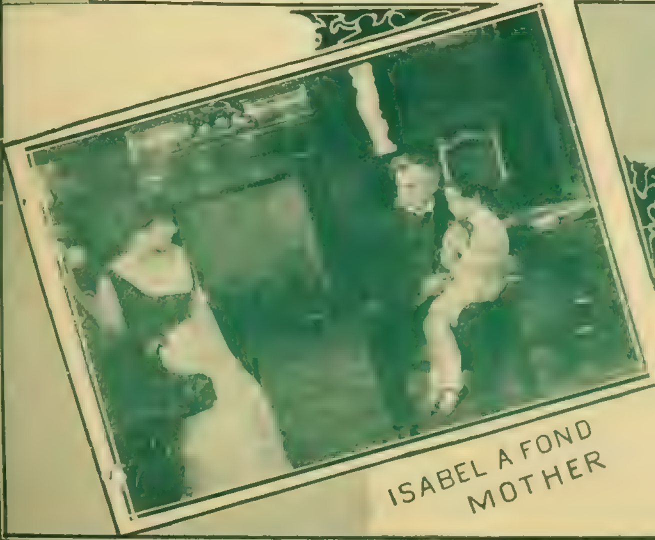
"A CHILD OF THE WEST" (Essanay), January 6.—The feature of this story is the acting of a child when she pleads with the vigilants not to lynch her father. He has been arrested and is taken from the custody of the sheriff by the mob. The child's plea saved him and guaranteed a fair trial.

SCENES FROM THANHOUSER'S EAST LYNNE

ISABEL AS A MAIDEN



ISABEL AS A HAPPY WIFE



ISABEL A FOND MOTHER

ISABEL AT WILLIE'S DEATHBED

Scene from "A Just Verdict" (Lubin).

Scene from "A Lesson to Husbands" (Imp).

Scene from "The Defender of the Name"—His Honor Theirs (Gem).—Rex Release.

Dreaming of the Future—Scene from "His Mother," by the Kalem Company.

The Sacrifice—Scene from "His Mother," by the Kalem Company.

Scene from "The First Violin" (Vitagraph).

Scene from "Dodging the Sheriff" (Melies).

Scene from "Hogan's Alley," by Thomas A. Edison, Inc.

Scene from "Readin', 'Ritin an' 'Rithmetic" (Gem).

Scene from "Whoops, the Detective" (Comet).

"THE OTHER FELLOW" (Selig), January 5.—This film tells the story of a domestic mix-up which develops some rather comic situations. A wife becomes jealous of her husband and seeks to get even by arousing his jealousy also. As the film works out she discovers that she has carried the matter altogether too far and hastens to explain the whole situation. The complications which arise are altogether probable and afford much amusement for the audience.

"HUTCHINSON, KANSAS, SEMI-CENTENNIAL CELEBRATION" (Selig), January 5.—This film shows a close view of the most interesting events in this celebration. President Taft and Champ Clark are prominent figures in the pictures. It contains a procession of floats and some fine cattle and horses.

"FREEZING AUNTY" (Edison), January 5.—This delightful comedy, while based upon an old story, is worked out in a new way. Henpeck and his nephew plan to use a new preserving preparation in freezing Mrs. Henpeck so they can carry out some of their schemes. Mrs. Henpeck is informed of this by her daughter's lover to whom she has hitherto objected and they substitute water for the preparation. Mrs. Henpeck goes through all the motions of freezing when the dose is administered and then high jinks begin. She transforms herself into a ghost and when the two men return from the wine supper she appears to them. During the rush to get out of the way of the ghost her identity is disclosed. In the closing scene Henpeck is on his knees begging forgiveness, the nephew is invited to close the door from the outside and the lovers are made happy.

"CODFISH INDUSTRY, NEWFOUNDLAND" (Edison), January 5.—A series of pictures giving a fair idea of the methods of catching and curing codfish as they prevail in Newfoundland. The opening view of the ships riding at anchor gives a very impressive idea of the magnitude of the business. The fish lying on huge frames drying in the sun show how they are cured ready for shipment. A very illuminating industrial.

"THE SURGEON'S HEROISM" (Lubin), January 8.—This picture is meritorious on more than one count; but its chief interest lies in the quality of the surgeon's heroic act; it was very courageous and self-forgetful. In a hospital, he was operating on an injured man whom he supposed to be his successful rival for the love of a young lady. A fire broke out. His assistant became panic stricken and wanted to flee. The doctor quickly locked the door, threw the key out of the window and coolly proceeded with his operation until the firemen arrived and carried out the patient. The producer has handled this scene very well and has brought the quality of the action out with strength and clearness. The whole picture, all its separate scenes, are well put on and photographed. Some of them are very interesting. Arthur Johnson plays the part of the surgeon. It is a good picture; but, if it is used as the chief attraction of the bill, it might be wise to have fairly substantial pictures to go with it. The audience liked it. Its effect is what may be expected from any well-told, pleasing, encouraging story.

"CAPTAIN JENKS' DILEMMA" (Vitagraph), January 8.—A Bunnygraph comedy. The situation is not wholly fresh nor very strong; but Bunny plays the part of Captain Jenks, an old sea captain who fell in love with a widow. Bunny is always a host in himself in such a comedy and, in this instance, the audience enjoyed his presence and acting very much. The captain was lonesome and proposed to a widow; he was astonished to learn that she had five children. This was his dilemma. He had a friend, a very old sea captain, who gave him advice on the situation. He advised him to tell the widow that he had eight children. She said, "The more the merrier." The old salt then advised picking out eight likely newsboys. This he did and took them to see the widow. Before they had been there long, the distracted woman gave him back his ring. It is well photographed and put on and is a picture of merit, although it falls somewhat below being a masterpiece.

"A TALE OF THE WILDERNESS" (Biograph), January 8.—The chief interest in this picture is in the elemental struggle, the growing danger of the band of immigrants, driving into a country which, as we see it, swarms with Indians, and their final escape from the savages when attacked in overwhelming numbers. The dramatic thread, telling of the relationship of two backwoodsmen, brothers, with each other and, later, of the one with the caravan and of the other, a renegade, with the Indians, and of the results of these, is not very convincing and does not, in itself, affect us deeply. There are too many "Indians by courtesy." Large crowds of them are kept in view and, while there are extremely well pictured incidents, there are also places where the illusion wears very thin. The background is a thin wood, leafless as in late auttumn. The photographs are good. The picture falls short of being a good feature, but will serve well as a programme filler.

"PLEASE REMIT" (Edison), December 6.—A very welcome comedy with the editor of a country newspaper as its center. This editor wasn't popular and his sheet seemed to be even less so. Bills payable in his office there were plenty; but bills receivable, unpaid, still collected and there was no money to get rid of the former. It was a rough Western district and the cowboys, not liking the "Clarion," laughed when its editor presented subscription bills; so he addressed a post-card to one creditor stating the circumstances and signed it "yours in despair." His last possession, a shot-gun, then was offered for sale. An Indian was waiting to buy it. The editor was seen coming down the street with it. He had become known as "a desperate man" and he suddenly found that he could make collections. Everyone in the general store seemed willing to pay. There is plenty of fun in the comedy. The plot is well-planned and holds attention. The photographs are good. The characters clearly set forth by good players and the audience plainly liked the picture. Perhaps it isn't quite substantial enough to serve as a feature that can be boosted by special advertising; but no bill can be a poor one that includes it.

"THE COURSE OF TRUE LOVE" (Vitagraph), December 6.—A country love story in very pretty backgrounds with some very pleasing comedy. It begins by making us acquainted with a pair of country lovers, and then shows us a little quarrel between two city lovers. The city man comes to the country and tries to flirt with the country girl, even making use of subterfuge to gain her sympathy. The country lad sees through him and shows him up, not crudely, but with a gentle irony that gets over to the spectators very effectively. It is a rare comedy, full of substance and true to human nature. Miss Florence Turner plays the country girl. The part gives her plenty of scope and everyone knows what her capabilities are. Simplicity, unaffected, quiet naturalness are the words that describe her work in this part. She gives a very beautiful character portrayal. She is very well supported, too. The scythe work of the country boy in the first scene would have made him a champion mower. The only noticeable weak point in the picture is in one or two of the backgrounds. The picture of the rocks would have been better for a bit more breathing room; it lacked atmosphere. The photographs are good. The picture held the audience closely and pleased them much. It is a substantial feature picture. As an excellent picture of Miss Turner's acting. it would pay to advertise and use it as an attraction.

"AN OLD EXCUSE THAT WORKED" (Lubin), January 6.—A comedy farce of a clubman's experiences. He had worked an old gag to get permission to spend the evening with the boys, but had over-stayed his time and was afraid to go home. He pretended that he had suddenly gone crazy. The boys brought him home. At its ending the audience laughed heartily. It is well photographed and pleasing. With the other picture on the same reel, it will make a fair lightener with more substantial offerings in the bill.

"THE TRAMP AND THE BEAR" (Lubin), January 6.—This is also a farce. It can hardly be called new, yet it did not seem stale to the audience at all. It seemed to be enjoyed. Two tramps in a country town steal a furrier's bear and one dresses up in it. He is a good imitator of a bear in walk and bearing and puts much fun over, as he and his pal get provisions and money out of the scared inhabitants. They are arrested and trounced before they can escape.

"THE EVILS OF IMPURE LITERATURE" (Gaumont), January 6.—A picture with a strong moral lesson; yet it is not a tract. At least, it is so seemingly artless, simple and true that the spectator is held, not so strongly by its appeal against evil novels, etc., as by the more general view that it gives him into human fates. It is a very tragic picture, but it is stimulating, not depressing; for, after all, it is a picture of humanity as victorious over evil. The plot is simple and truthful. It was not the daughter of the man who wrote the brilliant evil book who suffered on account of it. He knew where the stuff that was in it came from. But it was the daughter of the widow, who was permitted to read it, who suffered and made her mother suffer. This mother came to see the author of the book and he didn't like what she said to him. Later, her disillusioned girl comes back and is forgiven. When we add that the Gaumont leading woman took the part of the suffering mother and that her marvelously competent work was well supported by the whole cast. we imply that the theme was handled in a beautiful and effective way. The Gaumont players, especially its leading woman, are thorough artists. This substantial picture will make a notable feature. Exhibitors will make no mistake in pushing it as such.

"THE PEACE-MAKER" (Selig), January 8.—A good, pleasing comedy, of backwoods mountain folk, at which the audience laughed. The people are of the same type and the backgrounds are the same in kind as the Selig producer used in a recent picture, "A Diamond in the Rough." The photographs are excellent; but the scenes don't use the grand backgrounds; they are smaller. The story shows us a quarrel between a backwoodsman and his wife. The peace-maker was a novelist who came to the district looking for fresh local color. Perhaps he overdid the peace-making and was a bit too ministerial. The effect made him seem, especially in the last scene in the mountain cabin, to be taking too much credit to himself. The fun comes mostly from the mountain characters. It is not surely a notable feature; but it is good and substantial.

Independent.

"THE AVIATOR'S SUCCESS" (Champion), January 8.—A picture telling how a young aviator, inventor of a new biplane, found a backer. When he made his exhibition flight, he took a young girl up with him. She became an enthusiastic bird-woman and had a flying machine of her own. The aviator and she became engaged. The story is slight and not very convincing; but there are several well-photographed pictures of flying machines in action, including one of the Champion leading lady as aviator of her own machine. These scenes are the picture's chief interest.

"LOVE THAT NEVER FAILS" (Champion), January 10.—There are some fine photographs in this picture of a misty winter's morning after a snow-fall. There are some fine horses in it and some good riding. The same little girl who played the "Kid of Roaring Camp" appears in this picture as the child of a woman who left her husband and ran away with a "handsomer man," fifteen minutes after meeting him, apparently for the first time. This little girl goes out to find her missing mother in the snowy forest and falls over a cliff. The husband meets the mother near the place and hurls her over the cliff beside the child. The mother carries her home. There were fine possibilities in it, but it was spoiled by very careless handling. The acting was good and the settings were good. It might have been a strong feature picture if handled more wisely.

"THE GAMBLER'S HEART" (Bison), January 9.—The gambler had won the foreman's money (it wasn't his own) and had overseen the man's despair. His heart was touched, perhaps he was conscience stricken. He left the money where the foreman could get it and a note advising him to leave gambling alone. The photographs are clear and the story quite plain; but it isn't strongly convincing. One will be apt to ask what the gambler was in business for, to give back the money he had won. Another will say, though, that the foreman's predicament made him realize how inhuman his business was and made him determine to forsake it. There is no heroine or love story connected with it. It is neither romantic nor comic, but depends on the elemental dramatic situation expressed by the question, "Will the foreman kill himself?" and on the higher interest expressed by the question, "Will the gambler relent?" The first doesn't excite us deeply; we are not very warmly attracted by him. The other question is not answered very convincingly. So we are not deeply affected either way.

"THE LAUGH ON DAD" (Bison), January 12.—A romantic comedy in which the objecting parent locks up the heroine to keep her from eloping and then has a good laugh telling the cowboys about it. He gets one of them to dress up and put on a veil to fool the waiting lover. But the young people have already stolen a march on the objecting parent. They see through the scheme and hoist Dad with his own petard. Dad sees the elopement and laughs heartily, thinking that what is really the daughter is the dummy. The photographs are excellent; the conduct of the story, which has been used before, is good and the picture effective as a fair Western comedy. The picture is a very good program filler, light and pleasing.

"THE WINNING MISS" (Imp), January 8.—A farce that, now and then, intentionally burlesques other farces. There is a situation in it that is very like one in a Selig picture of a few weeks ago in which a girl hides from an objecting parent in a wardrobe, delivered to the hero's rooms by mistake and then carried away, without his knowing it, with the girl inside. One of the Biograph slueths also seems to have a part in this picture. But, taking the farce as it comes, it is lively and very amusing. It will give plenty of laughter, for the actors didn't lie down on the job at all, and took everything that came, even to a plunge into what seems to have been a plaster trough. It is a picture that will be acceptable on almost any bill. It is light.

"IN THE NORTHERN WOODS" (Imp), January 11.—A melodrama of love and rivalry among the lumberjacks in the North Woods. The story is not new; but it is skilfully made and dramatic. It is very well acted. The camera has not only provided clear-cut pictures in which facial expression is brought out strongly; but has also given a poetic atmosphere to the scenes, whether interiors, as in the hero's log cabin, or pictures of the snowy winter woods where the lumbermen are working. The unsuccessful rival is a half-breed. He attempts to kill the hero by knocking him unconscious and leaving him on the log-carrier which is just about to feed him to the saw when he is saved by the girl. The villain leaves the neighborhood, but returns after the wedding to make trouble. He is caught before he can do any harm, and the heroine then pleads with the men not to hang him. He is shot, however, trying to escape. A picture strong enough to stand by itself, although it probably is not the most attractive offering this week.

"COTTON INDUSTRY IN SOUTH CAROLINA" (Imp), January 13.—A good and thoroughly enjoyable industrial and scenic picture. It begins with cotton fields and darkies picking the white yield. It also shows us the bales off to market, road scenes and dock scenes. The photographs are excellent. A strong offering for any and all occasions.

"HOW SHE MARRIED" (Imp), January 13.—A comedy-farce and a very amusing one. The fun comes from the acting and general management of the picture rather than from the situation, which is clever enough but slight. The father and mother were trying to get the elder daughter married; but difficulties always arose through the prospective fiance's falling in love with the pretty younger sister. In the last case, younger sister helps. Older sister dresses in her coat and veil and elopes. Father doesn't know what's up and chases the fleeing couple. They win to the justice's, and say! the groom's face when the just married bride removes her veil is a study. An excellent lightener for use with a heavy feature.

"WHEN HUBBY WENT TO COLLEGE" (Powers), January 9.—A comic character farce. Hubby wants to enjoy life, but wifey keeps him under her thumb. Wifey plans to attend a suffragette convention. Hubby plans to have a good time at his nephew's. Wifey catches on to the scheme and follows, but is seen coming up the path and is badly fooled. The last scene shows wifey more tractable. It is not a picture that will excite enthusiasm. But it is well acted and makes a fairly pleasing picture. Very light; a filler.

"TOURING ITALY—VENICE" (Powers), January 9.—This is one more of the Italian travelogs that Powers has been releasing. This, like the others, is a remarkably good film. The photographs are clear, stereoscopic and instructive. Will do well on any and all occasions.

"ECONOMICAL BROWN" (Solax), January 10.—A picture of the kind of man who makes his wife pinch and save money so that he can "blow" himself and his friends to good cigars and drinks and dinners. He is self-indulgent in every way; but he won't let his wife have the bare necessities. Whenever she needs anything, he says, "We must economize." She gets her revenge. She really does economize at home, in the food and other things, and that brings him to terms. The photographs are very good. The acting and the action are skilful and pleasing. There are also some very pretty winter, snow scenes. The picture makes a light, pleasing comedy that will be very acceptable on a bill with more heavy offerings. It is just the picture to lighten a bill without making it frivolous.

"BLACK SHEEP" (Solax), January 12.—The inventor of a worthless electrical contrivance is the father of the "Black Sheep," a worthless thug, and also of the young girl who is heroine of the melodrama. The black sheep shows his character in the first scene and then drops out of the picture to give a rich, young manufacturer time to fall in love with and marry the sister. Then, the inventor being dead, the evil brother appears again to burglarize the home, and also to make the young husband jealous. It has the stereotyped qualities of the good, old melodramas. It is well photographed and the story is clear throughout; but some of the acting, at some of the picture's emotional moments, is such that the picture seems, at times, like a burlesque. At these moments it affords much amusement. The heroine of the picture is a good actress and, like that of three or four other players in the picture, her work is commendable throughout. It is a filler, not a feature; yet as such it will help out on almost any occasion.

"NEW YEAR'S GIFT" (Itala), December 30.—A farce. The wife demanded a New Year's gift. The husband had forgotten, and went out to get one. What he got, the way he brought it home and its reception will make a laugh surely. It was a box of macaroons, but under the cardboard ten thousand franks had been hidden. The wife threw it out of the window. It had many adventures worth while seeing, for they are made by very ingenious tricks. A very good New Year's offer indeed.

"THE NEW CLERK" (Nestor), January 8.—A romantic comedy with all the hall marks of Nestor manufacturing, viz.: good acting by pleasing players, careful and suggestive backgrounds, speedy action, etc. Miss Violet is the heroine, daughter of the stout country grocer, and is very much loved by the new clerk whom she herself favors. But the old man won't stand for any love-making from a poor man and they have to "put a game up" on Dad to make him consent. The scheme was suggested by a drummer, friend of the clerk's. This man had Dad arrested for theft. Young clerk claims to be guilty. Both are proved innocent. Dad then looks on the self-sacrificing clerk as a son-in-law worth while. It isn't convincing as real life, but it surely is pleasing as a picture.

"THE LOST ADDRESS" (Nestor), January 8.—A short farce-comedy. An absent-minded minister, on the way to a wedding, loses the address. He runs up and down the streets looking for a house where there are signs of festivities. But his prolonged absence has put a damper on the festive spirits of the gathering and he is a long while finding the place. The scenes are pretty. The spectators laughed and seemed to enjoy it. A good release to go with a strong, dramatic picture on special occasions. It might lead very well as the chief picture in an ordinary bill.

"JUST TOO LATE" (Nestor), January 13.—A rough and tumble farce, on the French model. A young man with a great opportunity overslept and missed his train. He causes much disturbance as he rushes down the street and he misses the train by a moment. It is not a great picture. Parts of it are very amusing. A fair filler for ordinary occasions.

"MUTT AND JEFF AND THE ITALIAN STRIKERS" (Nestor), January 13.—The two get jobs as hands on a railroad section gang and are chased by strikers. Jeff escapes, Mutt doesn't. It is very lively, more lively than usual with pictures in this series; it is also quite amusing.

"TRACKED THROUGH THE DESERT" (Nestor), January 10.—One of the noticeable features of this picture is the quality of its desert scenes; they are remarkable. Indeed, the mechanical work is perfect throughout. It is an exciting picture, full of fast riding with backgrounds of mountain, desert and wild land. The story is complicated and requires a close attention to get it. Perhaps one or two leaders would have done good service in making it clearer. The sheriff had warned his friend that his companions were vicious. This young man then tells these rough characters that he had done with them; but later they meet him on the hills. They have stolen a bunch of bronchos and are being chased by a posse. The man sees the posse coming and attempts to escape, but is tracked. It seems to the sheriff that he surely is guilty. He is saved by a clever ruse of his wife and both make their escape to another part of the country. It is a very good picture to use where the exhibitor is featuring a comedy. It is not surely a feature.

"GOSSIP" (Majestic), January 12.—A study in the natural history of gossip stories, showing the growth of a scandal from the most harmless of seeds to a great vine to which every one who helps it along adds a leaf or two until quite a respectable poison ivy is the result. In the picture, because a man helped his injured stenographer to her home, his friends contrive to spread a story that, had he not taken it early and riddled it from the roots, would have broken his engagement. It is not an emotional picture, its appeal is to the mind and to the feeling that makes us like to see wanton trouble-makers getting theirs. But it is a very clever idea, fresh and worth while. A very acceptable program filler even when a strong bill has been selected.

"BILL, KING OF THE SAHARA" (Lux), January 12.—Bill, the well-known Lux player, is carried by a camel the desert ship, that is of the non-stop kind, into the Sahara. He arrives at an opportune moment and is made king by the Arabs. His wife follows in a cab. She, too, arrives in Bill's kingdom and the taximeter shows a fearful bill for the trip. The scenes are kept speedy and the picture has much that is amusing. It is a filler.

"ARABELLA FALLS IN LOVE WITH HER MASTER" (Lux), January 12.—As a character, poor Arabella was one in a thousand, in her make-up she looked almost human. She fell in love with her master. He caught her making love to his picture and he beat her. It is a laughter-giving farce, and a good program filler.

"THE THEFT OF MONA LISA" (Great Northern), November 25.—A bright and clever comedy satire which is sure to be acceptable, especially to cultivated audiences. It is a newspaper love story. The reporter wanted to marry the publisher's daughter. He was told that he could, as soon as he accomplished some coup to show that he was a first-class reporter. He noticed how sleepy the museum officials were, from Monsieur, the Director, down to the guards, and stole the Mona Lisa from under their very noses. The paper published an account of it and Monsieur the Director humbly congratulated him on his cleverness. The idea itself is not only very good, but the whole conduct of the piece is well nigh perfect, being full of amusement-giving suggestions. It is a good comedy to go with some strong feature picture.

"THE INEVITABLE JOHNSON" (Great Northern), January 13.—The picture opens with a scene in a country school for boys and the two men, who in a former picture were called "the twins," are among the pupils. One is Johnson, the other is Smith. Johnson is always "Johnnie-on the spot" to annoy Smith. The picture then jumps a few years. There's a love story in which Johnson is still the bane of Smith, until he drives Smith mad. It ends in a good laugh. It is a picture which maintains the comedy spirit and it is acceptable. The photographs are not perfect in every case.

"THE GANG FIGHTER" (Reliance), January 10.—An unusually strong dramatic study of gang life as it is in modern great cities. The gangfighter had been the leader; he had the kind of rough intelligence and brute strength that made him easily chief, in spite of others who were jealous of his position and its prerogatives; but he was converted by a pretty mission worker. This gives the picture a heart-interest that never degenerates into sentimentality or mawkishness. The atmosphere of the picture is realistic, not with the pseudo-realism of the Zolaesque writers, who, attempting to do the impossible, viz.: escape from the individual viewpoint, fall into morbidity. But rather it has the more modern realism found in the school of strong, young illustrators who draw pictures of life as their hearts see it in our congested cities and whose work has "a punch." The credit is due to the producer. How he found the personel for that gang and got it to act, or how he got good actors to "make up" so accurately, is a wonder. He has collected a "bunch of mugs" hardly to be found outside ot a real gang and a tough one at that. Again, he has shown that he knows his business by his sets and by one marvelously suggestive, real background—a dock with a big liner unloading and a gang of stevedores at work, the converted gangster among them. The whole cast acts with truth and simple naturalness. The gang fighter's work is especially good; but the Mission worker (Miss Ruth Robinson) had the hardest part to fill, for the harpies of sentimentality love such a part as she had to play, and it took both wisdom and experience to keep them so clearly away as she has done. A sure feature picture. It is a picture to attract attention.

"THE QUARREL" (Reliance), January 13.—A slight incident, a quarrel and the make-up that followed. Wine was the cause of this quarrel; for the husband got very drunk. It is not a very significant or vital picture, when compared with the other Reliance pictures of this week. It will serve as a filler, but there is a good deal of drunkenness in it; in fact, it seems to be chiefly that.

"PANORAMIC VIEW OF NEW YORK CITY FROM THE METROPOLITAN TOWER" (Reliance), January 13.—This is a remarkable picture. It will be appreciated by many spectators. It is the best picture of New York City that this reviewer remembers. It will be acceptable in any bill.

"A DOCTOR'S DUTY" (Eclair, American), January 9.—An intense situation freshly dramatic makes this picture effective, although one may feel that part of the acting is not all clear. The confusion comes at the climax when the doctor, preparing to operate on a wounded Italian, finds his own family jewels in the man's possession. They had been worn by the doctor's blind sister whom we had seen robbed of them. As he acts, the doctor doesn't let us know how much of the situation, as it really is, is known to him. When last seen, the doctor's house had been burning and his blind sister, wandering away, had been robbed. Does the doctor know this? In the end, the doctor performs his duty and saves the Italian's life. And the last scene shows us that everything turns out all right. The scenes are pleasing and, as a whole, the picture will be acceptable, even on a strong bill, although it is not a sure feature picture.

"THE INVENTOR" (Eclair), January 11.—A story of an inventor who, robbed of his patent by an unscrupulous manufacturer, has the character to shield the man from the fury of his friends. This makes the manufacturer relent. The struggle, as shown, is not very convincing, nor does the picture, as a whole, affect one deeply. Yet it is well acted, for the most part, and leaves a pleasant inpression. It is not a picture for a special bill.

"THE LOCKET" (American), January 11.—The villain induces the hero to gamble with the payroll money and he loses it. He is saved by an old gambler whom he had been charitable to, who keeps him from killing himself and gives him enough money to make up the loss. This gambler had once loved the boy's mother and the last scene shows him peering into the cabin through the window. Several of the settings have been used before and these give us the impression that we have seen the picture before; yet there is a good deal of freshness in the arrangement of the story and the general conduct of the picture is very good. The photographs are excellent. It is a fairly good picture; but not one to feature as a special attraction.

"THE WINNING OF LA MESA" (American), January 8.—One would hardly recognize Miss Bush in this new role as La Mesa the barmaid who, in her rough surroundings, wins respect by being something of a hoyden. This aspect of her character is commented on strongly by her attitude toward the refinements of life when they are brought within her scope. The player's work in picturing this shows much insight. It is the arrival of a minister with his mother and sister that widens her view. It is a tragic picture, for the girl's character is drawn against a rough, frontier background of drinking, gambling and murder; but it is also a deep pictue to the thoughtful spectator. It is a substantial offering and will be very acceptable with a good comedy in good, strong bill.

"JUST A BAD KID" (Thanhouser), January 9.—The Thanhouser kid takes the part of the bad youngster and she acts it so well that she gives the kid of this picture a human impishness that is most delightful to see—in a picture. In real life, if we had to live with her, we, too, might call her a "bad kid"; but in a picture, the little player of this part keeps her audience thoroughly in sympathy with the little girl she portrays. Perhaps she has never done anything that was more thoroughly human than this and it will add a host to her admirers, which are very, very numerous already. The picture is unusually good and desirable. An exhibitor can safely feature this comedy, especially with a good picture in more serious vein.

"MR. WHOOPS, THE DETECTIVE" (Comet), January 8.—A burlesque detective story in which Whoops, not unlike the Biograph's sleuths, tries to capture Tony and Tom, who have kidnapped the "pet" of a noble house. Whoops comes in contact with the thugs, but each time they relieve him of all his valuables. The pet turns out to be a monkey. There are parts of the picture that are amusing. It has some very well-made pictures of the beach, with a good sea rolling.

"THE BOARDING HOUSE MYSTERY" (Rex), January 11.—A farce-comedy giving the adventures of an unsuccessful ventriloquist. Other boarders in his house see him ill-treating one of his dummies and get the entire police force on his trail. This force stands trembling on the steps, but plucks up courage to break into his room where everything is confusion; for the ventriloquist has left and is at the depot with his trunks. The entire police force, as his duty demands, hurries to the depot with a large delegation of citizens and has the trunks opened. In the ventriloquist's trunk are found the talking dolls which apparently get sassy, for the citizens seem to enjoy what they say to the entire police force, who seems much taken back. It is a light picture; it will serve as a filler to brighten a heavy bill.

"AN AUTUMN SUNSET DREAM" (Ambrosio), January 10.—This is in no sense a picture of a dream. In it, another of D'Annuncio's tragic scenarios is set forth in beautiful pictures. The action is supposed to take place in Venice at the time of her glory. The story deals with thwarted passion and the terrible vengeance the neglected woman wreaked upon her supplanter in the affections of a count. This vengeance is accomplished through the spells of a sorceress who makes, in wax, a figure of the supplanter, Pantea, and the neglected Dolores stabs this and then sets it on fire. We are shown the terrible results. One scene, marvelously beautiful, is on a large pleasure ship where Pantea is entertaining the count. Another is in Dolores' palace where the sorceress has set up the smoking tripod and the wax figure of Pantea. We see Dolores gleefully stab the figure, again and again. The scene again changes, and we see Pantea suffer. We then see Dolares set the figure on fire. Then we see Pantea's ship in flames. We afterward see Dolores stop. The thought has come to her that the count is also on the burning ship. The sorceress confirms her fear and she swoons. The photographs and lighting are perfect and give what might be termed a literary atmosphere to the scenes that is very pleasing. The scenes themselves are artfully constructed and add greatly to the picture. The quality of the acting of these well-known Ambrosio players needs no comment—but it is remarkably fine. Exhibitors will make no mistake in featuring this picture; but they should be careful to add a light comedy to go with it in the bill, as this picture is certainly very tragic. It is, however, among the strongest pictures, if not the strongest, of the week. It is certainly the most artistic.

ANIMATED PHOTOGRAPHY FROM AN AEROPLANE.

Interesting and Successful Experiments with Possibilities of Remarkable Development.

A party of three, Mr. Israel Ludlow, Mr. John G. Hemment, and Mr. Frank S. Lusk, the writer, left New York in December for Marblehead, Mass., where are located the Burgess Co., and Curtiss aeroplane factories. Rainy and snowy conditions continued for five or six days, and we were kept busy in the shops, where Mr. Ludlow, of the Aviation Film Company, devised a plan for turning the crank of the camera by means of the aeroplane motor. The work was being done for the Champion Film Company, who are about to install the instrument on the aeroplane of Robert G. Fowler, the trans-continental aviator.

The morning of Thursday, December 21st, 1911, dawned clear and cold—ideal weather for flying. The hydro-aeroplane was pulled by a launch to a float anchored in Marblehead Bay. Mr. John G. Hemment, well known as the photographer of six United States Presidents, and having spent recent months in Africa taking motion pictures of wild animals in their native lair, and as having had quite a number of experiences in a motion picture way about the Arctic Circle, was scheduled to take his first flight. He was exceedingly calm, his previous adventures having rendered tame such a sensation as flying.

Mr. W. P. Page, the aviator, was a little dubious as to taking Mr. Hemment up on account of his weight, and required him to divest himself of his overcoat. The motion picture machine and passenger weighing over 265 pounds, and the hydro-aeroplane floating about 100 pounds each, the flight constituted a weight-carrying record. They successfully got off, half circling the bay in order to rise against the wind. At a height of 150 feet, Mr. Hemment set the crank of his camera going and they flew down the bay against the wind at a 50-mile clip. They started a flock of wild ducks up from the water, and Mr. Page followed them while Mr. Hemment kept the camera focused and crank turning, obtaining a good picture of wild ducks in a panic. The actual time in the air was eight minutes, and Mr. Hemment said he thoroughly enjoyed the flight.

I had been waiting impatiently several days for a chance to take a flight, never having gone up before, Mr. Page said before starting that I probably would not be thinking much of taking pictures when I got up in the air, but take them I did—several hundred feet of film. We reached a height of 300 feet and over, at times, and got some good pictures of the coast line, of half-submerged reefs, and of several full-rigged schooners in the harbor. We went at the rate of about a mile a minute, and remained in the air 12 minutes.

The device for automatically taking motion pictures from an aeroplane worked perfectly, and will be of immense benefit to the government in taking rapidly the topography of the land. The aviator himself shuts on and off the power to turn the crank of the camera, and a passenger is not needed.

MOTION PICTURE THEATERS IN PANAMA.

Mr. N. R. Johnson, of Cristobal, Canal Zone, who recently paid a visit to New York, is doing a flourishing business and may open another theater shortly. He purchased a Motiograph Moving Picture Machine from J. H. Hallberg, the "Economizer Man," with many other supplies. Mr. Hallberg also reports the sale of Powers No. 6 Moving Picture Machine with Hallberg Economizer to Criterion Theater, Rutherford, N. J., and the same equipment to American Amusement Co., Minneapolis, Minn. Also an Edison Moving Picture Machine to John Dyer, Prairie City, Ore.

Projection Department

Edited by F. H. RICHARDSON.

BY RULE OF THUMB.—Geo. A. Coleman, Fresno, Cal., orders a Hand-Book, and writes: "I have been touring California with a little one-man show for a number of years. My wife is box-office manager and general assistant. I had not seen a MOVING PICTURE WORLD until day before yesterday, when I made the acquaintance of a local show man who had a few dozen back numbers. I secured a loan of them and started in on the Trouble Department, or, as you now call it, the Projection Department, and could not stop reading until I went through that part of all the numbers on hand. I learned more about projection in that two days' reading than I have in all my experience on the road. Iwas considerably amused at the first part of the argument between yourself and Leadville concerning the feasibility of using an arc light on a low voltage D. C. generator without resistance. I have been running my projection arc without resistance for about a year, using a generator driven by my automobile engine. I will give you this experience in detail, as it may be of interest to yourself and your readers.

"When I first started on the road I used a home-made gas making outfit. Besides being very bulky, it was not always to be depended upon for good light. I therefore began looking about to see what I could do in the way of electrical equipment. My aim was to get along with just as small a generator as possible, both on account of weight and cost. Almost all of the towns I played were from 400 to 1,000 population. The halls were small, some not over 30 feet long. A picture 7 to 8 feet wide satisfied my audience thoroughly. A picture of that width may cause you to smile, but those people seldom see a show more than once a year, and if an 8 foot picture is clear and plain they are satisfied with its size. I have been able to get a satisfactory picture of these dimensions, using a 15 ampere rheostat with A. C., and ⅜ cord carbons in a right angle lamp. I find the right angle lamp gives greater illuminating power per ampere than does the other one, when using such small amperage, provided, of course, it is properly handled. I was lucky enough to secure the generator which just suited me. It is a shunt wound bi-polar machine, wound for 60 volts. It delivers 8.3 amperes. I found that my automobile engine ran nicely at 500 R. P. M. The fly-wheel is 16 inches in diameter and I had an 8-inch flange pulley mounted on the shaft immediately above the fly-wheel. This shaft connected, through the dash board, directly to the armature shaft of the dynamo, with a bearing on each side of the flange pulley. The dynamo I bolted to the floor immediately in front of the driver's seat, just to the right of the steering wheel. The pulley counter-shaft I extended out almost to the radiator in front, and to the end of it attached a fan to keep the water system cool. I coupled the armature shaft to the counter-shaft in such a manner that it could be quickly disconnected when I used the auto, which does away with any taking off or putting on of the belt. At first I used the regular 110 volt, 15 ampere rheostat and ⅜ cored carbons. I got a good picture 8 feet wide. I then experimented and cut out the resistance by laying a screw-driver across the binding posts on the rheostat. The light was excellent and after numerous experiments I found it did not hurt the generator to eliminate the rheostat altogether. I found the engine ran about as well as if it had a governor. This I attribute to the wide difference between the power of the engine and the power consumed by the lamp. The engine is about 20 H. P. It is a 2 cycle opposed Davis engine. I keep track of my voltage by means of a pilot lamp. I start the engine, get it running at such speed that the pilot lamp is very white. I then start the arc and the engine picks up the load and slows down just enough to bring the pilot lamp to ordinary candle power. The engine will run at this speed for hours without overheating. Of course I am very careful about handling the arc, particularly not to get the carbons too close together. I do not believe it would be easy to burn out a shunt wound generator. Experiments have shown that when I freeze my carbons the pilot lamp goes out, proof positive that the voltage drops when the carbons are brought together. As I gradually draw them apart again the pilot lamp will brighten up and the engine slows down a trifle, showing that the field saturation is greater, and that more amperage is flowing. Am I right? I intend to get hold of an ammeter and volt-meter and settle that question for myself.

"I hope this description will prove of interest and aid some of your readers. I shall be around the vicinity of Fresno all winter, as there are about 60 towns around here that are 'just my size,' and I and my little dynamo know how to get their coin. If you want any more of my stuff for the Department, let me know."

Well, neighbor Coleman, I had a good laugh when I read your letter. That pilot lamp volt-meter, and screwdriver-across-the-terminal sounded so much like the old days when the operator was expected to put on a show with a hand saw and a monkey-wrench (and usually he delivered the goods too), that it was amusing. Friend Coleman sent a sketch of the dynamo connections, but it would be somewhat difficult to re-draw, and the description is so excellent that I think its reproduction is hardly necessary. One thing that struck me particularly is the fact that you are able to project a picture at all with a dynamo of a little more than 8 amperes capacity, using 15 ampere, 110 volt rheostat in series; the voltage being only 60. What you get out of that combination I am free to say, I don't know, but I should not think it would be very much, and, certainly, if you get a good 8 foot picture, using the full capacity of that dynamo, you are performing a stunt I would not have believed possible. I certainly would like to see that outfit and its results on the curtain. We shall be glad to hear from you at any time you have equally interesting matter to send in. The voltage of a shunt wound generator drops when there is heavy overload, as is the case with your dynamo when you freeze the carbons.

FEW TROUBLES.—Mr. E. H. Grove, Bridgeport, Ill., writes: "I am very much interested in the Projection Department, and will contribute a few lines myself. Am using a Power's No. 6, with Ft. Wayne Compensarc, 110 volt, 60 cycle current, with a 10 foot picture at 80 feet; get a splendid light. Have had my troubles, as I guess have all the other men. My experience has been that, if one is careful, to have everything in good condition before opening time, the troubles will be few. I had considerable difficulty with my lower loop, but found the idlers at the bottom of the apron were not in line with the sprockets, and that the spring on the lower bracket was weak. Just a few moments' work fixed that, and I haven't lost a loop in six weeks. The proprietor of the Bijou, where I am operating, is an excellent man to work for. I have only to make known what is needed in the operating room, and the supplies are forthcoming as soon as they can be procured. Clyde Martin was here playing the pictures about 10 days ago. I showed him around the oil field and he obtained his first sight of an oil well in process of drilling."

There is a lot in what you say, brother Grove. If operators would spend a little more time in the study of their business; look over their machine carefully every day, and have everything in proper shape, they would not experience so many difficulties. If they would, when some trouble comes up that they don't quite understand, examine the part that seems to be giving the trouble carefully—get right down and study it—they would very frequently be able to locate and remedy the trouble, as you did in the case of the loop losing.

HERE'S AN IDEA.—Michigan (I won't give the brother's name or the town), writes: "I submit sketch of motor-generator set, such as is used in factories, where, instead of the motor, a steam engine and belt is used to run the generator; small lighting plants the same. We will say the dynamo is generating 2,000 volts, the motor consuming 500 volts. It is plain to be seen you cannot get any "juice" into the motor from the dynamo, without first starting the motor. Line No. 1, in the sketch, is the one used for starting the motor. Now why would it not be preferable to insert line as shown, leading from switch No. 2, and, after motor-generator set is at full speed, pull switch No. 1 and quickly close switch No. 2. By doing this you would make the dynamo furnish the current, to run itself, also furnish lights for the circuit, the same as if the motor had a separate line furnishing the power."

My dear man, what are you trying to do—dope out a perpetual motion scheme? I have printed the above part of your letter, rather with the idea of affording our readers amusement, than anything else. It isn't necessary to go into any extended argument or explanation. The whole thing is too absurd. If your scheme would work and the dynamo would run itself, at the same time supplying light and power for the circuit, certainly it would be fine. The only trouble is, my boy, that if the dynamo is pulling a load of say 40 horse power, it takes about 40 motor horse power, plus something like 40% for loss, to pull it. A mere trifle, true, but somewhat fatal to your scheme.

TOO INDEFINITE.—Mr. O. R. Van Dyke, Evansville, Ind., writes: "I am informed that you are familiar with the influence that politics have over the electrical inspection departments of some of the largest cities in this country. Our group of 8 to 12 companies, engaged in the flour mill and grain elevator fire insurance business, and controlling 90% of the desirable business of that class in this country, are experiencing an enormous increase in fire losses due to defective electrical installation. Personally, I have been at work almost a year making detailed and minute inspections, and gathering data from various electrical engineers and local inspection departments, and in order to report to our field men, of whom I am one of about fifty, the conditions and remedies. Whatever information you could give me would be appreciated. I would prefer to cite my authority, of course."

While I feel complimented at being consulted by Mr. Van Dyke, at the same time I hardly feel competent to offer advice; moreover, the letter is too indefinite. I do not exactly understand what it is the gentleman desires. I certainly am familiar with the influence politics has over departments of city governments, but do not quite catch the connection between that part of the letter and the rest. Certainly the electrical installation in flour mills and grain elevators should be of the very best, since by reason of the large quantities of very fine and highly inflammable dust, the fire danger is very large.

NAMES WANTED.—Stanwood, Wash., sends in an unsigned letter asking for a list of the towns spoken of by Mr. Orme in the issue of December 25th. The list was published in the last issue of the Department.

AN INVITATION.—From Chattanooga, Tenn., comes the following: "Mr. F. H. Richardson, 'The Operators' Friend,' MOVING PICTURE WORLD, New York City. Dear Sir and Brother: Chattanooga M. P. Machine Operators' Union No. 8, I. A. T. S. E., requests the honor of your presence at a Dutch lunch and smoker, Sunday evening, December 31, 10 o'clock.

(R.S.V.P.) Julian C. Harkins, Recording Sec'y.

I. M. A. Hall, W. S. Brown, R. H. Johnson, Elbert Lowry, committee."

I appreciate the honor of the invitation, and particularly the fact that the brothers have seen fit to address me as the "Operators' Friend," a thing I have always tried to be. There is just one thing that keeps me from attending that lunch, viz: I have no snow shoes and if I had a pair there isn't any snow. You will therefore readily see the difficulty with which I am confronted, and excuse my absence. I trust, however, that the Goddess of Pleasure will preside at the banquet; and I will be with you in the spirit, if not in person.

MORE FOOLISHNESS.—Akron, Ohio, writes: "The writer would like to hear from you regarding the attached clipping. It came from an Akron newspaper dated December 27."

The clipping in question is a foreign news item, in which it is claimed the Berlin Chemical Society has just announced the successful termination of experiments looking to the production of non-combustible moving picture films. It winds up by saying "the new film is expected to do away with the danger of panics in moving picture theaters, most of which are due to the explosion of films."

So far as the experiments of the Berlin Chemical Society are concerned, I know nothing of them. We will all welcome the thoroughly non-combustible moving picture film free from the faults found in those now on the market. As to the "film explosion" matter, you might as well try to choke a hungry bull dog loose from a piece of juicy steak, as to pry the average newspaper reporter from the "explosion" idea. I have so often and so recently called attention to the idiocy of such newspaper statements, that I feel further remarks concerning it at the present time would be a waste of space.

LARGE CARBONS.—Salem, W. Va., asks where he can obtain ¾ solid carbons, also what companies manufacture that dimension of carbon. Wants to know if there is an I. A. T. S. E. Union in St. Louis, Mo.

You can obtain ¾ carbons from L. E. Frorup & Co., Importers, 232 Greenwich Street, New York City. Also from Hugo Reisinger, 11 Broadway, New York City. ¾ carbons are made, I presume, by all carbon manufacturers. Yes, there is an I. A. T. S. E. Union in St. Louis, also an I. A. T. S. E. Union of Moving Picture Operators.

LIGHT TROUBLE.—Canton, Ohio, writes: "Regarding my letter and your answer in December 30 issue, I am using 110 volt D.C. through rheostat. Coils are made of black iron wire, No. 10, about 7 pounds being used. I have used the following combinations in the condenser. 6½ and 7½; two 7½'s; 7½ and 8½; two 8½'s and a 6½ and 8½, but get no change for the better. The two 7½'s and one 7 and one 8½ give about the same effect and the best results of any of them, though nothing to brag of. The wires from the main switch-board to the machine are No. 6. From street mains to switch-board the wires are No. 00. I have showed my trouble to several of the boys but none have ever seen anything at all like it. I will now try to explain the matter a little more in detail, though I know you are in poor position to deal with it, being 500 or 600 miles away. The spot shows as per Fig. 3.

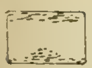


FIG 1

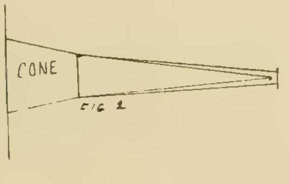


FIG 2

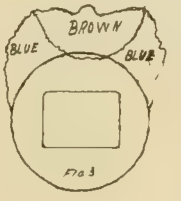


FIG 3

"The light on the screen shows light brown clear across, about ¼ of the way down. The bottom is the same color and the curtain appears as Fig. 1. I noticed that the rays of light leaving the cone appear as per Fig. 2. Also noticed in my lenses that the image from the aperture appears right side up, the same as it is on the screen. I used Gundlach half size projection lenses, Columbia and Electra carbons; about 40 amperes of current; the arc spits and sputters for about one-half a minute after I start it. Picture is 9 x 12 at 105 feet. Edison machine with Power's lamp and lamp house."

The spot as shown appears normal and I can see no reason for the trouble. I have projected some most excellent ten-foot pictures, at 110 feet, which would mean a considerably longer focal length objective than you have, with ¼ size lens, using two 7½ inch condensers. The cone of white light as per Fig. 2 is nothing unusual. I have noticed it many times. Are you sure the light is not striking the cone of the lamphouse? I hardly think this could account for the trouble, however. The spitting of the arc when you first strike it is not at all unusual, and, from what you say, I take it the arc soon settles down to quiet burning. The image in the lens is merely a reflection from the polished surface of the glass.

MOTOR DRIVE.—Calif. (name of town suppressed), writer: "There has been much speculation here as to the meaning of the initials C. G. P. C. Kindly enlighten us. In the Selig pictures 'The Convert of San Clemente' there is a sub-title, 'In a vision the Padre beheld the fate of the faithful,' or something like that. Will you kindly explain how these visions are produced. Enclosed you will find a sketch of a motor drive I am using. Have a self-starting motor with speed of about 1,800 R. P. M. The motor shaft carries a small cone pulley. Immediately above this is a large sewing machine pulley. On the same shaft is a 3-inch wheel which drives an 8-inch pulley on the machine. The speed of the machine is about 60, where before it was something like 80. At its present speed it will not keep the automatic shutter up. Can you suggest any remedy for this? The machine is a Power's No. 5. I have been obliged to dispense with the shutter, but would rather use it for various reasons."

As to the initials, they stand for Compagnie Générale des Phonographes et Cinematographes, one of the oldest motion picture companies in the world. See page 138, January 13 issue. In order to answer your second question, concerning the film, I would have to go to some exchange and have the same run off, which lack of time would prevent my doing. It is very likely that the illusion is a double exposure. To give an intelligent explanation of how these things are done would require space equal to the entire Department—and then some. As to the motor drive. From what you say, I take it you have no means of regulating the speed. This is very bad, indeed, since it obliges you to pound right along through the film at one rate of speed, regardless of the action of the scenes being portrayed. You cannot do this and produce really fine projection. Some scenes should be run as low as 40 to the minute, to get the best effect, whereas others are at their best at the much higher speed; some, though very few, as fast as 80. I would suggest you run a slack belt from the small pulley to the machine pulley, controlling same with an idler attached to the machine board in such a manner that it can be set and locked in any position. This would enable you to govern the speed of the machine at will, up to the limit of the motor. If your automatic shutter will not stay up at a speed of 60, then, assuming it to be a "type B" shutter, either the friction shoes—625, plate 7, page 37, January 6 issue—are worn too much, or else the springs—741, page 7—are too stiff. It may be that the trouble is due to the use of an oil which is too thin. I would refer you to instruction 39, page 38, January 6 issue. The type B, No. 5 shutter, and the shutter on the No. 6 are identical.

EDITOR CHALLENGED.—Columbus, Ohio, writes, taking the editor to task because he did not fully answer a New York operator in a recent issue of the Department. Asks me if I don't think I did wrong. Says: "We are all seeking information. If a man came to me I would give him the information he asked. Some people have all the data and knowledge at command, some haven't. If it were not for the craft asking questions, how long do you think your exalted position would last? I remember the time when your yourself showed ignorance regarding a matter pertaining to resistance. I wrote you a letter explaining the matter to you to let you down easy. I should imagine there are just as good operators outside of 'Frisco as there are in that city. In Columbus, we have some nearly perfect men, though I am not one of them. Also some time back you advised an official of the Union at Philadelphia to go slow in letting green men into the Union. I have turned the crank for some of the best people in the United States, but still feel that I have lots to learn, and if any man asks me a civil question, no matter how foolish it may sound to me, he gets a civil answer. The manager says I keep a poor light the night the Moving Picture World comes. Can you guess the reason why?"

I have given the brother's letter space, almost in it's entirety, mainly for the reason that it shows to what a great extent some men will fail in grasping an idea. I feel that this letter deserves a somewhat extended answer. In the first place I might say to the brother, that if the craft did not ask questions, my "exalted" position would be just the same as it now is, because I could fill this department, and lots more space besides, every week without a single question being asked. In the second place I think the record of the past two years will abundantly prove that I have never failed to answer the most foolish question civily. In the third place, I have doubtless been wrong on some things, and am liable to be so again in the future, though I am filled with gratitude toward the brother for "letting me down easy." I make no pretence of being perfect and do not ever expect to be. Nevertheless, my books and the Department will show that out of the hundreds upon hundreds of questions asked, covering almost every conceivable subject relating to projection, I have not often been proven wrong. And now to get down to the meat of this little matter, I answered the New York man the way I did because a man who would undertake to do a somewhat complicated job of wiring, with practically no knowledge whatever of electricity, is a dangerous man, and a man who has absolutely no business in the operating room. I have since discovered that he is not a licensed operator. That man might have caused a fire and panic, and imperiled the lives of many people, besides the danger of burning the house down, and possibly the destruction of adjoining property. There was, not so very long ago, a time when ignorance in the operating room might be condoned. There is now, however, no excuse whatever for a man who is not supplied with at least a small fund of knowledge. I am willing, at any time, to help any operator who evinces a disposition to learn. I am, however, not willing to encourage a man, like the one in question, who has no knowledge whatever, yet undertakes to do things involving danger to both life and property. Such a man should be kept out of the operating room entirely, or else be made to serve an apprenticeship. I want to see the standard of remuneration for operators raised. If we continue to encourage the admission of men of inferior knowledge and ability into operators' unions, how is this to be accomplished? I think, my friend, that you wrote that letter without giving the matter due thought and consideration and I believe your view will not be shared by any large number of the readers of this Department. I would suggest that not even the arrival of the Moving Picture World should cause you to neglect your projection, and I do not really believe you do neglect it.

LIGHT AND MACHINE TROUBLE.—Linton, Ind., writes: "I, like other operators, have my troubles. I have been running on 110 volt D.C., and obtained perfect results. Recently a transformer has been installed, and am now running on 110 volt A.C. I am now constantly having trouble with my light. Am operating an Edison Type B machine with rheostat. I have a 62-foot throw and a 12-foot picture. I have a ghost in the center when I clear the corners, and when I clear the ghost the corners are dark. I am using, on both upper and lower, cored Bio-Electra ⅝ carbons. I sometimes think that the trouble is in the setting of the carbons because often the craters grow ragged and the spot double. I then stop, reset carbons, and file down smooth, but find that it doesn't help much. Often, however, the carbons burn even and give a good, clear light; but the ghost does not leave. Therefore, I thought that the trouble did not lie in the carbons. I have tried moving the lamphouse backward and forward, but it is of no avail; the ghost remains. I find I have a very clear light when the spot is small, but the corners are dark. It certainly has got me stumped. 'It never rains, but pours.' Troubles come all at once. Of late my machine has been stopping on me. The turning gradually gets harder until I am compelled to stop. However, after tinkering with it a while, and drowning it with oil, it is usually right for a while, then it stops again. I carefully took the machine apart and washed all parts in gasoline. I find that when it runs hard, a peculiar grating sound is heard. This I cannot account for."

You have about a 5-inch E. F. lens. I am inclined to think you are using condensers of too short focal length. Try two 7½ condensing lenses. I would suggest you get a copy of the Hand-Book, which fully explains carbon setting, etc. It is possible you have your lamp set at too heavy an angle and that the ghost is a shadow of the lower carbon tip; but I can only guess at this as you have not told me how you set your carbons and lamp. I think you will find the trouble is in the condensers. As to the machine trouble, it is possible you have your star set up too tight across the geneva. Under these conditions, while the machine may run free when it is cold, the expansion of the parts under friction, and some heat from the light also, may cause the star and cam to bind. If this is not the case then when the machine binds up, stop and try all the gears with your fingers. You will find there will be a little lost motion—enough to allow them to rock slightly. If any gear is tight, examine and see if the difficulty does not lie there, also try the shutter spindle, if you have an outside shutter. Use a good grade of light dynamo oil on your machine. It is possible you are using poor oil and that that is the cause of your difficulty.

CURTAIN COATING.—Langdon, N. D., writes describing a curtain coating he has invented and asks if it would pay to put it on the market.

This is a hard question to answer. Doubtless if the preparation is good it would find ready sale, provided the selling methods were well considered, adequate and energetic. You cannot, however, sell a thing, to any extent, by spasmodic efforts, no matter how excellent the article. If the sales are to be accomplished by advertisement, the advertising must be persistent and may not pay for itself immediately. If you undertake to sell through correspondence you must expect to write a man anywhere from two to half a dozen letters to effect a sale, by use of what is known as the "follow up system." Many people, who have a really good article for which there would be ready market, put in a big advertisement one week and then sit back and await results. The results are seldom satisfactory. A man seldom buys the first time he looks at an advertisement, unless it is something he is in urgent need of; but by the time he has seen the advertisement several times he becomes interested, probably writes and inquires, and possibly a sale is effected. I would not advise Langdon to market his product unless he is prepared to go at the matter forcibly and with intent to compel success.

LENSES.—Fort Scott, Kan., writes: "I have a throw of 76 feet from lens to curtain. Picture .14 feet. Am now using a collar between the lens and front plate. This collar sets the lens out 1½ inches from the front plate. In other words, the collar is 1½ inches long, not including the threads. I now wish to move my machine back 7 feet. Can I use a longer collar and get the same size picture, without injuring the picture? If so, how long should the collar be?

You cannot. The distance of the lenses from the film is determined absolutely by the focal length of the lens and has nothing to do with the size of the picture. If you set your machine back 7 feet, you will get a larger picture. The size of the picture with that lens increases 7-38 of a foot (14 ÷ 76) to each foot of throw. Seven feet, therefore, would mean an increase in width of 7-38 × 7 = 1 11-38 feet. If you want to move your machine back and retain the present size of your picture you will have to get a lens of slightly longer focal length.

MACHINE KNOCKS.—Sparta, Wis., writes: "Have a Power's No. 6 and would like to know why it is that, when the framing carriage is in the middle of its travel, something seems to be striking some part of the mechanism. Have looked it over and am sure there is nothing loose."

When a Power's No. 6 framing carriage is in the center of its travel the train of gears on the right hand side—No. 680, plate 3; No. 678, plate 7 and 677, plate 7, page 36 and 37, January 6th issue—are in line with each other and are meshed considerably tighter than when the carriage is clear up or clear down. I think very likely you will find that some small bit of metal or other hard substance has dropped into the space between two of the cogs of one of the gears, and produces the knocking sound every time a gear revolves and the cog meshes with its mate. I cannot offer you further advice without knowing how often this sound occurs to each turn of the crank.

CHATTANOOGA LOCAL PROSPERS.—Mr. Elbert Lowry, Publicity Agent L. U. No. 8, I. A. T. S. E. (Auxiliary Branch), writes: "Just a few lines to let you know the Southland is still on the map and active in the projection field. Chattanooga local was organized October 17 1910, and has had phenomenal success. It now contains 100% of the operators of this city. The following officers have been elected for 1912: President, J. C. Sands; Financial Secretary and Treasurer, Edwin Healy; Recording Secretary, J. C. Harkins; Business Agent., S. F. Roberts; Sergeant-at-Arms, F. S. Howill; Delegate, D. C. Sands; Trustees, E. Lowry, G. D. Overend, R. G. Stute. Elbert Lowry was appointed Publicity Agent, with instructions to see to it that L. U. No. 8 gets its share of printer's ink.

"Sunday evening, December 31, was the occasion of our first blow-out. Covers were laid for thirty-one. Mr. Jno. O'Brien, Secretary Tennessee Federation of Labor, made the principal address of the evening. He complimented the operators highly on what they have accomplished in this city, and remarked that if we were as successful in 1912 as during the past year we might congratulate ourselves as being the youngest and strongest union in the city. On January 1, 1911, we secured an increase of 35% in salaries and followed that with an increase of 17% for 1912. We use three men to each theater, two of them working nine hours per day, and the third one eight hours. Each house has two machines. There is no Sunday work. The managers of this city give their operators the very best equipment obtainable. All theaters use the Mercury Arc Rectifier. I might add that we have real operating rooms in which a wilted collar, even in summer, is rare. Before I forget, let me say that every Monday morning brings the latest copy of the Moving Picture World into every operating room in Chattanooga. In closing, let me assure you of the best wishes of Chattanooga Local Union No. 8, M. P. M. Operators, for the Projection Department and its Editor."

I must congratulate the Chattanooga Local on the splendid showing made. I appreciate the good will expressed for the Department, its Editor and for the paper in general. And now, gentlemen and Brothers, I trust and believe that, in return for the splendid improvement in salaries, you have spared no effort to perfect your own work. High salaries mean high grade work. The man who receives a salary of $50,000 per year must earn that salary. You may think he cannot earn so large a sum but nevertheless he does earn it or he soon gets fired. He is a fifty thousand dollar man for the very simple reason that he IS able to return to his employers MORE than that sum in profits. Understand me, gentlemen, I am by no manner of means insinuating that the members of L. U. No. 8 are not earning all they get. I am simply using your letter to drive home a point and that point is that as salaries go up, efficiency must travel the upward path also. If the manager pays $15 per week he cannot and does not expect anything very startling in the way of excellence. If, however, he is paying $30 to $40 per week he expects R-E-S-U-L-T-S on the screen. He has the *right* to expect them. Therefore unions ought to use every endeavor to improve the knowledge of their own members. The harder operators study projection and things pertaining thereto, the sooner they will be in a position to demand increased salaries as a matter of right, rather than might. Chattanooga will, I am sure, understand that I am not taking a "poke" at them but only pointing a moral for the benefit of all.

NEW YORK OPERATORS' BALL.—On the night of January 26th the members of Auxiliary Local Union No. 35, I. A. T. S. E., will trip the light fantastic at Tammany Hall. Preparations are being made for one huge good time. Many labor leaders of the city have expressed their intention of participating and it is expected that there will be a large crowd of operators and their friends. An enjoyable time will certainly be had. Search lights will be placed on top of the building to light the street and inside will be flood and spot lights galore. Mayor Gaynor has not yet expressed intention of attending, but he will certainly miss something if he doesn't come. Mr. John Rickard is chairman of the ball committee.

;":".,-$=? St. Louis asks: "Did Adam have an Edengraph when he met Eve?"

You are at liberty to search me, St. Louis. I wasn't there. Anyhow, I refuse to be interviewed and firmly believe you ought to be ashamed of yourself.

EXHIBITORS' ADVERTISING AND SPECIALTY CO.

Moving to Larger Quarters.

The Exhibitors' Advertising and Specialty Co., of New York City (A. D. Jacobs, president and general manager; Ben Title, secretary and treasurer) now located at 105 East 14th Street, have leased the first and second floors at 30 Union Square for a term of years, where they intend removing on or about February 1st.

Mr. Jacobs ascribes the rapid growth and success of their business to the fact that as practical exhibitors they have always studied the wants of the exhibitor and have gradually educated him to use a much finer, neater and more theatrical-looking lobby display, by the use of pictorial posters and first-class show printing of various kinds, to take the place of the amateurish and untidy looking sign painting that was in vogue two years ago.

Exhibitors everywhere are invited to call at the new offices and showrooms of this concern, where they will find the largest and most complete stock and display of advertising matter and other specialties for the moving picture theater in the United States.

MAMMOTH PHOTOS OF THE MAMMOTH NESTOR FILM COMPANY.

David Horsley, the well-known manufacturer of Nestor Films, has sent us a huge photograph of the entire Nestor Company, now located at Hollwood, California, and numbering nearly one hundred and fifty people. The photograph itself measures thirty-five inches across and ten inches in height. It is splendidly posed and artistically finished.

Mr. Horsley intends supplying this mammoth and attractive lobby display to bona fide exhibitors for the nominal price of fifty cents. Exhibitors desirous of acquiring this big and beautiful photograph of the Nestor Film Co. should promptly write to David Horsley, Bayonne, N. J.

No Motor is a Success
WITHOUT OUR
MOTOR ATTACHMENT

The proper attachment for your machine is more important than the motor itself, IF YOU WANT THE BEST RESULTS. PERFECTLY SIMPLE—SIMPLY PERFECT. No gears, sprockets, counter-shafts, etc., used. For $1.50 we will send you, by mail, prepaid, complete instructions, photographic plates, and blue-prints, so you can

Make One Yourself

In writing, give make of motor, diameter, face and speed of pulley and make of machine. Remit by money order or draft, payable to

BROWN & DOWELL
2225 State Street **San Diego, California**

We are designers of motion picture machine accessories. Write us what you want and we will design it for you. We have designed SOME RHEOSTAT, too. Want to make one?

Manufacturers Advance Notes

SPLENDID ECLAIR PICTURES.

In keeping with the early predictions that pictures of unusual character would emanate from the new Eclair studios, there are a number of such subjects scheduled for early release by that concern of picture makers that will average up with the very best of the American product. Upon the occasion of a recent visit to the Eclair plant several of these subjects were exhibited for the benefit of the World representative. Of two of these special mention should be made. They are entitled "Mamie Bolton" and "Her Inheritance."

"Mamie Bolton" is a high-class comedy, based upon a woman's misunderstanding of the stock market and a husband's desire to speculate. Madison, the speculator, has lost much of his fortune by unwise stock investments. He is about to be married and, while his fiancée remains true to him, she makes him promise not to speculate. But the gambler's spirit is deeply ingrained in the young man and, before long, he is in the game deeper than ever. The stock he has bought is that of the "Mamie Bolton" mine, which he gets at a very low price for a rise. One evening while at home deeply engrossed in the newspaper reports of the market to the great disgust of his pretty wife, Madison receives a message from his broker requesting him to "Come down quickly; that Mamie Bolton had been hard hit and there are indications of a bear attack." He proceeds to answer the call, leaving his wife in tears. After he is gone she reads the message and interprets it to mean that he is paying attention to a woman named Mamie Bolton.

Turning at once to her father and mother the young wife stirs up all kinds of trouble for the supposed recreant husband. In the meantime the stock of the "Mamie Bolton" mine has gone sky-rocketing and shares that Madison bought at 35 are now quoted at 96 and he has cleaned up a fortune. With his broker friend he starts for home and meets an irate father-in-law on the way, who starts to beat him up. He escapes to fall into the clutches of his wife and mother-in-law at the door, who refuse to admit him. He climbs into the house and is set upon by the same outraged women, who drags him out again to meet the father-in-law on the veranda.

At this point the broker friend happens along and explanations ensue which change the complexion of things materially, and we see the young speculator restored to favor after a rather strenuous experience.

"Her Inheritance" is a farce of the uproarious kind. It concerns a maiden lady of questionable beauty, who has been left a legacy upon condition that she get married. Her efforts to secure a man are highly amusing and give rise to a number of ludicrous incidents, before she is finally and securely hitched.

Good photography characterizes both these subjects, and their appearances will be appreciated by all users of Independent pictures.

AMERICAN FACTORY READY FOR OCCUPANCY.

Despite the pessimistic beliefs to the contrary, the new $50,000 factory of the American Film Mfg. Co., Chicago, is now ready for occupancy. The structure was promised by architect and builder for January 15 and the former managed to precede the cold weather by a few days.

It is a thoroughly modern property, no expense being spared in providing all those facilities which make for more efficiency and better work.

The first actual work will be started in a few days, when the present factory quarters will be vacated.

The property is located at Evanston and Devon avenues, Chicago, close to Lake Michigan, where clear air and a maximum of sunshine are assured.

The realty secured was purchased from Edward Hines, famous lumber magnate, at an extraordinarily high price for property. This is due to the fact that the neighborhood adjacent to the plant is one of the best in Chicago for residence purposes and has advanced in value more rapidly than any other. It is believed by President Hutchinson that the realty itself is an excellent investment.

"LITTLEST REBEL" A POWERS STAR.

Theater goers of New York are still flocking to the Liberty Theater, where William and Dustin Farnum are enjoying a long run. But there is no question among those who have seen their play, "The Littlest Rebel," as to who the real star is; for a little girl, in the title role, does all the real emotional work.

Miss Juliet Shelby.

Little Juliet Shelby, ten years old, is the star. For four long acts this little actress plays on the heart strings of metropolitan audiences. This same little wonder will be seen by picture lovers in a stirring domestic Powers picture play entitled "The Nurse." It will be released on Saturday, January 27th.

BRIENT WITH F. & E. FILM CO.

E. H. Brient, for several years connected with the office of Lieber & Co., and the General Film Company, of Indianapolis, Ind., resigned his position with that company on January 1st to take the management of the Indianapolis office of the Feature and Educational Film Co. The new offices are located at 16 West Market Street.

"HER LITTLE POET" (Essanay).

There is a novel and unique plot to the Essanay's comedy photoplay released Friday, January 9th, "Her Little Poet." It is a character comedy which is excellently cast and consequently excellently played. It has the proper amount of heart interest, it moves along with spirit and snap which is characteristic of Essanay comedies, and develops numberless laughable situations.

Grace and Peter are in love, but Grace's parents refuse their consent to marriage and absolutely refuse to meet Peter. Peter wails out his sorrows in tearful verses, but Grace, who is more prosaic, suggests that they elope.

This plan is carried out in the old romantic way, that is, via the ladder from Grace's room, and the waiting automobile whisks them away.

Scene from "Her Little Poet" (Essanay).

The old people are properly enraged at the elopement and vow that they will never receive their daughter back into their home again.

A few years go by and with their passing comes hard times. The market for poetry is not what it was in honeymoon days and Peter returns from having made the rounds of the various editors with a bundle of unsold manuscripts under his arm. They are down to their last few dollars and Peter is in despair. Grace, however, who is the brains of the establishment, soon devises a scheme. They must write Popper and Mommer immediately, tell them of their sore straits and asks to be taken back. The letter is duly written and dispatched.

It is several days before they receive the answer, which fills them both with despair. It explains that while the daughter is welcome to return home and to bring any children she may have they will not shelter the husband.

The problem is soon worked out by the ingenious Grace, who, keeping Peter in ignorance of her plan, assures him, however, that he will be given a home under the parental roof.

It is with welcome arms that the old people open the door of their home to her son, Peter. Peter is rather a large boy for seven years old, but nevertheless he wins the old people's heart. He is presented with a drum, numerous other toys, and is told to have a good time, until he becomes so noisy that he is sent out of the room.

Peter, for it is Grace's husband, now seeks solace in a pipe, when "Grandpa" enters, finds the boy indulging in this evil pastime, and then calling his mother, orders her to take him upstairs. The old man follows a moment later with a slipper and is about to administer the much-needed chastisement when Grace is forced to tell the truth.

In the end Peter and Grace are forgiven, Peter swears off poetry, obtains a position with his father-in-law, and "they live happily ever after."

"DODGING THE SHERIFF" (Melies).

Melies Western subjects are to be commended for their lack of cold-blooded shooting and general violence. They may be pardoned, therefore, for occasionally depicting a character being shot in the foot; especially if he happens to be an uncouth bartender with a mean disposition. Aside from this one incident, "Dodging the Sheriff" is tame as compared with the usual reformer's idea of what constitutes a "Western" drama. It borders upon comedy, ends happily and is entertaining throughout.

A young English aristocrat is disowned by his gouty old father for refusing to marry the old gentleman's ward. The son felt that he should be allowed to see the world before undertaking matrimony, and departs for America to earn his living. We next observe him arriving at a California ranch town where he intends to try his luck. On the same coach is a winsome new schoolmarm whose destination is the same. California girls are difficult for a young Englishman to resist, or any other class of men for that matter, as we soon discover by the attentions that are paid her at the country schoolhouse by the young Englishman and the local sheriff, who proves to be an amicable rival.

Meanwhile the Englishman has proven himself to be a good fellow and gets on well with the cowboys. One night at the tavern somebody shot the bartender in the foot, and all hands fled, including the tenderfoot, supposing that the rumseller had been killed. In this way they became fugitives from justice without any great cause. Shortly afterward an attorney arrives from England in search of the tenderfoot to inform him that he is heir to his deceased father's property. When the young man found out that he was being sought he made stenuous efforts to escape, but was caught playing 'possum by the schoolmarm herself. She collected the reward that the lawyer had offered for him, and the young man was much surprised to know that he had been running away from a good thing. He got the fortune surely enough, but he did not get the schoolmarm because his father's ward had come from England and looked better to him. For that the sheriff was grateful, as it gave him an opportunity to win the pretty schoolteacher, which he did.

"THE FIRST VIOLIN" (Vitagraph).

This is a "one man" picture in which the leading character is portrayed in a very able manner by Mr. Van Dyke Brooke. It is good to look at, although it is a trifle sad in its general idea. But that is easily compensated for by Mr. Brooke's rare technique, which is displayed in this picture to the limit.

The story is along the lines of the Music Master: that of an old theater musician who found a waif and cared for it until the Children's Society agents came to claim it. The old man and his companions had become attached to the child and the portrayal of the grief of the old musician in parting with the child constitutes the theme, which is carried out in a masterful manner. The story does not descend into any mawkishness. Suffice it to say that it is Van Dyke Brooke at his best. A picture of tender pathos that is well worth while.

M. ARNAUD ARRIVES.

M. Arnaud, for several years director in chief for the Gaumont Company, of Paris, arrived in New York on January 6 and has assumed his duties as principal director of the American Eclair studios at Fort Lee, N. J. M. Arnaud is an interesting personage and, though unfamiliar with American customs and manners as yet, he promises to be a quick student and a man who will readily adapt himself to new conditions. It is not unlikely that the American Eclair product will respond to his artistic touch and wide technical knowledge of the business.

"THE WORTH OF A MAN" (Imp).

A young surgeon, who is a hunchback, has a series of unpleasant experiences at his university. He is despised for his deformity and even the girl of his heart is kept from him on that account. The mental anguish he endures does not, however, abate his ardor in his profession. He secures a hospital appointment and devotes himself with all his earnestness to his work.

Chance brings the girl he loves to the hospital as a patient to undergo an operation which it is his duty to perform. He is almost through his doubly delicate task when the hospital takes fire. His assistants take to flight, but Arthur Severn sticks to his post, completing the operation in the almost suffocating smoke and menacing flames.

Scene from "The Worth of a Man" (Imp).

Cheating death he escapes, with his insensible patient, to a place of safety, but is himself badly burned as a reward for his heroism.

By proving his worth as a man he also proves his worth as a lover and in the end is rewarded with the hand of the girl whose life he had twice saved.

Graphic scenes of university and hospital life are shown in this fine human picture. Harry Pollard enacts the part of the young surgeon with singular ability and Margarita Fischer, as the heroine, has a very congenial role.

Photographically and dramatically this picture takes high rank amongst "Imp" dramas and will be released January 25.

PUBLIC SCHOOLS CALL FOR "SANTA CATALINA" FILM.

The American Film Mfg. Co. is still hearing the echo of its remarkable release of December 14, entitled "Santa Catalina, Magic Isle of the Pacific." This film created a considerable furore, not only in motion picture circles but among scientists, men and students, generally. Nearly one hundred feet of the picture was taken up with the only views ever made of the famous submarine gardens of the Pacific Ocean. Sea-weeds of numerous varieties, many different kinds of fish, kelp and an octopus were shown.

The fact that these pictures are the only ones of their kind in existence has made them valuable acquisitions to the cause of science and education generally, and the American is now besieged with requests from public school principals and other educational bodies asking where the film can be obtained for lecture purposes in assemblies and school-rooms. The American is to be congratulated on its find in producing this film as the principal dailies in America, through the Associated Press and kindred news bodies, gave much valuable publicity to the picture.

THE WISCONSIN SEATING COMPANY.

Notice of the change in the name of the Wisconsin Lumber and Veneer Company to the Wisconsin Seating Company and the transfer of that business from Port Washington, Wis., to New London, Wis., is announced by the new firm. "Everything in Theater Seating" is the best word this concern has to say to the theater manager. The manufacturing facilities of the company have been enlarged by the erection of an up-to-the-minute plant at New London and it is now prepared to fill all orders.

"A SUMMER FLIRTATION" (Great Northern).

For a full-reel comedy subject we desire to commend the Great Northern picture entitled "A Summer Flirtation," about to be released. It is one of those clean, high-class comedies of which there should be more. Two young fellows on their vacation meet a particularly handsome girl at a summer resort, and both fall in love with her. She favors the taller and handsomer of the two, much to the annoyance of the other, who makes a desperate effort to keep in the running. Unfortunately for him, an elderly maiden lady takes a great notion to him and makes his life miserable. There are many amusing situations and laugh-provoking incidents before the unlucky lover is compelled to admit his defeat and drink a toast to the success of his rival.

Scene from "A Summer Flirtation" (Great Northern).

"A JUST VERDICT" (Lubin).

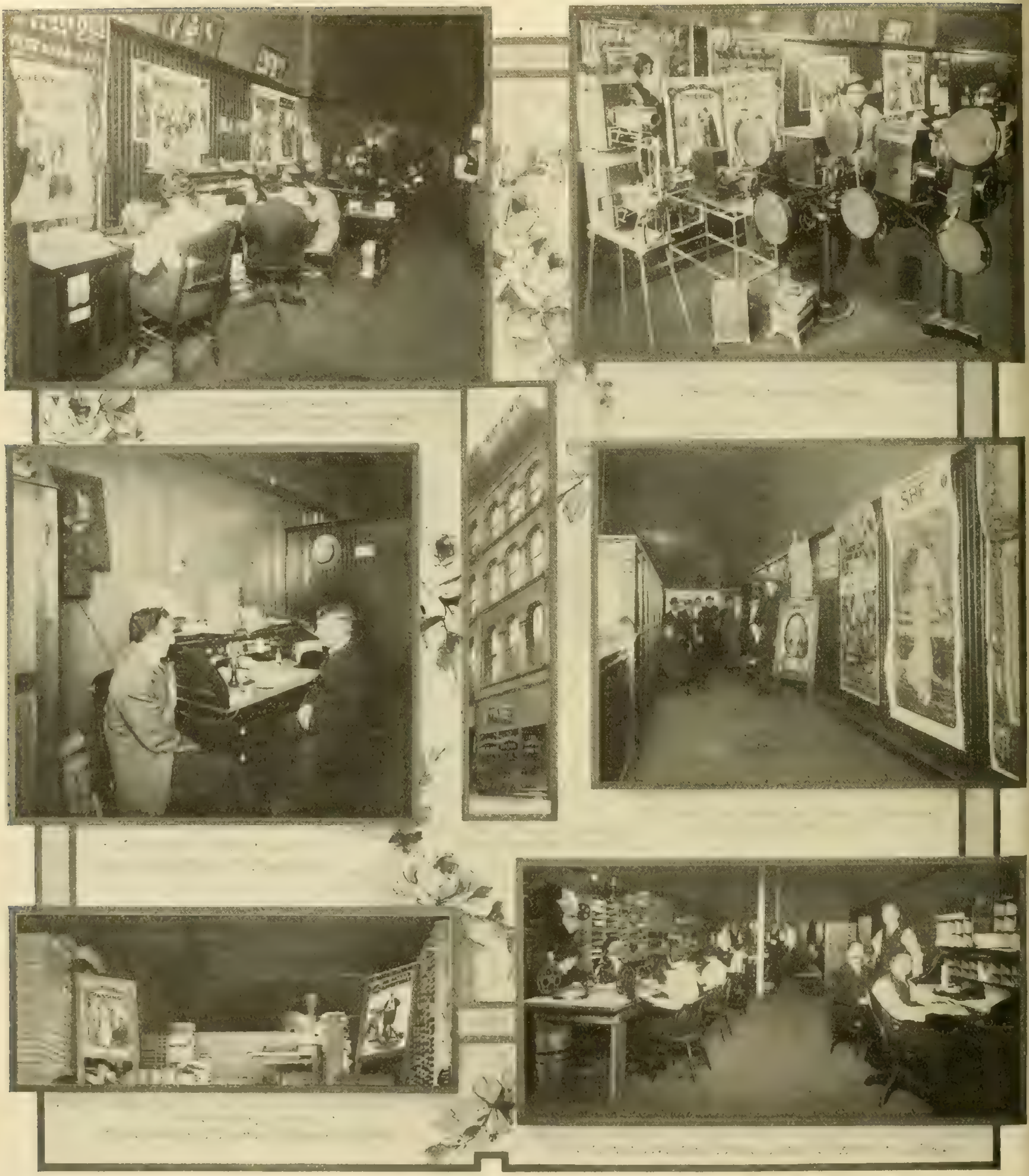
The Lubin Company will, on January 18th, release an unusually dramatic photoplay named "A Just Verdict." The story is as fully told as if played upon the stage and would in the hands of a good playwright make a melodrama of intense quality. Dorothy Ellis and Frank Dean are a lovely pair of sweethearts, but Dorothy's father does not favor the match. Dean is worthy but not rich enough to satisfy the banker's ambition. Moreover, he has set his mind on a match for his daughter that will help him in financial difficulties.

One day the lovers are amusing themselves at target practice. Ellis comes upon the scene and after a spirited quarrel orders Dean to leave the grounds. Dorothy pleads for her sweetheart, but it is of no avail and dejected Dean leaves, and in so doing forgets to carry away his revolver. Ellis picks it up and puts it in his pocket. A few hours later the banker receives a telegram informing him that in consequence of his reckless speculations the bank will be forced to close its doors on the morrow. Being unable to face the disgrace of the situation Ellis writes a letter to his daughter and leaving it on the table of his study shoots himself with Dean's revolver and which unfortunately bears the owner's monogram.

Another complication arises, a Mr. Warner, who is a somnambulist and walking in his sleep goes to the study and falls over the suicide's body; this awakens him and grasping the pistol he believes that he has killed his host in his sleep. Dazed and terrified he also picks up the letter and without reading puts it in the pocket of his dressing robe. The revolver being found Dean is arrested and placed on trial for murder, and Warner is on the jury and resolves to confess, but the chambermaid of the family finds the letter and rushes with it to her young mistress. Dorothy saddles a horse and gallops to the court house and is just in time to save Warner's confession and acquit her lover.

LUBIN COMPANY FOR SOUTH.

The Lubin comedy players, under the direction of A. D. Hotaling, has left for the South, making the first stop at Augusta, Ga., where they visit at the invitation of the Chamber of Commerce of that city. Some twenty players will be taken, including Miss Mae Hotely, Miss Helen Marten, Miss Elsie Glynn, Spottiswoode Aiken, George Reehm, William Louis and others. The company expects to be gone until the photographic weather in the vicinity of Philadelphia gets better.



Offices of the Anti-Trust Film Co., 28 West Lake Street, Chicago, Ill

The accompanying reproductions of the Anti-Trust Film Company's present quarters at 128 West Lake street, Chicago, shows the wonderful growth of this company in the past three years. On February 15, 1909, the Anti-Trust Film Company came into existence. It was. and is to-day, the only real Independent exchange, as all of the others were formerly connected with the Patents Company and have since discontinued their affiliation.

Three years ago the Anti-Trust Film Company commenced doing business in two rooms, located at 79 Clark street, containing about 500 square feet of floor space. Two men and one girl easily handled the business.

Those who remember the strenuous times and various hardships encountered by Independent exchanges three years ago, realize that to exist and grow was a task easier said than done.

By strictly living up to the policy originally outlined and most necessary in the film business, viz., a "square deal" to everybody, they were able to overcome all difficulties, and to-day located in their large and pretentious quarters at 128 West Lake street, occupying over 7,500 square feet of floor space, employing forty people, they are reaping the benefit of this business policy.

Mr. C. R. Plough, the General Manager, is very optimistic in his views of the film business, and too much credit cannot be given him for the most wonderful growth of this "square deal" exchange.

"FATHERS AND SONS" (Champion).

With a real story of strong human interest, the Champion Film Company have put over a very interesting picture entitled, "Fathers and Sons." The picture opens with one father and his son in a business office. The son is caught in the act of looting the cash box. Surprised and angered beyond expression, the father turns the erring boy over to the police. In another scene we are shown quite a different picture. A loving father is about to send his son to college and there is a pathetic parting from home surroundings as the son goes away to gain an education.

Shortly following these incidents the father who has sent his son to jail employs the father who has sent his son to college. The fathers are strangers to each other and the family affairs of each are unknown to the other. In course of time the boy at college comes home and there is an affectionate greeting at the office where his father is employed in the presence of the other father. As an outcome of this meeting, the father who has sent his son to jail is invited to dinner at the other more happy home and accepts. By chance the college boy meets the other and less fortunate fellow, who is now in dire circumstances. He takes him home and fixes him up for dinner. By this means the father and the erring son are brought together again. This scene in the picture is splendidly portrayed and is an intense climax to a well-developed plot. The Champion players are deserving of commendation for this evidence of ability and the Champion photography is up to its usual excellent quality.

"AVIATOR AND AUTOIST" (Champion).

As a sort of introduction to the Champion series of aviation pictures, an early release will be entitled, "Aviator and Autoist, or A Race for a Bride." The story has nothing in particular to commend it, but there is considerable interest attached to the aeroplane which it was designed to show. This is, possibly, one of the best aviation pictures that has yet been shown. A number of very close views of aeroplanes in action are shown.

Scene from Aviator and Autoist (Champion).

DE WITT WHEELER WILL MAKE MOTION PICTURES.

A new motion picture company has been recently incorporated in New York State to be known as the Ajax Motion Picture Mfg. Co. Mr. De Witt C. Wheeler, who, as a song slide manufacturer, is well known in the photographic and theatrical world, is the treasurer and general manager of this company. The office and the studio are located at No. 120 W. 31st St., New York City, and Mr. Farrell MacDonald will be the director of the dramatic company. The Ajax Co. plans to specialize in motion pictures. Two separate departments will be maintained, namely, the Photoplay Department and the Industrial Department. Further announcement as to their plans and the dates of their releases will be made shortly.

Calendar of Independent Releases

MONDAY, JANUARY 15th, 1912.

AMERICAN—The Relentless Outlaw (Western Drama) 1000
CHAMPION—Fathers and Sons (Dr.) 950
COMET—The Braid (Dr.) 1000
GAUMONT—Delhi Durbar (Topical) ....
IMP—The Deserted Shaft (Dr.) 1000
NESTOR—A Brave Little Woman (Dr.) ....
NESTOR—There's Something Wrong (Comedy) ......

TUESDAY, JANUARY 16th, 1912.

BISON—The Honor of the Tribe (Dr.) ....
ECLAIR—Mamie Bolton (Am. Com.) ....
POWERS—Little Boy Blue (Dr.) ....
POWERS—Historic Mohawk Valley (Scenic) ....
THANHOUSER—Dr. Jekyll and Mr. Hyde (Dr.) ......

WEDNESDAY, JANUARY 17th, 1912.

AMBROSIO—The Burden of Shame (Dr.) ....
AMBROSIO—Tweedledum's Financial Distress (Com.)
CHAMPION—A Tale of the Snow (Dr.) 950
NESTOR—The Fugitive (W. Dr.) ....
RELIANCE—The Appointed Hour (Dr.) ....
SOLAX—Parson Sue (Com.) ....

THURSDAY, JANUARY 18th, 1912.

AMERICAN—Justice of the Sage (W. Dr.) 1000
ECLAIR—An Evening Story (Dr.) ....
ECLAIR—Culture of Sugar Cane (Educational) ....
IMP—After Many Years (Dr.) 1000
REX—Angels Unawares (Dr.) 1000

FRIDAY, JANUARY 19th, 1912.

BISON—The Run on the Bank (Dr.) ....
COMET—Thirty Days (Com.) ....
LUX—A Mad Dog (Com.) 219
LUX—The Harm That Gossips Do (Dr.) 747
SOLAX—A Man's a Man (Dr.) ....
THANHOUSER—A Niagara Honeymoon (Com.) ......
MAJESTIC—Next (Com.) ....

SATURDAY, JANUARY 20th, 1912.

GREAT NORTHERN—A Summer Flirtation (Com.) ...
ITALA—(Title not reported) ....
IMP—I Wish I Had a Girl (Com.) 600
IMP—The Flag of Distress (Com.) 600
NESTOR—Desperate Desmond on the Trail Again (Com.-Dr.) ....
POWERS—New York's $15,000,000 Fire (Topical) ....
POWERS—Beautiful Christiana (Scenic) ....
RELIANCE—A Mountain Tragedy (Dr.) ....
RELIANCE—Hubby Minds the Baby (Com.) ....
REPUBLIC—Retribution (Dr.) ....

SUNDAY, JANUARY 21st, 1912.

ECLAIR—Keeping an Eye on Father (Com.) ....
MAJESTIC—Spare the Rod (Com.) ....
REPUBLIC—Marital Mirage (Dr.) ....
SOLAX—The Legend of the Balanced Rock (Dr.) ....

"EAST LYNNE" (Two Reels—Thanhouser).

A feature that has much to commend itself to Independent exhibitors is the production of "East Lynne" in two reels by the Thanhouser Company. The subject is one that will never lose its popularity, and the filming of it by the Thanhouser artists brings out with commendable clearness all the great dramatic moments with which the story abounds. The Archibald Carlyle of the films is a true and fine counterpart of the Archibald Carlyle of the story. The photography and the settings deserve great praise. The advantage which the motion picture story enjoys over the conventional stage was again made manifest in this production by the marvelous realism of the railroad accident in which Lady Isabel lost her youth and her beatuy. The wreck is visualized with more than common skill, the black-robed sisters ministering to the victims of the catastrophe making a most impressive picture. (See illustrations on colored insert.)

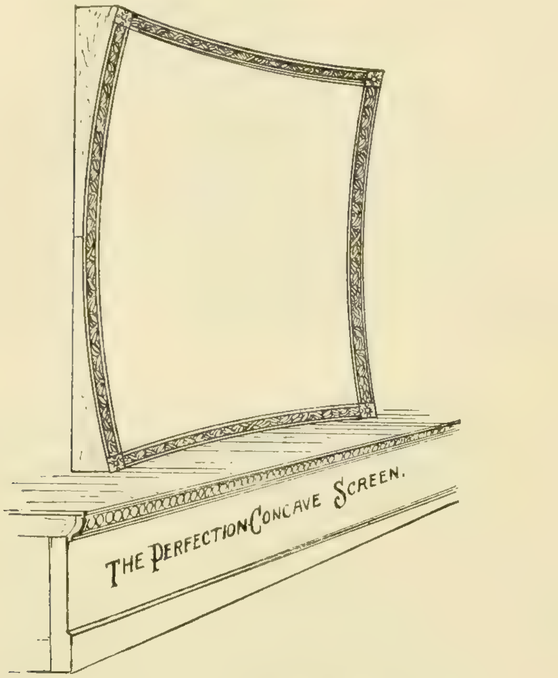
COMET SENDS A COMPANY TO JACKSONVILLE.

Seven members of the new Florida company of the Comet Film Co. reached Jacksonville January 5th, and are located at Hotel Jackson until permanent quarters are completed, when other members will arrive to complete the company. Those now there are: William Gray, manager; Miss A. J. Cowles, lead; Robert Taber, lead; John Henderson, comedian; Arthus Keiter, comedian; L. J. Vermilyea, scenic artist, and J. E. Rivoire, operator.

THE PERFECTION CONCAVE SCREEN.

Having received many inquiries, both verbal and written, from various parts of the country regarding the new "Perfection Concave Screen," manufactured by the Inventors Specialty Manufacturing Co., of Chicago, we have investigated their claims that we might more comprehensively reply to inquiries on the subject.

The concave feature of this screen is, to say the least, an innovation. We first secured a little descriptive booklet issued by the manufacturers to ascertain the points of improvement over the old style screens claimed by them, then started out to learn the truth or error of their assertions. We will confess that we were very agreeably surprised and would hardly have believed that the few inches variation in the lengths of the rays of light in the different parts of a picture on a flat surface were responsible for so many defects which seem to be entirely overcome by a screen so concaved that all rays are exactly the same length from the lens to point of contact with the screen.


THE PERFECTION CONCAVE SCREEN.

The perspective was faultless, the characters and objects standing out in bold relief—the distance normal and the scenery and actors displayed in uniformity in all parts of the picture from center to circumference. One of the most noticeable features was the fact that while occupying a front seat at the extreme side, we could view the picture with satisfaction, the distortion so objectionable in flat pictures apparently being entirely eliminated, and we believe that their claims that the concave feature furnishes a sounding board with correct acoustic properties are well founded by the effect which we noticed in the clearness with which the sounds of the voices of the singers were conveyed to the front side-seats.

Another feature which was a surprise to your scribe was that while we had expected to see a screen hollowed out in soup-bowl proportions, the concavity is so slight that with the plastic relief frame or ornamentations with which all that we viewed were encircled, it would scarcely be noticed at all. The designs for the plastic relief work are furnished by Mr. M. J. Doner, who is interested in the company, and whose more recent works have been to furnish the relief work for the New Columbia, and Lincoln Theaters in Chicago, and who is now working on designs for the new theater being erected in Albany, New York.

In this way they are amply able to make good their claim that the mountings on no two screens will be alike in the same city.

These screens so far have been made of a plastic composition with a fine mounding plaster for the basis, or of a light-weight wood fibre or, as some call it, a wood pulp, so moulded as to conform to required concave shape.

The surface coating which is a very important part of the composition is in all cases made of a private composition of their own, which is in color slightly removed from clear white, but just enough of a bluish tint to bring out the "true to nature" effect in colors and outlines, without having enough blue in it to give the metallic look so objectionable to many.

To sum it all up, we believe the "Perfection Concave Screen" shows a picture that may be seen with comfort and satisfaction from seats that would be unsatisfactory with the ordinary flat surface; that it improves the sound of the music; that it produces a picture that is uniform; that ghosts and glimmers are reduced to a minimum; that the materials used are well adapted to the purpose; that their surface coating is proper; that the concave feature is practical and scientific; that the company is apparently able to make good their claims, and that their productions have come to stay.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

AT LIBERTY—Motion Picture Manager with six years' experience. Not afraid of work; sober and reliable picture manager. Address, P. O. Box, 542, Williamsport, Pa.

EXPERIENCED OPERATOR desires position outside of Greater New York. Competent, reliable, Jersey City license. A-1 references. Address, W. MERTENS, 133 Ogden Avenue, Jersey City, N. J.

AT LIBERTY.—Piano player or manager for motion picture theater. No vaudeville; reliable. Address, H. L. B., 19 Cottage Street, Newark, Ohio.

AT LIBERTY.—First class photoplay operator, mechanic, electrician and manager wishes good paying position or partnership anywhere. Have capital. Address, JOESTEN, care of Moving Picture World, New York City.

EQUIPMENT FOR SALE.

FOR SALE—Style C $1,350 Wurlitzer piano orchestra in use only five months for $900. Address, NORWOOD THEATER, 6210 St. Clair Avenue, Cleveland, Ohio.

POWERS NO. 5 outfit complete, in good condition. No reasonable cash offer refused, or will exchange for single lantern and spotlight. A. B. DEANE, Wellsboro, Pa.

FOR SALE.—$1,450 Wurlitzer piano-orchestra, sacrifice $600. $500 Victor Auxetophone $300, suitable for moving pictures, large halls or restaurants. Now playing at Picture Theater, 1470 Myrtle Ave., Brooklyn, N. Y.

FOR SALE.—One steel frame, asbestos board booth 6 x 8 x 7 feet high, nearly new; also piano. Write to J. T. DAVIS, Grampian, Pa.

FOR SALE.—Powers No. 6 head with twelve-inch reels and magazines, never used, $115. Complete Powers No. 5 head just repaired, rest of equipment brand new, $85. Write BOX 434, Washington, C. H., Ohio.

FOR SALE.—Seven uniform mission easel frames with pictures. Melies, Kalem, Lubin, two Vitagraph, two Selig. Like new. PHOTOPLAY CO., Harrisburg, Pa.

FOR SALE.—Twenty-five Edison slot phonographs; one two-rifle automatic shooting gallery, electric and all styles athletic and picture machines. PHOTOPLAY CO., Harrisburg, Pa.

FOR SALE.—Three reels cowboy and Indian Frontier Celebration film, good running condition with 50 sheets of paper, for $95. My territory worked out here, sent C. O. D., privilege of examination. CHARLES SIPE, Marion, Ind.

THEATERS FOR SALE.

A GREAT OPPORTUNITY for a man with $2,000. For sale a motion picture house, guaranteed from $75 to $110 per week profit. Thirty miles from New York. Address, L. SPIRO, 632 Wales Avenue, New York City.

FOR SALE.—Modern completely equipped theater seating 300, doing splendid business. Expenses low, North Carolina. Object for selling, other business. Very cheap for cash. Responsible proposition. Write quick. Address, OPPORTUNITY, care of Moving Picture World, New York City.

FOR SALE.—Two moving picture theaters, 15,000 inhabitants. Fully equipped. Will sell one or both. Address, CRYSTAL THEATER, Peekskill, N. Y.

FOR SALE.—Princess Theater, Kendallville, Ind. Seating capacity three hundred. One year old. Doing good business. Small stage. The best equipped theater in Northern Indiana. Will stand strong investigation. I have bought State rights of "20 Years in Sing Sing" for California, Oregon and Nevada and want to sell at once. A bargain for the right man with the cash. A. L. HELTON, Mgr. and Prop., Kendallville, Ind.

Several desirable houses listed—North, South, East and West. For particulars address, MOVING PICTURE THEATER AGENCY, Box 485, Madison Square Post Office, New York City.

THEATERS WANTED.

Moving picture houses listed anywhere and purchasers found. Only paying propositions desired. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square Post Office, New York City.

THEATERS WANTED.

WANTED—To buy or lease a moving picture theater in or near New York City. Address, H. C. BARRINGTON, 148 Greenpoint Avenue, Brooklyn, N. Y.

See our list under Theaters for Sale or write MOVING PICTURE THEATER AGENCY, P. O. Box 485, Madison Square Station, New York City, agents for buying, selling and renting moving picture theaters exclusively. Want Paying House in Illinois, also want one in Western part New York State, with not less than 400 seats.

MISCELLANEOUS.

WANTED.—All prospective builders of Moving Picture Theaters to communicate with us in reference to our LOFT-DRIED, DAMP-RESISTING PANEL BOARD for interior finish. Now being used in picture theaters with most satisfactory results. Address, CHARLES D. BROWN & COMPANY, Inc., 49 Federal St., Boston, Mass.

NOTICE—I want the name and address of every scenario writer who reads this "ad." This is important. H. R. WRIGHT, 920-921 Stephen Girard Building, Philadelphia, Pa.

WANT TO BUY at once about 400 second-hand all wood folding chairs for moving picture show. STAR THEATER, South River, N. J., Lock Box 108.

WANTED.—Feature films in good condition. "Temptations of a Great City," "Life of Moses," "Holy City," preferred. HIX AMUSEMENT CO., Martinsville, Ill.

HELP WANTED.

WANTED.—Live agent in Middle West on commission for the "MULTI-POWER" screen. For particulars address, "MULTI-POWER," care of Moving Picture World, New York City.

PUT YOUR CLASSIFIED ADS IN THE WORLD FOR RESULTS.

Correspondence

NEW ENGLAND.

The association of Massachusetts exhibtors was incorporated in 1909, and has done some very fine work in the way of defeating the laws backed by some of the "peanut politicians," with a view to hurting this business. The interesting part of this activity is in the fact that this is the first sign of life that the association has exhibited in over a year. That active worker and sterling friend of all moving picture people, Frank Howard, started the ball rolling, and something is sure to turn up at the meeting. It is stated that there are two agencies that are responsible for this recent activity: (1) The Moving Picture World, and (2) the recent trip made by the New England boys to the Vitagraph Company's New York plant. A new organization will probably be started at the meeting of the Board of Directors. A full, detailed report of the meeting will be chronicled in these columns of next week by this writer.

The Rev. W. W. Bowers, of the Methodist Church, Boston, Mass., had a good word to say for the photoplay houses not long ago. The Rev. Bowers stated that "There may be some of these shows that we should turn our backs on, but there are others which may be the means of doing much good. It is wrong to justify or condemn amusements without discriminating." If this last sentence had been made the motto of the so called reformers, it is sure that at least nine-tenths of the abuse and condemnation hurled at the business would never have occurred. Critics should be specific in their rebukes, and not deal in generalities.

Messrs. McCue and Cahill, the well-known moving picture men, are to open still another house. Weymouth, Mass., is now sure to have the best there is in Motography, because Messrs. McCue and Cahill always give excellent shows. The theater will be in the Town Hall Opera House.

The Kinemacolor pictures were exhibited at the Cummings Theater, Fitchburg. Business was only fair.

The Globe Theater, Concord, N. H., was destroyed by fire on December 9. The loss was partly covered by insurance and the theater will be rebuilt. No fatalities resulted from the conflagration, as the house was "dark" at the time. The cause has not been ascertained.

A new photoplay house will soon be opened in Boston, as work is well under way for Messrs. Novack, Wasserman and Rosen. The house is located at Ruggles and Washington Streets. The house will seat 800, the limit allowed all houses not conforming to the "regular theater" regulations. The new house will be called the Eagle and will play vaudeville and pictures.

The Colonial Theater, Haverhill, Mass., was opened Monday, December 18. A crowd of Massachusetts exhibitors went to Haverhill to attend the opening. The house has a seating capacity of close to 1500, and is the most up-to-date in the city. Vaudeville and pictures are now being offered, in addition to a seven-piece orchestra. Mr. James A. Sayer is the resident manager. The house is estimated to represent an outlay of $100,000 and is one of the best in the State devoted to vaudeville and pictures.

The Edison Kinetoscope is having a boost in and around Boston, as Mr. B. M. Corbett is in the city. Mr. Corbett is affiliated with the sales department, and has many friends in New England.

Messrs. Toomey and Demara, who operate the Premier and Nickel Theaters, Lawrence, Mass., evidently aim to make themselves the theatrical magnates of that city. They have taken over the Broadway Theater, of Lawrence. Messrs. Toomey and Demara intend to run vaudeville and pictures in the Broadway, as does the new Nickel. The Premier will continue to play a straight bill of Licensed pictures and illustrated songs.

Moving picture managers of Massachusetts will be interested to learn that henceforth Captain Atherton, of the State Police, will censor all pictures. This is with reference to the Sunday programs only. This is the first change made in this department for some time. Chief of Police Whitney is too busy to personally censor the pictures, but in Captain Atherton he has chosen a man well adapted to the work.

Mr. John F. Adams, manager of the Colonial Theater, Lawrence, Mass., earned the appreciation of the local Elks when he gave a vaudeville entertainment for the local lodge. The Colonial is doing well with vaudeville and pictures.

The Palace Theater, Boston, is exhibiting "The Crusaders," and found business good. The pictures will be held over for a two-weeks' stay. As the Palace changes its regular picture program daily, it is a distinct boost to the owners of the reels that the stay was lengthened.

"The Pacific Fleet at San Diego," will be seen at the Comique, Boston, December 14-20. The Comique is a daily change house, but made an exception in this instance.

The photographs of the Pathe players are receiving a lot of favorable comment from local managers. Talking of Pathe brings to mind that the two-reel subject, "In the Grip of Alcohol," is pronounced by local managers to be one of the most remarkable films seen in many a day. The advance booking is tremendous.

After closing for three days, the Music Hall, Taunton, Mass., decided it would reopen, and is again playing pictures and songs.

The fact that the exhibitors of Bridgeport, Conn., have formed an association has been noted in these columns recently. The newly-formed body has certainly gone right to business. One of the first results of the association was a vote that the price of admission should be immediately raised to ten cents and that all five-cent houses should change their prices without delay. The idea may be excellent, but its materialization cannot be effected in a moment, as the Bridgeport exhibitors seem to think the first opposition to this raise of prices came from an unexpected quarter. No sooner had it become known that the prices were about to be boosted than outside concerns made it known that several houses will be built to operate at five cents. The Bridgeport men are now hesitating. Let these exhibitors first raise the quality of their theaters and programs, and the raise in price may be effected in time, but to try and do this at once will be disastrous.

Mrs. Elizabeth Devine applied for a license to operate a photoplay house at 25 South Huntington Avenue, Boston, and is meeting with very strong opposition. It is understood from a most trustworthy source that Mayor Fitzgerald held a hearing on the matter. Property owners and Captain Hanley, of a near-by station-house, spoke favorably for the license. It is stated that the following were opposed to the license: W. M. Bragger, who asserted that the theater would be injurious to the children of the neighborhood, and also charged that Mrs. Devine had obtained favorable sentiment by promising free tickets. Mrs. C. Traverse, representing the Parents' Association, of the Jefferson School, opposed the petition. The Rev. Dr. Kidner, representing the Vincent Hospital and the Old Ladies' Home, also was a remonstrant. The matter is under consideration. When the "Old Ladies' Home," et cetera oppose the photoplay, what can ordinary people do? Boston is nearly on a par with Montclair, N. J., judging from this episode.

The Selectmen of Whitman, Mass., recently voted against issuing a permit for a moving picture theater. A local firm had wished to operate a show in the town hall. There are no theaters in the town at present.

The Bowdoin Square Theater, Boston, playing Licensed pictures and vaudeville, has just installed a five-piece orchestra and is receiving favorable comments from its patrons.

Mr. Joe Schessinger, of the Congress Hall Theater, South Boston, Mass., recently left that theater to take a position with McCue & Cahill's Ward Street theater, Brockton, Mass. After working a single week at the Ward Street theater, Mr. Schessinger was informed by the Brockton Union that he must either give up his position, or pay a fine of $100. Mr. Schessinger is himself a union man, but neglected to present his "card" to the Brockton local before starting in at the Ward Street theater. Mr. Schessinger, through this oversight, broke some union rule, and has decided to leave Brockton, rather than pay the fine.

Manager S. Poli, operating a string of houses throughout New England, many of which are devoted to vaudeville and pictures, won a legal and financial victory. The suit was against the G. D. Nelson Estate and the William Fox Amusement Company, jointly. Mr. Poli acquired the Nelson Theater from these people and lost the house when he was evicted by force. Mr. Poli only had possession of the house from March to June, 1909. Mr. Poli was awarded damages of $3,535.02. It seems that the court sustained Mr. Poli at the time, and gave him back the Nelson Theater. Mr. Poli was suing for the loss of money he sustained during the period he lost the house due to the eviction and up to the time he was reinstated by the court. The Nelson is playing vaudeville and pictures at present to good business.

The Worcester (Mass.) Advertising Club understands the value of moving pictures. This club, whose members are all engaged in some form of business closely allied to advertising, holds regular monthly meetings. The winter program was started on December 1, 1911, and a lecture entitled, "A Trip Through a Paper Mill," illustrated with both motion pictures and stereopticon views, was given by Mr. C. W. Dearden, of the Strathmore Paper Company, Mittineague, Mass.

Burlington, Vermont, is to have a new theater very soon. Reliable reports state that the new house will be the finest in that city. The plans call for a thoroughly fireproof theater. The seating capacity will be just a little over 1,000 people. The house should be ready for occupancy not later than March 15, and vaudeville and pictures are to be offered.

Mr. Joseph Mack, the well-known manager of the Hub Theater, Boston, Mass., has instituted a clever stunt, and one which is pulling the business. Manager Mack sets aside every Friday as the "added attraction night."

On these nights Manager Mack gives his patrons an inside view of the picture plants, by means of slides showing different scenes from the factories. Slides of the popular photoplayers are also exhibited. Manager Mack explains the slides to the audience and tells them little anecdotes. Manager Mack has had an Edison, a Lubin and a Vitagraph night. The idea is good, as it only whets the appetite of his patrons "for a little more of the same."

The Poli Theater, Worcester, Mass., which had been presenting stock-company attractions, has found those offerings not oversatisfactory, and has changed its policy to vaudeville and pictures. Business is reported to be better.

The moving pictures which are exhibited at the Danvers, Mass., Institute for the Insane are now under the supervision of Mr. G. B. Curtis, a Boston man. Pictures are a regular diet for the inmates of the asylum, and they are said to thrive under this treatment.

A new moving picture theater is promised for Burlington, Vermont. Messrs. Hutchinson and Lockwood are nearly ready to give out the contracts for the house, which is expected to be a fireproof, first-class house in every way. Vermont has always lagged behind other New England States in the matter of building moving picture theaters of the better sort, but a change has been in evidence of late, and a half-dozen high-grade houses will be in operation in Vermont before very long.

Several moving picture theaters have been put to a great deal of annoyance lately because of the throwing of a preparation around the house that causes everybody to sneeze. In fact, one house had its whole show broken up, due to the work of some hoodlum. The laws are very explicit on this matter, and anyone caught breaking up a performance in this way is liable to find himself in jail for a long while to come.

The Bijou Dream Theater, Boston, Mass., was the scene of great activity on Friday, Dec. 22, as 800 school children from the senior classes of grammar schools in Charlestown and Roxbury, Mass., were entertained at a special performance of moving pictures, and a specially made-up musical program. The children were the guests of Mrs. E. C. Ripley, and the pupils were made very happy. The pictures selected by Mrs. Josephine Clements, manager of B. F. Keith's Bijou Dream, were as follows: "The Battle of Bunker Hill," "Colorado Springs and Battle Creek," "The Kiddies' Christmas," "Wild Animals in Captivity," "Evangeline," and a "Day at West Point."

After the last picture was exhibited the children arose and sang "America."

As an example of what the pictures can accomplish, this event is worthy of special attention. Miss Clement stated that it was her wish and hope that the Bijou Dream would be used for this purpose every Saturday morning for the school children. Miss Clement also reports that she has interested the "Youths' Companion," a magazine for young folks, and Mr. Brown, of the 20th Century Club, in this idea. On her part, Miss Clement will attend to the selection of pictures best adapted for the school children, and will see that the whole program has a strong, educational flavor. The Bijou Dream is doing a wonderful lot of good for motion pictures, in that it is educating the people to see the merits of notography, and also is gaining the good-will of those people who are high up in educational and social matters. B. F. Keith's Bijou deserves special mention for its policy. From a box-office point of view, it should merit some thought as a lot of new patronage, and possibly free advertising, should result. Think it over, Mr. Exhibitor, and communicate with the Dream if you want any details as to how it is done.

Truant Officer Gaffney, of Chelsea, Mass., is undoubtedly the friend of motion pictures. It seems that the worthy truant officer had about fifty boys, who had a tendency to play "hooky" from school. Mr. Gaffney is firmly of the opinion that kind, humane treatment of these delinquent youngsters will do more real good than by employing harsher methods. And so Mr. Gaffney manifested the Christmas spirit by taking these boys to a moving picture show in Chelsea, instead of putting them through the "third degree." After the show, Mr. Gaffney told the boys that he might have put them into court, but that he had given them a pleasant and enjoyable time instead. He then asked the boys to promise to be better, and told them that their second offense would see different treatment. Every boy sincerely promised never to play "hooky" again, and voted Mr. Gaffney a king of men. It's a trite fact that "sugar catches more flies than vinegar," and that truism can be well employed in these cases. The list of things which the photoplay can set right is growing larger every day.

Mr. H. S. Streeter has opened his new Bijou Theater, West Main Street, Springfield, Mass., and reports good business. Mr. Streoter has operated a photoplay house in another part of Springfield and knows his business well.

Walter Bigelow finds that good shows devoted to photoplays and illustrated songs are sufficient to draw the crowds to his Nickelodeon, Fall River, Mass. Other Fall River houses are using vaudeville in connection with their picture programs.

While the "legitimate" theaters of Boston, Mass., were doing very poor business the week before Christmas, the moving picture managers were made happy by the good crowds in attendance. Christmas shopping may lighten the purse, but there is usually ten cents left to see the "movies." Several 'legitimate' theaters in Boston were closed for the week.

Mayor Fitzgerald, of Boston, Mass., visited three moving picture theaters recently and reported that he found conditions unsatisfactory and that he will ask for better policing. The mayor visited the Beacon, Comique and Star Theaters, between four and five o'clock one Tuesday in December. At the Beacon the mayor found a lobbyful of people waiting for admission, and ordered the management to cease the sale of tickets until the crowds had thinned out. At the Comique the mayor found the auditorium over-crowded and directed that the house be partially emptied. The Star Theater received no orders from the mayor. The mayor found all three houses to be employing their special officers as ticket takers, and takes decided issue at this course. His Honor wishes the special officers to be employed in no duty other than exercising a general watchfulness and keeping an eye open for any possible disturbance. Chief License Clerk Casey had been investigating conditions together with the mayor. The Boston Sunday American says: "Doubtless the mayor was inspired by high motives to investigate Scollay square, but he might be reminded that it seems hardly fair to confine his investigations to one small section of the city."

A new set of Italian war pictures were secured by the Premier Theater, Boston, Mass., and will be exhibited during the week of January 1, 1912. This house is doing a good business lately, due to the special releases of one sort and another which have been exhibited.

On December 31, 1911, the Reverend Anthony Carbinello, of St. Anthony's Catholic Church, Fitchburg, Mass., gave the first motion picture show ever held in a Fitchburg church. The Rev. Carbinello is extremely interested in his innovation and left no stone unturned to gain a large audience. The event was advertised throughout the city by means of posters. The idea is to keep people off the streets on Sunday and prevent any possible mischief.

The Rev. Carbinello stated that "every picture cannot be of a serious nature, if we wish to accomplish our purpose, but the show will serve to keep the people quiet on Sundays. I believe that it will benefit the 3,000 members of the Italian colony more to sit in my church on Sundays and look at moving pictures than to be playing cards and doing things they should not do."

Brockton, Mass., exhibitors are handing out a very unusual story. During the Brockton Fair, the Edison Company took a picture of the best scenes, as reviewed in the "World" of December 30. These pictures were exhibited at the Commercial Club of Brockton, as was noted in these columns. It seems that a gentleman by the name of William Green was snapped by the Edison photographer. Said Mr. Green was sauntering down the Midway. But the lady at his side was not Mrs. Green. Messrs. McCue and Cahill, the picture magnates of Brockton, decided to exhibit the reel in their house, and everyone came in to see Mr. Green and his mysterious companion. Mrs. Green came in—and the trouble began. At present every indication points to a divorce. Messrs. McCue and Cahill report the biggest week's business on record during the exhibition of the pictures, as the Green family is very well known in Brockton.

Joseph McCarthy has been appointed to the position of manager of the Franklin Square Theater, Worcester, Mass. Mr. Fred Belmont has been transferred from the Franklin Square to Shea's Theater, Manchester, N. H.

The White Rat Actors' Union held a meeting in Boston recently. Messrs. Callahan and Cooke, of the W. R. A. U. were the chief speakers. There was discussion regarding the methods of several Boston booking agents. Considerable activity has been going on in New England recently by this union, with a view to obtaining more equitable contracts and better wages for the actors. It is stated that the results of this recent campaign have been satisfactory. The campaign was directed in part against the photoplay houses using vaudeville.

A. R. Driscoll, formerly with the Savoy Theater, Fall River, Mass., has left that position to take up a position in the Massachusetts Senate, as page.

Mr. John C. Hemment, the photographer who was with Mr. Paul Rainey during his recent trip to Africa, has accomplished a great photographic feat. Mr. Hemment succeeded in taking a motion picture while in a aeroplane, flying over Marblehead, Mass., at a height of over 1,200 feet from the ground.

The Shawmut Theater, Blue Hill Avenue, Roxbury, Mass., opened Monday evening, January 1, 1912, at 7.30 p. m. State officials and theatrical managers are expected as specially invited guests. The Shawmut has a seating capacity of 2,000 and will offer vaudeville and pictures. The Shawmut has one balcony. The proscenium opening is 40 feet by 30 feet high. The building is fireproof and up to date in every way. Mr. Frank L. Browne, who formerly was manager of several Boston, Mass. photoplay houses, will manage the Shawmut. The house should do well, as its only local opposition is the Zenleon Temple. The admission rates are 10 and 20 cents. The Shawmut Theater Company expects to offer one of the best shows possible. Independent pictures are used.

The Columbia Opera House, North Adams, Mass., has been leased by Mr. William Lothe who is offering pictures and songs to good houses.

The Magaire Theater, Lawrence, Mass., which was damaged by fire sometime ago, has been renovated and is again playing its regular program of pictures.

Mr. J. R. Sheehan is now in the New York office of P. F. Shea, who operates a string of theaters. Mr. Sheehan was formerly manager of the Worcester Theater, Worcester, Mass. Mr. John Burke is now managing the Worcester, having come from Bridgeport, Conn., where he was managing a local theater.

Mr. F. C. Collier, manager of the Old South and New Washington Theaters, Boston, Mass., has been ill in bed lately.

HENRY.

IN THE MISSISSIPPI VALLEY.

The Motion Picture Exhibitors' Association, of Chicago, Ill., has changed its name to Motion Picture Exhibitors' League of America, Illinois State Branch No. 2.

Warner Judy, of Hoopeston, Ill., has purchased the Derthick Opera House property at Belvidere, Ill. The place is now leased by W. A. McDowell.

Hathaway Harper has sold the Metropolitan Theater at Oklahoma City, Okla., to Charles A. Garnett, representing Polen & Welch, of Indianapolis, Ind.

Mr. and Mrs. William Burkhart opened a new moving picture and vaudeville theater in the Bleitz Building, at Sandwich, Ill.

Vandals recently visited the Virginia Theater, at Hoopeston, Ill., and with some sharp instrument tried to destroy the motion picture machine. When Ogel Travis, the operator, went to the theater one morning, he found the double doors standing wide open and parts of the machine badly battered.

Richards Brothers have opened a moving picture show in the Duckwall Building, at Mt. Auburn, Ill.

The St. Louis Women's Christian Temperance Union believes that if women police officers were appointed there would be better supervision of moving picture shows and other so-called evils ad lib.

M. H. Harris has purchased the interest of E. E. Nicholson in the new modern Princess Theater, at Beardstown, Ill.

A cash prize of $5 was offered for the most suitable name for a new moving picture show opened in the Otloe Building, at Pana, Ill.

A new opera house, 90 x 90 feet, is being built at Brady, Tex.

Zed Reddish, of Jerseyville, Ill., has a very comfortable little show house, seating six hundred without crowding. As he gives only evening shows I was unable to determine the quality of his performance, but if it is up to the standard of the house, the people of Jerseyville should be satisfied. His place is big enough and well enough arranged to offer dramatic attractions, but at present he is giving three reels of pictures and two and three acts of vaudeville for five and ten cents. This is a town of about 4,000.

A picture film is blamed for fire which recently broke out in Mrs. Sam R. Hamilton's brick building at Farmersville, Tex. Lewis Brothers lost their moving picture outfit at an estimated loss of $1,000.

The opera house at Garrett, Ill., has been sold to the U. S. Brokerage Company, of Decatur, Ill.

The Imperial Theater, on North Sixth Street, between Washington and Austin, Waco, Tex., a handsome brick building, is near completion. The property belongs to Mrs. O. D. Streeter.

Fort Worth, Texas, papers give Fire Marshal A. D. Deninger, appointed November 1, credit for making motion picture houses in that city safer. He is paving the way for quicker egress and reducing the amount of standing room to be sold.

Here is another of those accurate accounts of moving picture fires from a Moline, Ill. paper:

"A moving picture show just over the entrance of the Royal Theater at 127 East Third Street, Davenport, exploded during the last performance Friday evening and in a moment the front of the theater was in flames. As it was the last show of the evening, there were only about a dozen people in the house and these found their way through the smoke to safety. $300 worth of films and a $125 machine were destroyed and there was a damage of $200 to the building."

Fred Beck, the Philadelphia National outfielder, singer, recently completed an engagement at the Gaiety moving picture theater at Jacksonville, Ill.

The Leisy Brewing Company, of Peoria, Ill., is planning to build a new two-story structure, to contain a theater, hotel and saloon, at Walnut and Adams Street.

The Court Theater, Kankakee, Ill., recently purchased a moving picture film, cut it up and gave away the pieces as souvenirs.

Action by the city council of Joliet, Ill., toward the increase in the license fees of motion picture theaters and other amusement houses is rumored.

Building Commissioner McKelvey, of St. Louis, is said to be waging a campaign against crowded aisles in moving picture houses.

A. N. Kerns has opened the Gem moving picture show at Deland, Ill., and will give performances twice a week.

Charles H. Hale, editor of the Sangamon Sawyer, Kilbourne, Ill., who operates a weekly picture show in that city, gave two performances a week during the holidays, offering three reels for five and ten cents.

Mr. and Mrs. Clarence Hammer are now in charge of the Parson's picture show at Delavan, Ill. Mrs. Hammer was recently piano player at the Star photoplay house in Lincoln, Ill.

M. Silvernail, of Canton, Ill., has opened a moving picture show at Washington, Ill.

Manager Hayward, of the Bijou Theater, Waukegan, Ill., announced a five-piece orchestra for Saturdays and Sundays.

The Gordon Square Amusement Company, of Cleveland, Ohio., has been incorporated with a capital stock of $10,000. The incorporators are Joseph Hedy, E. E. Rodd, S. M. Davis, George B. Harris and Joseph J. Klein.

The Ohio National Exclusive Film Exchange Company, of Cleveland, Ohio., has been incorporated with a capital stock of $15,000. The incorporators are L. L. Lommosson, John C. Barkley, John P. Dempsey, Richard Cerglis and George A. Welch.

Motion pictures will be made this winter of actual farm methods as demonstrated in the agricultural college short course, at St. Anthony Park, Minn. In return for this concession the college will be given a set of films. Dexter D. Mayne, professor of pedagogics and principal of the agricultural school, has arranged for motion pictures every Monday and Saturday evening in the chapel for the 900 students, Historical events, such as incidents in the life of Daniel Boone and the battles of Yorktown, Concord and Lexington, the manufacture of the largest cheese in the world, recently completed at Waupaca, Wis., and Shakespearian plays will be shown.

J. P. Sautzman, of Athens, Ill., probably will erect a new building to house his moving picture and vaudeville show, as the opera house in which he is now operating will be used for mercantile purposes.

The Greenville, Ill. Advocate gives six free tickets to the Idle Hour Theater to readers who find misspelled words in its advertising columns.

Lyman H. Howe, the picture impressario, who last year gave away tickets to children who wrote commendable papers on the subject, "What Animal Loves Music Most?" made a regular guest of Carl Gill, a Litchfield, Ill., small boy. This youth's gem was:

"I think the mouse loves music most, for one time while my father was playing the jew's harp a little mouse came out and listened. Now any living animal that can sit and listen to my father playing a jew's harp certainly must love music." Mr. Howe looked him up on his recent visit to Litchfield.

Lyman Howe's moving pictures were shown in the high school auditorium at East St. Louis, December 19, under the auspices of the Teachers' Association of that city.

The opera house in Lockhart, Tex., has been removed to North Commerce Street and reopened.

The film of "The Awakening of John Bond," is being used in Milwaukee in connection with the Red Cross seal sale of the Milwaukee Tuberculosis Commission. In St. Louis moving picture houses the seals were sold in the theaters by members of the Graduate Nurses' Association after the films had been shown.

Jacob Barnet has purchased a half interest of Dan J. LaBar in the Crystal Theater, 305-307 Hennepin Avenue, Minneapolis, Minn. It is announced that a five-piece orchestra will be used in connection with moving pictures. Other plans, including alterations costing $15,000, will make it a "part vaudeville house."

Prof. W. T. Hewetson recently delivered a very commendable address on "The Motion Picture Problem" before the Women's Club in Freeport, Ill. Whether his information was secured first hand or merely through compiled works, he gave an excellent idea of some of the greatest productions, their expense and the ability required. In part, he said:

"The motion picture has such a tremendous educational value. The knowledge we obtain from books is always second hand and often unreal and practical. It lacks what the French call "exteriorite," that which comes through the senses. On the other hand, it is likely to be more vital and impressive. Everyone knows the value of travel in broadening the mind and in enlarging the sympathies. To look at good pictures of distant peoples and scenes is to be a stay-at-home traveler, and to enjoy many of the advantages of real travel without its dangers and trials. Any discussion of the educational value of moving picture shows must involve a consideration of their moral influence. And here, let me say, that we have to meet the prejudice that existed against the cheap theater before moving picture shows came into existence. The dime theater, with its cheap vaudeville artists, its melodrama, its ballet girls and its sensation hunting crowds, was a menace to good morals and an object of just alarm to parents. But the moving picture belongs in a different class, and it is gratifying to note that it has well-nigh driven these cheap theaters out of existence.'

Proprietors of two motion picture houses in Clinton, Ill., are publishing a paid notice to the effect that they have been asked by clerks and others to open their places on Sunday. The purpose is to ascertain, if possible, the sentiment against the Sunday show.

F. P. Milburn, manager of the Ruby Palace, Marseilles, Ill., announced to the public that his ter is fumigated and thoroughly cleaned every that he is running Licensed films, that he howing each night 3,000 feet of the best reels that the program changes daily.

e Premium Theater Ticket Company, of Chi- Ill., has decreased its capital stock from 00 to $1,000.

e Umpire Theater Company, of Cincinnati, has been incorporated with a capital stock 2,000. The incorporators are Frank Woodward, E. Wright, Smith Hickenlooper, D. A. Reh- and Ben B. Nelson.

e ordinance prepared by the members of the ration of Women's Clubs, Ottumwa, Iowa, to late theater and picture houses, has been re- d to a committee by the city council, where ill probably die.

ns Golley is erecting a modern theater on Street, two doors west of the Temple Thea- Palestine, Tex. This will be a ground- showhouse and will be modern in every ect.

ans are under way for the construction of an house at McKinney, Tex., to be ready in three months.

e City Council of Chickasha, Okla., has passed rdinance forbidding Sunday theaters within the The vote in the council on the measure was to four, with the deciding vote being cast the Mayor in favor of the measure. This tion has been before the council a number of s, but never before could muster a majority

at moving picture show proprietors of Waco, will fight the ordinance that has been passed ating places of amusement, is the statement out by Fire Commissioner John F. Wright, d on information that has been given him, he The matter of having doors leading to film s open on the outside, instead of in the torium where the audience is seated, seems to ne of the chief objections, and the require- compelling moving picture machine operators ay an annual license meets with disapproval those in charge of the picture shows. It is probable that a test will be soon made in the ts.

ank L. Talbott, of St. Louis, Mo., has re- ed from West Baden, where he was conval- g from his recent spell of sickness. Talbott taken sick just before the New Hippodrome ed, but braced himself to keep going until the theater was started successfully and then put elf in the doctor's hands.

eater managers in LaSalle, Ill., have re- d notices from the fire marshal that standing must be abolished.

ds for the reconstruction of the Gholson's ding, at 217-219 Eighth Street, Cairo, Ill., for is Kimmel's new moving picture theater have made. It is expected to commence work on structure before January 5 and have the work leted and the theater opened by the middle arch. The plans are in the hands of Weary & rd Company, architects of Chicago. Overhang- the entrance will be an ornamental metallic glass canopy, which will be the width of the walk and the length of the entrance.

torney J. E. Goembel, said to represent sev- moving picture theaters—by the way, they them parlors, in Rock Island—is said to have d upon Mayor Bennett of that city with the estion that the places be allowed to open on lay. His proposition, as told by local papers, to have one of the theaters give a Sunday ormance, the management to be called into t and fined a nominal sum and the case to be taken to the higher court and the stand- of the Sunday show finally determined. The r and chief of police are said to have opposed idea and declared that any attempt to open the es on the Sabbath would be vigorously protested.

bert Morrill has closed the opera house at ren, Ill., in preference to complying with t alteration orders of the village board.

anager Guiteau, of the Majestic Theater, at port, Ill., recently gave a benefit for striking men of the Illinois Central Railway.

C. Schultz, a traveling salesman of Peoria, has purchased the Colonial Theater at 426 h Main Street, Bloomington, Ill. William rson, who has been manager of the house for ral years, will not sever his connections until first of the year. There will be no change in policy of the house.

v. Charles E. Jenny, pastor of Grace Pres- rian Church, St. Louis, has inaugurated what alls a "Children's Church," at 4.30 o'clock each day afternoon. At this time he preaches a ial sermon for the youngsters, illustrated by eopticon.

rtis Lucas, A. F. Batelle and Michael Murray, Henry, Ill., are interested in a new moving re show opened in the Lucas building in that The F. M. Tinsdale enterprise have in- ed drop curtains and daylight screens in the Theater, Lacon, Ill.; the Electric Theater, istown, Ill., and the Varietie Theater, Canton,

e and Sam Robinson, lessees of the Princess several other moving picture theaters in ia, have taken over from Luker & Luker, of ton, the lease of the Grand opera house in ton, Ill. The new managers will run a mov- picture and vaudeville house at popular prices. house will be renovated and improvements in- led. Sam Robinson will have personal charge.

E. Cutler opened a new moving picture theater in the Enterprise-Herald building, at Abingdon, Ill., Dec. 26. The building has been fitted with new metal ceiling and all equipment is fireproof.

An inspection of moving picture houses, as well as other amusement places in Waterloo, Iowa, was made recently by members of the civil service commission, the fire chief, and the chief of police. A report as to the safety of these places will soon be made.

Mrs. Catherine Brons, 80 years old, and mother of Theodore Brons, with the Selig Moving Picture Company, of Chicago, died Dec. 18, at Peoria, Ill.

H. A. Underwood is conducting the Bijou Theater on North Main Street, Kewanee, Ill., which opened Dec. 17. Hazelleaf's Orchestra has been furnishing music and Miss Vanilla Holmes, of Chicago, has been singing.

At a recent meeting of the civic and philanthropy department of the Women's Club, at Galesburg, Ill., the afternoon was devoted to the topic of "local amusement." A report made by the committee which visited the local moving picture theaters found that some were fairly well ventilated and some were not, some had good exits and some did not, and some had good pictures and some did not. All you have to do is to look up the population figures of Galesburg to determine the tremendous weight of this decision.

Miss Lela Gilstrap has resigned her position as piano player at the Bijou Theater, Carrollton, Ill., and gone to Van Buren, Ark., to visit friends.

The Electric Theater at Carthage, Ill., has been sold to Mr. Kinnebrew, of Plymouth, Ill.

The Joliet Illinois Daily News, in its leading editorial, calls "The Awakening of John Bond" by far the best of a number of public health films turned out by the Edison Company. Speaking of producers in general, it says, "Comparatively few have yielded to the temptation to prostitute this great invention by catering to the sensational, the lewd and the depraved; instead, most have been wise and far-seeing enough to see the enormous educational possibilities of the motion picture and to endeavor to build up their enterprise on a solid foundation."

The proposed change in license fees of moving picture theaters in Joliet, Ill., has the following scale of prices: Theaters having a seating capacity of not to exceed 300, the fee is $50 per year; exceeding 300 and not over 600, $75; over 600 and not to exceed 800, $100; over 800 and not over 1,200, $150; in excess of 1,200, $200.

Although the Vandalia, Ill., city council recently voted Manager Sharrock of the Dixie Theater the privilege of running on Sunday the theater of that city, it is doubtful whether he will avail himself of the privilege.

R. E. Bishop has sold the Grand Theater, at Mt. Olive, Ill.

W. H. Englert, owner of the Bijou Theater at Iowa City, Iowa, has contracted with an architect for plans for a new $60,000 theater.

The Princess Amusement Company, of Piqua, Ohio, has been incorporated with a capital stock of $5,000. The incorporators are Walter F. Henne and others.

Press dispatches state that forty patients at the Northern Illinois Hospital for the Insane, at Elgin, Ill., were thrown into a panic by the igniting of a moving picture film at the weekly entertainment at the hospital auditorium. An accurate report of the accident to be filed with the state board of administration in Springfield will be awaited with interest.

The Central Film Renewing Company, of Chicago, Ill., has changed its name to the Electric Butter Doubler Company, and has decreased its capital stock from $50,000 to $25,000.

Manager Hayward, of the Bijou Theater, Waukegan, Ill., recently entertained the newsboys of that city, when he showed "The Newsboy's Luck."

Every ticket ending in 50 or 100 sold from the reel at the Colonial Theater in Bloomington, recently entitled the purchaser to a half-pound box of bon-bons. The candy was handed the purchaser at the time the ticket was sold.

Manager Alger, of the Crystal Theaters at Faxton, Rantoul and Gibson City, Ill., has purchased nice billboards of the Stafford Manufacturing Company, of Paxton.

The K. C. Amusement Company, of St. Joseph, Mo., has been incorporated with capital stock of $2,000. The incorporators are J. Meyer, Roland Carter and Willie Boltz.

Mike Gerrab, of Westville, Ill., opened to the public his new five-cent theater on New Year's Eve.

As part of the Christmas exercises at schools in La Salle, Ill., the teachers took the pupils to local moving picture shows.

The Central Theater Company, of Chicago, has been incorporated with capital stock of $1,000, to operate theatrical and amusement enterprises. The incorporators are Fred D. Silber, A. Paul Nolleb and N. J. Isaacs.

C. W. Young, of Cedar Rapids, Iowa, will erect a $10,000 moving picture theater in Fort Dodge, Iowa, next spring, it is reported.

The announcement that the Board of Education of Springfield, Ill., is kindly toward the proposition to use moving pictures in connection with the course of instruction in the grammar and high schools has attracted considerable attention in all newspapers in the Mississippi Valley. Following this comes the news that Gerald T. Smith, superintendent of the Peoria, Ill. city schools, has faith in the innovation but wants to wait and see what success it meets elsewhere. In Springfield, geography and history will first be taught by this method, provided the plan is carried out, and other subjects will be added later. Film companies will demonstrate to the board the possibilities. The Moving Picture World recently published an interview with Superintendent J. H. Collins, of Springfield, in which he endorsed the plan at that time and told of his own awakening to the possibilities in learning geography.

Harry T. Loper, proprietor of the Lyric Theater, of Springfield, Ill., has sued the City of Springfield for $11,000 for three-fourths of the property damage suffered in the race riot in that city in 1908. This riot practically forced Loper into a successful moving picture business. Loper and his automobile were deputized by the sheriff to convey two negro prisoners sought by a mob, to a neighboring jail. The revengeful mob wrecked his restaurant, the leading place of the city. He restored it but never did a good business and finally replaced it with the now prosperous Lyric.

W. H. Marple, owner of the Palace Theater at Aurora, allowed the local sellers of Red Cross seals to erect a booth in foyer of his theater.

F. H. M.

PHILADELPHIA.

Merchants at Millville, N. J., claim that the picture craze has drawn from their establishments so much transient trade as to imperil their profits. Some of them are considering transforming their stores into parlors.

A new moving picture theater will be opened at Williamsport, Pa. It will be called the Park Theater.

Mr. A. L. Lighty has opened a new house at Souderton, Pa.

Assemblyman Cris Hand, of Cape May, has erected a moving picture house at Millville, N. J. The opening night was attended by enthusiastic crowds, and promises to be a grand success.

The Kliegel Spotlight is now being handled by the Calehuff Supply Company. Mr. William Camp, of the Calehuff Company, has been troubled with a heavy cold for several weeks past.

The employees of the Biograph Theater, Chester, Pa., were not forgotten on Christmas, owing to the thoughtfulness of their employer. Mr. Otto Miller, owner of the house, gave the receipts of Wednesday and Thursday to the employes as a Christmas remembrance.

The Board of Trade of Riverton, N. J., are trying to secure a large moving picture film manufactory for East Riverton.

Mayor Stratton, of Reading, Pa., has issued orders to all moving picture proprietors that hereafter no signs will be allowed in front of their theaters, and that they must clean up their picture reels.

Mr. J. W. Young is making preparations to open an elaborate moving picture and vaudeville house in Camden, N. J., shortly. He has purchased a large mirror screen and a Model B Edison, with an Edison transformer.

Moving pictures are credited with having separated Harry Glory, Harry Havicamp and Joseph Carey from happy homes in a wild desire to scalp picture Indians. The boys started West by moving from Philadelphia to West Chester, where the police stripped them of their firearms, applied a few bumps where they would hurt, but serve a useful purpose, and shipped them home after a night in jail. All of the boys are over 16 years of age. They were received at home by able fathers, properly equipped for the usual parental function.

Chevalier C. C. A. Baldi, of the Italian colony in Philadelphia, journeyed to Wilmington, Del., to file a protest against the showing in that city of films reproducing scenes of war in Tripoli. The police granted his request and all war films will be barred until they can be proved authentic. The improvised films of the Italian war are barred in Philadelphia, under an order issued by Superintendent Taylor, of the Bureau of Police.

Sigmund Lubin has made a present of a fine moving picture machine to the Northwest Business Men's Association, through Benjamin Schwartz, secretary to Congressman R. O. Moon. The machine will be used in connection with the social life of the organization, and for displaying election returns.

Because he refused to stop smoking when he boarded a trolley car, Mr. Jack J. Frawley, of the Lubin Manufacturing Company, was arrested on December 13. The conductor ordered Frawley to throw the cigar away, and when he indignantly refused, he was ordered from the car. At the hearing, before Magistrate Beaton, the next morning, he was fined $4.50, which he refused to pay, declaring such a fine was illegal. The magistrate then sentenced him to the House of Correction for twenty-four hours.

The State Department has taken an appeal to the Superior Court from the decision of Judge Staake, who held that the act of 1907, assessing a yearly state tax of $500 on places of amusement, did not apply to moving picture houses. The Exhibitors' League of Penna. have waged a bitter fight against the enforcement of this act against moving picture houses. The League has retained prominent lawyers to defend the case. Their contention is that the new law applies only to places fitted up and conducted for theatrical and operatic entertainments, and it would be an unlawful hardship to apply it to moving picture houses, here, which pay the city an annual license fee of $100.

While on a Western business trip, Mr. Frank L. Hough, Jr., a salesman for the Thomas A. Edison

Company, Orange, N. J., met Miss Sue M. Dickey, of Minneapolis, Minn. Announcement has just been made that they will be married on January 2. Mr. Hough is the son of Mr. Frank L. Hough, sporting editor of a morning newspaper in this city, and one of the owners of the Worlds' Champion "Athletics."

State factory inspectors in Pottsville, Pa., have decided to vigorously prosecute all theaters and places of amusement that continue to crowd the aisles of their houses. They claim that if fire should break out there would be an appalling loss of life.

At the very outset of the new "Reform" administration The Moving Picture World published an interview with Director Porter of the Department of Public Safety, in the course of which he clearly announced that he expected the managers of picture houses to protect their own interests, and to act as their own inspectors and police. He pointed out that the protection of large property rights was the duty imposed especially upon those to whom the property belonged and that so long as the managers of picture houses censored their own exhibitions and safeguarded their patrons, they had nothing at all to fear from him or any attache of his Department.

This announcement, like the declaration that the police force would be made up of policemen and not politicians, was greeted with good-natured jeers by some of the wise managers boasting of political pull. Hardened by more than twenty years of lawlessness under police protection, these men could not bring themselves to understand or believe that all the politics in the police department was to be kicked right out of the individual policeman, and that for four years at least, he would be a plain cop, doing naught else but the duties of a real policeman, including taking all of his wages home on pay-day, with no deductions for politics or dividends for politicians.

These men proceeded to fill their aisles and to hand the policemen conversation and when nothing happened one or two of them unwound reels marked with the official X here.

Then came the top notes from the front. Director Porter asked councils to authorize the appointment of five inspectors with authority of both a policeman and a fireman; to fix the salaries of these inspectors at $1,000 each, and to compel the picture houses to take out inspection certificates at a cost to cover the expenses of the proposed Bureau of Inspection.

This will be bad enough for four years, during which time there will be nothing worse happen than real inspections, a rigid enforcement of the law and the perpetual annoyance resulting from this special surveillance. Four years hence, when the "Reform" administration ends, and the Old Guard resumes business at the old stand, as doubtless it will, these inspections will be made by phantoms, but the bills will come in regularly, and the man who has them to pay will have to push important money across or shut up. The Philadelphia system has always contemplated cash payments and the retirement of a cop who never drew more than $1,500 a year salary, with a fortune of more than $250,000, indicates the possibilities of Philadelphia politics and the police department.

All this was brought about by a very few men who thought they could beat the new system, which is a strictly business proposition, with no favors asked for or shown.

The trouble started by those who thought there was more money in smut vaudeville than in pictures, and cut out the pictures altogether. This brought up the mooted point of taxation, based upon the hairline dividing a picture house from a theater. So long as the pictures were regularly shown there was no dispute and no effort was ever made to impose a theater tax on the moving picture houses showing vaudeville. This policy was born about the time the new administration took charge, and the new director conceived the idea that some one thought him an easy mark, and wanted to see how far he would go along. They all know now.

Those who have any doubts may find food for thought in the fact that Assistant Director Murphy, seventy-two hours in office, grappled with two highwaymen in the street and dragged one of them to a police station, where he had to introduce himself to the officer in charge before he could land his prisoner in a cell.

Director Porter is a sane, reasonable, liberal and decent citizen: a broad-minded and generous official, but he is the Director of the Department of Public Safety, and he proposes to direct every second he is in office, and anyone who has his doubts about this will do well to sell out his picture house and move elsewhere.

Several of the moving picture theaters of Wilmington, Del., have refused to admit children after 8 P. M. unless accompanied by parents or guardians. The time worn statement that the moving picture has a bad moral effect on children brought about this step by the proprietors.

The Novelty Amusement Company have taken over the Woodland Theater, Forty-ninth Street and Woodland Avenue.

Plans have been completed for a moving picture and vaudeville theater, to be built at Media, Pa. It will measure 40 by 83 feet, and will have a seating capacity of 400.

Mr. George W. Bennathum has added another moving picture house to his already long list of houses. He has taken over the Lincoln Theater, at Forty-ninth Street and Woodland Avenue, which was formerly owned by Daniel S. Bader.

Messrs. Nixon-Nirdlinger have added a new house to the circuit, the new Point Breeze Theater. It is a modern, fireproof structure, at Twenty-second and Morris Streets and Point Breeze Avenue, and is one of the largest and best paying moving picture houses in the Southern section of the city. The house will be operated in conjunction with the Nixon-Nirdlinger circuit of vaudeville and moving picture theaters. There will be one performance every afternoon, for which the charge will be five and ten cents, and two performers every evening, for which a uniform price of ten cents will be charged. There will be complete changes of program twice a week and the pictures will be changed every day.

A moving picture house in Waren, Pa., recently admitted every child that presented one potato at the door. Several bushels were realized, and these were distributed among the poor.

The Erie Avenue Amusement Company have purchased the dwelling at No. 615 Erie Avenue, adjoining their theater. It is thought that extensions are planned, but it has not yet been announced. The assessed valuation of the dwelling is $14,000.

Mr. James M. Neeley, for years lessee of the Academy of Music, at Lebanon, Pa., and interested in various theatrical enterprises in central Pennsylvania, died at Harrisburg, Pa., on December 24, aged 68 years. Mr. Neeley served in the Fifteenth Pennsylvania Cavalry and won for himself a splendid reputation.

Competition has become so great among the moving picture houses of Clayton, N. J., that prizes of dolls and turkeys are being given away, and all sorts of advertising schemes are being resorted to, to attract crowds.

CLEMENT V. CONGDON.

PITTSBURGH.

Christmas Day saw the opening of the Harris Theater, on Diamond St., near Smithfield St. This theater is the newest home of high-class continuous vaudeville, with motion pictures as a feature, in the downtown section of this city. With a seating capacity of about sixteen hundred to the performance, and with the nominal admission of ten and twenty cents, the success of this amusement emporium is assured. The theater will open at one o'clock and close at eleven thirty. The house is very beautifully decorated, both in the interior and exterior. The fresco work being done by a noted artist. The owners are The Harris Amusement Co., of which Mr. J. P. Harris is the general manager.

The Minerva Theater, on Fifth Ave., can claim the honor of being the finest theater in this city to run a moving picture of German manufacture. The film was a three-reel production, called "The Road to Ruin."

The management of the Bijou Dream had a pow-wow with the Pittsburgh Press, this city's largest newspaper, and the result was that on Sunday, Dec. 17, that paper used up a quarter page to tell the gentle reader that the Bijou Dream was the most interesting, best regulated, better managed and refined theater in Pittsburgh, always and all ways. Readers who wished to convince themselves of this proclamation, if they were not over fourteen years old, could gain admittance to the special entertainment throughout the Christmas week, by merely using a pair of scissors to snip a coupon out of the Pittsburgh Press.

"In Union There is Strength," seems to be a watchword in Braddock, if one is to judge from the mutual agreement agreed to by the five moving picture men in the town. The gentlemen of the agreement have all been in the moving picture game for quite a while. The idea of this agreement would be recommendable to all towns. The agreement goes as follows:

1st. The price of admission on all holidays, namely: Decoration Day, 4th of July, Thanksgiving Day, Christmas Day, and New Years' Day, shall be ten cents in place of heretofore five cents.

2nd. No exhibitor shall on the above named holidays exhibit more than **three reels of film**, the said three reels of film **must not** be subjects of two or three reels.

3rd. All photoplay subjects consisting of two reels or over, must be classed as "**Special Features**" and the admission for same will be, adults, ten cents. Children under twelve years of age, five cents, **on all days** except the above named holidays.

4th. Children will be admitted **only** from the time of opening **until five o'clock P. M.**, at the rate of two for five cents, after the said **five** o'clock **P. M.**, children **must** pay five cents each.

5th. All children accompanied by adults **must**, if they occupy a seat, pay admission as per above prices.

[These exhibitors would have done a wiser thing if they had also made the same agreement in regard to Saturdays. It has been tried many times and proven that the public will stand for a raise to 10 cents on Saturday nights and Sundays. Ed.]

The Metropolitan Theater, at 4771 Liberty Ave., has enlarged its seating capacity to about 400.

Mr. Larry Gorner, the operator at the Lawrence Theater, is putting some swell pictures on the screen. The Lawrence is in a very desirable location. Mr. Kliehm is the manager.

Music to suit the taste of the most discriminate is being featured at the Alhambra, on Southern Ave. The young lady at the piano is Miss Lillian Warren, and Master Walter Cunningham acc panies on the violin.

Mr. Carl Kimling, the enterprising propri manager of the Colonna Theater, on Penn Ave Winlbiddle Street, issues a weekly Colonna ph play program that is worth mentioning. The gram is printed on fine linen paper, which give a touch of refinement. At the very top, within oblong, is "Collona Photoplay," in old Engl while above this, in heavy gothic is printed, " Home of Good Pictures." The program itself i an oblong shape of 4 by 11. The oblong is divided into six sections for each day of the w "Clio & Phyletes" was featured at this th with great success.

Mr. Frank Adams, formerly owner-manager of Acropolis Theater, at 2849 Second Ave., is buil a beautiful new playhouse at Elliot, a suburl this city.

The Incomparable Quartette is singing this at the Avenue Theater, 4711 Liberty Ave. The comparables are truly so, and to really appre them is to hear them, and the patrons of Avenue certainly seem to appreciate them, they receive calls for encores galore. The bers of the quartette are Mr. J. P. Bridge, tenor; Mr. J. A. Presno, second tenor; Mr. F. Krah, baritone, and Mr. E. J. Lehman bass

Mr. Max W. Herring, the genial and wideaw managers of the Rex Theater, 6017 Penn Ave., lauded to the skies by his appreciative patrons his fine stroke of work in the engagement of Misses Blum and Hite. These little ladies are for their vocal and histrionic abilities, ha played big time in vaudeville circuits. The M Blum are daughters of Mr. Blum, the manager of the Joy Theater, on Liberty Bloomfield.

The Pastime Theater, 101 Washington Ave., give away souvenir Imp books to their child trons. On Christmas Day there was a matinee. The show consisted of the famous "Passion Play." A full orchestra furnished music. Messrs. Megowan and Bowers are owners of the Pastime Theater.

At the election held on Tuesday, Dec. 19, for officers of the Moving Picture Exhib League of Pennsylvania, officers elected ar follows: Mr. Fred Herrington, re-elected presi Mr. Harry Megowan, 1st vice-president; Mr. Mercer, 2nd vice-president; Mr. Tom J. Barbin re-elected secretary and treasurer. Mr. Harry corresponding secretary. Trustees: Mr. Victor, Oliver McKee, Mr. John Bender.

Election of officers of the I. A. G. S. E. No. 171, was held on Dec. 17, 1911. Officers el are: Mr. Charles N. Sheppard, re-elected presi Mr. Hyman Katz, vice-president; Mr. Fred Ful recording secretary; Mr. Fred Lacy, financial retary; Mr. Jas. A. Spies, business agent; Miller sergeant-at-arms.

A theater worth while is the new Smith's The at 4909 2nd Ave., Hazelwood. Under the ca management of Mr. J. E. Smith it has prov be a financial success. Mr. Smith contem enlarging the seating capacity, although his ent seating capacity is the largest in Hazel Smith's Theater runs straight moving pictures days in the week, to an admission of five cents vaudeville and moving pictures the rest o week at a ten-cent admission.

The Comfort Theater was elaborately dec with holiday decorations this week. The Co is deserving of its name since it is a very fortable and entertaining theater. The se capacity of this house is 330 seats. Mr. Lo Rich is the manager and part owner. The ca the good projection at this theater is Mr. Kenz. Licensed programs are used.

EDDIE WHEEL

LOUISVILLE.

The Louisville Photoplay Association, at it meeting, went on record as being strenu opposed to child labor in the theaters. of resolutions embodying the sentiment o members was drafted and copies sent to the Labor Inspector, to the daily papers and e the theaters and moving picture houses in th In accordance with the resolutions, children 16 years of age no longer will be permitt work around the houses, or participate in teur Nights," which have grown to be a thing in the majority of theaters. Not onl the Association frown on the practice of ing children in the show houses, but active will be taken to prosecute those who viola law in that regard. Louis J. Dittmar is dent of the Photoplay Association.

The new Majestic Theater, owned by Dittmar, opened Dec. 16, after a long delay presentation of the Kinemacolor colored pictures was entirely successful and they proven remarkably popular. The theater i the largest in the South, with a seating ca of 1,500. The decorations are the most of any house in the city. The improved pla compare favorably with any theater in the legitimate or otherwise. Mirrors, costly tions, and every possible modern device ha installed to make the house a beautiful an fortable one, and the public is patronizing tensively since its reopening.

An unconfirmed report to the effect th Princess Amusement Company is to secu lease on the Avenue Theater, is generally

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

January 22

A DIPLOMAT INTERRUPTED

A STRONG DRAMATIC COMEDY, MODERN IN THEME AND DELIGHTFUL IN ACTION.

About 1000 feet

January 23

THE BANDIT'S MASK

A thrilling dramatic story of Mexican border romance, pictured in Selig's best style. A Western Winner.

About 1000 feet

COMING

RELEASES FOR NEXT WEEK

Jan. 29. THE TEST

Jan. 30. THE SCAPEGOAT

Feb. 1. THE LITTLE STOWAWAY. Feb. 2. BUNKIE

Two big Selig Features on the way: THE DANITES in two reels; THE COMING OF COLUMBUS the fifty thousand dollar picture, in three reels.

WATCH FOR THESE

TRADE MARK

January 25

TWO OLD PALS

Another remarkable Selig animal comedy picture in which TODDLES, the huge Selig elephant, is the principal actor. Excellent single reel picture.

About 1000 feet

January 26

A SAFE PROPOSITION

A delightful comedy drama of modern business methods on the same reel with SEEING SPOKANE. Another delightful city in Selig's famous educational series of cities of the world.

Combined length about 1000 feet

Selig Polyscope Co. TRADE S MARK **Chicago U.S.A.**

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

[illegible] in theatrical circles in Louisville. The lease is now held by E. D. Stair, and runs to July 1, 1913. It is said that the Princess Amusement Company will take charge of the theater January 1, Mr. Stair having decided to abandon the house. It is stated that the Avenue is no longer a money-maker as a legitimate theater and that it will be converted into a moving picture house. Allen Kinney, of the Princess, has refused to confirm the rumor, while other officers also are reticent on the subject.

The Bijou Dream Theater has opened in Louisville. It is located at 226 West Market Street. The admission price is only five cents, a feature that is unusual among Louisville moving picture shows. Three pictures will be run daily, also two illustrated songs.

The Golden Gate Trio are now one of the features of the Novelty Theater. They have been in vaudeville for several years. The trio is composed of W. J. Schwartz, baritone; Jack Lawlor, first tenor, and Henry Weber, second tenor. The singers appear at each performance and have many admirers in the Gateway City.

The Lyric Theater opened at Winchester, Ky., recently, with good crowds. The Lyric is one of the few in that place which was constructed for a photoplay house. Miss Lucy Clark, pianist in the new house, has gone to Lexington, Ky., being replaced by Miss Ettaviene Foote, who has had several years' experience in the business.

Plans for the erection of a theater for colored people exclusively have been completed in Winchester, Ky. The new structure will go up on Maple Street. Experienced theater men are backing the proposition and work will begin at once.

Miss Martha Russell, of the Essanay Film Service Company, has practically completed her tour of Kentucky. She has drawn big crowds at every appearance. Her last performance was at the Lyric Theater in Winchester, Ky. Miss Russell held the interest of hundreds there, giving a complete description of the methods employed in making the pictures.

The Royal Theater, located at Eighteenth Street and Broadway, Louisville, has done a splendid business since their determination to give away ten turkeys on Christmas and New Year's day was announced. Thousands of people have visited the place, each receiving a numbered coupon on entering the theater. Five of the turkeys will be raffled the day following Christmas, the other five the first day of January.

Cy Reinhardt, who is appearing at the Orpheum daily, is one of the chief attractions of that house. Reinhardt has a big following in Louisville and an announcement that he will appear is usually followed by a packed house.

M. Switow, owner of several moving picture houses in Louisville, has returned from a trip to New York. Mr. Switow made the trip on important business connected with the formation of a new film exchange in Louisville. Details will be forthcoming later. It is understood that the main points of the proposition have been settled and that Louisville men will be engaged in the enterprise.

If the Talbott Syndicate, of St. Louis, is to enter the Louisville field, they are keeping negotiations under cover. Moving picture proprietors in the Gateway city have heard nothing of the plans since they were first announced. The report is generally considered as premature. Buildings in the central part of the city are at a premium now, and any big deal could not escape the limelight of publicity.

G. D. CRAIN, JR.

NEW ORLEANS.

B. Anthony, of Ponchatoula, La., visited the city recently and arranged a new independent service with the Consolidated Film & Supply Co. Mr. Anthony deserves great credit for maintaining a photoplay theater in Ponchatoula and making a success of it, because of the small population there.

H. Langlois, former manager of the Dreamland Theater, Lake Charles, is in the city seeking employment. He is very capable in any part of a photoplay theater.

Business at the Consolidated Film & Supply Co. is very good. Manager Shear reports that new customers are coming in every day. This office is certainly a live one and leaves no stone unturned to meet the requirements of the exhibitors. Their purchases have been increased as the Independent manufacturers increase their output.

J. E. Pearce has resigned as manager of the local office of the General Film Co. In the future, Brother Pearce will devote his entire time and attention to the fine string of houses owned by J. Pearce & Sons.

Josiah Pearce & Sons are erecting a first class photoplay theater on Canal Street, at a cost of $30,000. This house has not been named as yet.

J. E. Hennessy, special representative of the General Film Company, has left the city for Dallas, Texas. Mr. Hennessy has had charge of the local office since the resignation of Mr. Pearce, and will look after same until Pearce's successor is named.

The new $10,000 Alamo Theater, Vicksburg, Miss., owned by the Fitchenberd Enterprices, of New Orleans, is ready for its grand opening. The general arrangements and acoustics are conceded to be the best of all the photoplay theaters in the South.

The Fitchenberg Enterprises are using high class singers and entertainers in all of their theaters, much to the delight of the local amusement lovers. The Alamo and Dreadworld are the most popular of the high class string of theaters.

The Lafayette Theater, New Orleans, La., is a photoplay theater. This is the finest of the local opera houses controlled by Klaw & Erlanger, and its advent into the ranks of the photoplay industry is hailed with great joy by any lover of the silent drama. This is perhaps the only theater owned and managed by Klaw & Erlanger that is devoted to the motion picture. It seems queer, indeed, to sit in this spacious palace and watch motion pictures where heretofore we saw such notable stars as Mrs. Leslie Carter, Mrs. Fiske, John Drew and many others. What does this mean? Dame Rumor has it that all of the Klaw & Elranger houses in the South will be converted into picture houses after this season. Must we say, "I told you so?"

J. A. Brown has closed the Temple Roof Garden, and has arranged with the Consolidated Film & Supply Co. for a first-run service, to be used in the Temple Theater, which he will open soon.

ST. LOUIS.

Frank L. Talbot's new Hippodrome was opened Sunday, Nov. 12. At the opening performance a high-class performance was given, including several feature vaudeville acts. Three reels of high-class Licensed pictures were also shown. Mr. Frank L. Talbot, manager of the Hippodrome, was suddenly overtaken by a nervous breakdown, which was caused by overwork in getting things arranged for the grand opening. Basil Webb, advertising manager of the Hippodrome, states that while Mr. Talbot is confined to his room at the American Hotel, he expects to be out in a few days, after which he will go to West Baden, Ind., for his health.

The Rainbow Theater, at 107 N. Broadway, was opened recently, with high-class motion pictures and illustrated songs. The admission is 5c, with Independent service.

Mr. J. M. Dubbs, chief producer of the O. T. Crawford Co., has, with great care and pains, organized some of the best musical comedy companys ever seen in 10c show houses. Mr. Dubbs always makes it a point to give the public what they want. The consequence is, that the O. T. Crawford houses are always packed. When not producing plays, Mr. Dubbs keeps things moving in the neighborhood of Union Easton, where the Union Theater is situated.

The Mikado Theater Co. has bought over the vaudeville and picture theater which was built at Hamilton and Easton by the Union-Easton Amusement Co. Mr. O. T. Crawford was elected president of the new company. The stockholders are as follows. O. T. Crawford, 5,399 shares; Jas. Hageman, Jr., 2,600 shares; and W. C. Cass, 1 share. The house cost $42,000, and is decorated in Japanese style. It has a frontage of 100 feet. It was opened Nov. 29, with high-class motion pictures and vaudeville, with admission of 10c.

In answer to a request from Rev. Andrew Schmitt that children under sixteen years old be prohibited from entering moving picture shows unless accompanied by their parents, Mayor C. Haynes, of Minneapolis, said that he believes a state law will be necessary to bring about this restriction. The mayor was also asked by a delegation from St. Boniface chunrch to use his influence to prevent the location of more photoplay houses in East Minneapolis.

OTTO SCHAEFER.

IN THE NORTHWEST.

Governor A. O. Eberhart, of Minnesota, speaking before the Teachers' and Parents' Association of the Bremer School at Minneapolis, urged the parents and teachers to provide motion pictures in the school auditoriums as a means of curbing the desires shown by pupils to attend the regular photoplay houses.

Moving pictures of work at the Minnesota State Training School, at Red Wing, were forbidden by Mayor J. C. Haynes, of Minneapolis. It was not deemed advisable to exploit the countenances of the young people who are sent there for correction.

Mrs. Annie Jacques, employed at the Isis Moving Picture Theater, in Seattle, Wash., was struck by an automobile. The machine stopped with the radiator partly over her body, but she did not suffer a scratch. She fainted from fright.

The new owners of the Washington Moving Picture Theater, First Avenue, foot of Columbia, Seattle, Wash., will give away a Chickering grand piano March 11.

The city council of Seattle, Wash., has passed a bill providing for a board of censors to censor plays and moving picture shows in the city.

Fitzherbert Lather, architect, has been engaged by former Councilman W. H. Murphy, of Ballard, Wash., to prepare plans for a $15,000 moving picture theater at Ballard Avenue and Allman Street. It will have a seating capacity of 800.

Moving pictures have become a regular part of the amusement equipment at the isolated coast defense garrisons along the Pacific coast. Until recently Chaplain E. P. Easterbrook, situated at the forts in the artillery district of Puget Sound, entertained the men at regular intervals with picture shows, bearing the expense himself. These became so popular that each of the post exchanges at Forts Casey, Flagler and Worden have purchased modern machines and made arrangements for film service, so that each post may have a show each week in the gymnasiums.

A building permit has been issued at Milwaukee, Wis., to M. Guttenberg, to erect a $7,000 moving picture theater at 1173 Holton Street. Another permit has been granted to the Paris Theater, at Twenty-second and Center Streets.

A certificate showing that motion picture theaters in Minneapolis have been inspected by the fire marshal on a certified date has been prepared by Walter Scott, secretary of the Minneapolis Fire Department. This certificate shows the number of exits, the precautions against fires and the date on which the theater was last inspected, this to be thrown on the screen before each program. Inspections are to be made at stated intervals.

Charles C. Stewart, speaking before Milwaukee real estate men, urged the use of moving picture films to advertise the advantages of the city.

Manager G. E. Raymond, of the Orpheum, Minneapolis, surprised his patrons with pictures of a portion of the automobile endurance race from Minneapolis to Helena, Mont., last July. The pictures were taken in the Prickly Bear Canyon, north of Helena, and the first films made were defective. It was thought it would be impossible to exhibit them, but A. Seebolt, motion picture maker for the Great Northern Railroad, subsequently ran off some others, which were successful. Nothing was said about the existence of the pictures until they were exhibited at the home of Louis W. Hill, president of the Great Northern, at an entertainment for the Western governors, and the alert Manager Raymond secured them.

F. H. M.

MONTREAL.

One of the first moving picture houses one meets on St. Lawrence Boulevard, is that cosy little theater, The Palace, capacity 300. Edison and Powers machines in use. Vaudeville of the Griffiths circuit.

Mr. Z. Renaud, formerly manager of the Gaiety Theater, has left with the whole staff, to take charge of the Casino Theater, Ottawa, Can. Mr. B. Thompson, the operator, has taken over the managership.

Mr. Charles Surate has taken charge, as manager, of the Lune Rousse, a cozy moving picture theater in the east end of Montreal. He reports flourishing business under his control.

The Casino Theater, one of Montreal's foremost photoplay houses, has cut out vaudeville and are only running first-run pictures.

Another large photoplay house, namely "Fairyland," opened recently in the west end of Montreal. It has one of the finest show fronts in Montreal

The Moulin Rouge Theater is featuring Independent films. Two male singers and one female singer sing the most popular airs of the day. The latest songs are sung in trios, which is well received by the crowds who visit this popular east end theater.

DAVIS LIVINSON.

INDIANAPOLIS.

Fire starting in the film booth at the Illinois Theater in N. Illinois Street, a few days ago, caused a loss of about $300. The fire was confined to the booth and a panic was prevented among the spectators. Robert Gavin, son of J. A. Gavin, the machine operator, was slightly burned about the face.

A moving picture theater will be operated by the newly organized Fotoplay Amusement Company, which has been organized and incorporated here with an authorized capitalization of $25,000. Those interested in the company are W. P. Pfaff, F. A. Todd and W. D. Walker.

The owners of the Princess Theater at Anderson have purchased the Star Motion Picture Theater in the same city from Joseph E. Hennings.

A. B. Marcus, of Gary, is remodeling a building in that city for the purpose of establishing a motion picture theater.

Frank Steinmetz is remodeling a building at Peru in which he will establish a motion picture theater to be known as the Photoplay Theater.

CLARENCE L. CUMMINS.

Among the Exhibitors

Rome, N. Y.—Martin Pfluke, proprietor of the Romohawk Theater, has installed a new motiograph 1912 projection machine in his theater.

Perth Amboy, N. J.—The interior of the Masonic Hall will be opened for a moving picture house when remodeling is finished and will be conducted by Rusk & Andrews.

Cincinnati, Ohio.—Fairview Amusement Company. Capital, $6,000. O. W. Bennett, Henry Siebel, and Karl Lueders.

McKeesport, Pa.—The Merlin Amusement Company, of Wilkinsburg, will erect a new theater on North 1st Street.

Clinton, Ia.—The Superba, Lyon's up to-date moving picture theater, has changed hands, the owners, Messrs. Herman Dressen and John H. Dressen, having disposed of their interests to unknown parties.

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

January 10th, 1912

NOTICE

You are hereby notified that the validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for your information we enclose herewith a copy of the order and decree entered in that Court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

MOTION PICTURE PATENTS COMPANY.

Song Slide Releases

"You're a Wise Little Dame, I Think It's a Shame"—Pub. by Roger Brothers, New York.

"Someday"—Pub. by Tell Taylor, Chicago, Ill.

De Witt C. Wheeler.

"Lady Angeline"—Pub. by M. Witmark & Sons.

"Till the Sands of the Desert Grow Cold"—Pub. by M. Witmark & Sons.

"The Straight Road Is a Great Road After All"—Pub. by Metropolitan Music Co., New York.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.

"If I Knew"—Pub. by Burdick.

"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"In Harvest Time"—Pub. by Harry Von Tilzer.

"Oh! Mr. Dream Man, Please Let Me Dream Some More"—Pub. by Harry Von Tilzer.

"Go Way Mistah Moon"—Pub. by Fred Heberlein Co.

"My Rose From the Garden of Girls"—Pub. by Will Rossiter.

"I'm Sending a Message to Mamma"—Pub. by Leo Feist.

"Don't Leave Me Now"—Pub. by H. Von Tilzer.

"Sighing"—Pub. by Cutty Music Co.

A. L. Simpson, Inc.

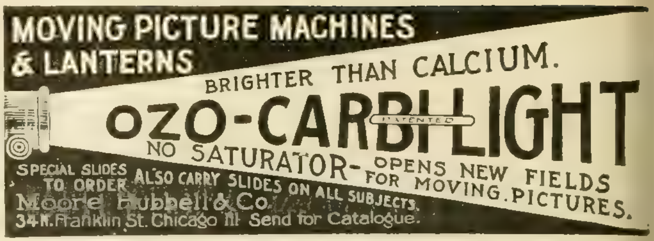
"When a Boy Without a Girl Meets a Girl Without a Boy"—Pub. by Geo. U. Meyer Music Co., N. Y. C.

"Everytime You're Lonely Don't Forget That I Am Lonely, Too"—Pub. by Geo. U. Meyer Music Co., N. Y. C.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.

"My Marguerite"—Pub. by Shapiro.



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Yours truly,
(Signed) FRED COSMAN, Mgr.,
Majestic Theatre.

Write for descriptive matter

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MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

In the Supreme Court of the District of Columbia.

MOTION PICTURE PATENTS COMPANY,
Plaintiff,
vs.
CHICAGO FILM EXCHANGE,
Defendant.

In Equity
No. 28,605.

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melvin Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq., of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows :

I. That reissue letters patent No. 12192, granted by Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof.

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12192 since the date of reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed ; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD, Justice.

Decree entered December 23, 1911.

COLD FACTS
vs.
BLUSTER

The Motion Picture Distributing and Sale
Company will defend any of its Exchange
or Exhibitors **exclusively using it**
films against any injunctions or la
suits for alleged infringing of patent

Read the cold facts.

Then read the Bluster

and judge for yourself

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

MOTION PICTURE

111 EAST 14th

The Independents Still on Top
Here are the Cold Facts:

On January 8th, 1912, the United States District Court for the Southern District New York dismissed the suit of the Motion Picture Patents Co. vs. the Yankee lm Company, and also dismissed the suit of the Motion Picture Patents Company s. Steiner, Miles and others. The court awarded costs to Yankee Film Co., Steiner, Miles d others, and $150. additional in each case, because of the unreasonable and vexious conduct of the Motion Picture Patents Co. These suits were begun in November, 10, and motions for preliminary injunction were made in them and granted by the . S. Circuit Court for the Southern District of New York, but on appeal to the Circuit ourt of Appeals for the Southern District of New York, the decisions were reversed d the injunctions were vacated. The surrender by the Motion Picture Patents Co. Edison reissue patent 12037 caused these suits to abate and was the ground of e dismissal.

In the Matter of the Recent Decision in Washington, D. C., against the hicago Film Exchange, for infringement of the Edison Film Patent 12192, the facts re as follows:

The Case was Argued in May, 1911, and was not decided until December 21st, 911. No opinion was written by the Court. A decree was entered on December 23rd, 911, for an injunction and an accounting under one of the claims of the patent; but on e same day an order was entered suspending the issue of the injunction and accountg pending an appeal, which has been already taken.

On March 10, 1902, the Circuit Court of Appeals, for the Second Circuit, in considring the original Edison patent for this film, held that the claim for the film was invalid, aying:

> ***"The Film was Not New,*** and if the other characteristics of the product are not new, or are new only in the sense that they add to the article merely a superiority of finish or a greater accuracy of detail, the claim is destitute of patentable novelty."

Edison Then Reissued the Patent, claiming this same film in a narrower way. s no opinion was written by the Court in Washington, it is impossible to tell why this ame reasoning did not lead it to hold the reissue invalid. Our Counsel advise us that n their opinion it is invalid, and that they are confident that this decision will be reersed on appeal. This appeal will probably be argued some time during the Spring of 912. We are advised by our Counsel that a further appeal can be taken to the United tates Supreme Court, and that such an appeal would probably be reached for argunent about the Fall of 1914.

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A wonderfully unique college drama. It will bring tears—It's a Duplex Dandy.

THE GREATES

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WHAT NEXT?

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FILMDOM'S GREATEST SPLIT REEL---ON SAME REEL IS "THE DURBAR AT DELHI."

POSTERS FOR EACH

This fire stopped the mechanism of New York's Banks. We show the great blaze; the firemen, ice-coated, fighting it. The ruins are ice-clad, too. The firemen suffer, and we show millionaire brokers bringing them coffee. The mighty roof caves in. Six men are killed, among them brave Capt. Walsh. See Chief Kenlon lead his men. Police Commissioner Waldo is there, too. Photography fine.

We put this out as a REGULAR Release [in place of Billy's Surrender] so that everybody may get it.

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plex Doings---Send for that
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Our Release for Saturday, Jan. 27th

"THE NURSE"

The star in this is Juliet Shelby, who is scoring a big hit as the child heroine in "The Littlest Rebel" with Wm. and Dustin Farnum. Will you miss it?

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JANUARY 15th, 1912.

BIOGRAPH—Brave and Bold (Comedy)	
BIOGRAPH—Did Mother Get Her Wish? (Com.)	
KALEM—The Desert Trail (Western Drama)	1000
LUBIN—Her Uncle's Consent (Com.)	1000
PATHE—Pathe's Weekly No. 3—1912 (Topical)	1000
SELIG—The Secret Wedding (Dr.)	1000
VITAGRAPH—Father and Son (Dr.)	1000

TUESDAY, JANUARY 16th, 1912.

EDISON—Jack and the Beanstalk (Juvenile)	1000
ESSANAY—The Old Florist (Dramatic)	1000
GAUMONT—Uncle Ned's Diplomacy (Com.)	956
C. G. P. C.—Bonaparte and Pichegru (Hist. Dr.)	775
C. G. P. C.—Here and There in China (Scenic)	225
SELIG—The Cowboy's Best Girl (Dr.)	1000
VITAGRAPH—Chumps (Com.)	1000

WEDNESDAY, January 17th, 1912.

EDISON—The Bachelor's Waterloo (Com.)	650
EDISON—A Fifty-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic)	350
ECLIPSE—Love Will Find a Way (Dr.)	1020
KALEM—The Russian Peasant (Dr.)	1000
PATHE—The Squawman's Revenge (Am. Dr.)	1000
LUBIN—The Peanut Industry (Industrial)	
LUBIN—A Dark Deception (Com.)	
VITAGRAPH—Caught in the Rain (Dr.)	1000

THURSDAY, JANUARY 18th, 1912.

BIOGRAPH—The Old Bookkeeper (Dr.)	
ESSANAY—Dad's Watch (Com.)	1000
LUBIN—A Just Verdict (Dr.)	1000
MELIES—The Outlaw and the Baby (Dr.)	1000
PATHE—Is It Your Hat? (Am. Com.)	800
C. G. P. C.—Sulphur Industry in Sicily (Ind.)	200
SELIG—Merely a Millionaire (Com.-Dr.)	1000

FRIDAY, JANUARY 19th, 1912.

EDISON—The Little Organist (Dr.)	1000
ESSANAY—The Little Poet (Com.)	1000
KALEM—The Two Spies (War Dr.)	1000
C. G. P. C.—Mrs. Pussy Loves Animals (Com.)	445
C. G. P. C.—Manners and Customs in Malaysia (Edu.)	500
SELIG—A Night Out (Com.)	
SELIG—Seeing Buffalo (Sc.)	
VITAGRAPH—Tom Tilling's Baby (Dr.)	1000

SATURDAY, JANUARY 20th, 1912.

EDISON—To Save Her Brother (Dr.)	1000
ESSANAY—The Loafer (Western Dr.)	1000
CINES—Brutus (Hist. Dr.)	
LUBIN—A Compromise (Com.)	427
LUBIN—A Boardinghouse Romance (Com.)	423
LUBIN—Making Hay (Ind.)	175
PATHE—Unmerited Shame (Am. Dr.)	1000
VITAGRAPH—A Girl of the West (Dr.)	1000

ADVANCE RELEASES.

MONDAY, JANUARY 22nd, 1912.

BIOGRAPH—For His Son (Dramatic)	
KALEM—Things Are Seldom What They Seem (C.)	1000
LUBIN—The Lady Police (Com.)	1000
PATHE—Pathe's Weekly No. 4—1912 (Topical)	1000
SELIG—A Diplomat Interrupted (Com. Dr.)	1000
VITAGRAPH—The Blind Miner (Dr.)	1000

TUESDAY, JANUARY 23rd, 1912.

EDISON—The Stolen Nickel (Com.-Dr.)	1000
ESSANAY—Widow Jenkins' Admirers (Com.)	1000
CINES—The Brave Deserve the Fair (Dramatic)	500
CINES—Artistic Venice (Scenic)	500
PATHE—Love's Terrible Sacrifice (Film d'Art, Dr.)	
SELIG—The Bandit's Mask (Dr.)	1000
VITAGRAPH—Jean Intervenes (Com.-Dr.)	1000

WEDNESDAY, JANUARY 24th, 1912.

EDISON—Father's Bluff (Com.)	1000
ECLIPSE—A Woman's Wrath (Dramatic)	980
KALEM—Accidents Will Happen (Com.)	
KALEM—How Jim Proposed (Com.)	
PATHE—The Sioux's Cave of Death (Am. Dr.)	
LUBIN—The Heart of a "Boss." (Dr.)	1000
VITAGRAPH—Captain Barnacle's Messmate (C.-Dr.)	1000

THURSDAY, JANUARY 25th, 1912.

BIOGRAPH—With a Kodak (Comedy)	
BIOGRAPH—Pants and Pansies (Comedy)	
ESSANAY—Alias, Billy Sargent (Dramatic)	1000
LUBIN—The Office Favorite (Com.-Dr.)	1000
MELIES—The Mortgage (Dramatic)	1000
PATHE—A Windy Dream (Trick-Comedy)	
C. G. P. C.—Life in Our Ponds (Educational)	
SELIG—Two Old Pals (Com. Dr.)	1000

FRIDAY, JANUARY 26th, 1912.

EDISON—For the Cause of the South (Dr.)	1000
ESSANAY—Economy (Comedy)	
ESSANAY—Dooley's Reward (Comedy)	
KALEM—His Mother (Dramatic)	1000
C. G. P. C.—The Countess de Challant (Dr.)	
SELIG—A Safe Proposition (Comedy)	
SELIG—Seeing Spokane (Scenic)	
VITAGRAPH—Love Will Find a Way (Dr.)	1000

SATURDAY, JANUARY 27th, 1912.

EDISON—The New Editor (Comedy)	570
EDISON—U. S. Volunteer Life-Saving Corps, New York City (Vocational)	430
ESSANAY—The Oath of His Office (Dramatic)	1000
CINES—Joseph In Egypt (Biblical Dr.)	1080
LUBIN—Through the Drifts (Dramatic)	1000
PATHE—Swiftwind's Heroism (Am. Dr.)	
VITAGRAPH—For the Honor of the Family (Dr.)	1000

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A tale of the early days when wagon-trains were held up by Mormons in the hope of forcing white women to join their polygamous faith. Stirring, historically true, charged with quick action. This film will pack houses. It's an epoch-making picture well worth your particular attention.

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Release January 29th. Approx. Length 1,000 Feet (Comedy-Educational).

Combining the educational with the story-interest. Will teach much concerning the lemon industry of South California. Throughout runs a love story, absorbing, dainty, delightful, centering about the purchase of a lemon grove by a charming Eastern Miss.

"THE BEST POLICY"

Release February 1. Approx. Length 1,000 Feet (Western Comedy).

A tale of three train robbers retiring into the bush to divide the swag. It's "double-cross" upon "double-cross." Screamingly funny. A bully good story with a laugh in every picture.

"THE REAL ESTATE FRAUD"

Release February 5. Approx. Length 1,000 Feet (Western Social-Drama).

A charming, delightful story centering about the efforts of two real estate sharks to swindle an inexperienced but pugilistic young man and how that attempt was frustrated by the "Boss's" own stenographer.

American Film Mfg. Co.

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RELEASE DATES.

Monday, January 15th.

Plantation—The Lonesome Trail ..... W. Drama
Clarendon—Lieut. Rose and a Royal Visit..Mil. Dr.
Messter—A Fatal Confusion .... Drama

Tuesday, January 16th.

Rose—One Good Turn Deserves Another..... Drama
D. Biograph—Life of a Smuggler........ Drama
Cometto—From Trieste to Miramare .... Scenic
Hepwix—Convict's Sister.......... Drama

Wednesday, January 17th.

Federal—Helen Does the Washing ......Comedy
Federal—Expedition to Greenland ....Scenic
Mondia—Buffalo Hunt in Cochin China .... Edu.
Latium—Love Never Did Run Smooth ... Melo.

Thursday, January 18th.

Washington—Wages of Sin..................Drama
Hepwix—Wisdom of Brother Ambrose ...Comedy
Hepwix—Hilda's Lovers.......Drama
Film d'Art—La Traviata........Operatic

Friday, January 19th.

Mohawk—White Man's Vow .... Ind. Drama
Cricks & Martin—Smiler Has Stage Fever..Comedy
Cricks & Martin—Brown Perplexed ..... Comedy
Clarendon—In Castle or Cottage ...... Drama
Acquila—The Storm .... Drama
Acquila—Wonderful Valley Sturra ......Scenic

Saturday, January 20th.

Oklahoma—Cured of Gambling........Dr. Comedy
D. Bioscope—When Grandpa Wooed Grandma Col. Dr.
Savoy—Fate and Rocks.........Drama

Sunday, January 21st.

California—The Bear Trap..................Drama
Messter—Romance of the Alps ....Scenic
Messter—Practical Jokers..................Comedy
D. Biograph—Solomonic Wisdom............Comedy
D. Biograph—Trombana Returns to U. S...Comedy

FILM STORIES.

BROWN PERPLEXED (Cricks & Martin—Jan. 19).—Did your wife ever send you on a shopping tour? You surely can imagine what it would be like to be told to get a dozen eggs, a dozen oranges, a headcheese, a rabbit, a string of sausages, an umbrella, a pair of boots and a few other things of equal importance. When these articles commence to do unbelievable things it will seem different Guess it would astonish you.

BUFFALO HUNT IN COCHIN-CHINA (Mondia—Jan. 17).—The African water buffaloes are mammoth in size and frequent swampy lands. The hunters slowly round up the herd and then single out one of the beasts. He is driven down to the spot where the huntsmen lay in wait and is shot. Then the party gather about and divide the trophies.

A ROMANCE OF THE ALPS (Meisters—Jan. 21).—Gretchen is loved by Hans, a game warden. But Hans is not liked by Gretchen's stern father. Gretchen is also admired by Rudolf, a bold, bad fellow of uncouth appearance and little refinement. Hans catches Rudolf poaching on the Baron's preserves, of which he is the guard. He arrests him. but Rudolf turns the tables, captures Gretchen in the bargain and would do his worst by each were it not for faithful Koenig, the hunter-dog of Gretchen's. Koenig runs home, gives the old man a warning bark and sets off on the trail. All are apprehended, the two prisoners are freed and the guilty are brought to the authorities for swift punishment.

THE BEAR TRAP (California—Jan. 21).—Baptiste is a desperado whom the police are after for slaying a man in the woods. John Baxter is sent out after him. He goes alone and he gets the man. They make a camp and John goes for wood, which is pointed out to him by Baptiste, who has cleverly led him into a bear trap. The officer is caught in its vise-like grip and left to die. But the Creator had willed otherwise, for Baptiste has still a spark of manhood and he goes back, after reading a chapter in his Bible on "Do unto others, etc.," releases John, carries him to police headquarters, and again makes off. He is soon captured, however, and brought back to meet his reward.

FIRE AND ROCK (Savoy—Jan. 20).—Pietro gets work in the mines and his wife takes a humble little hut for their new home. Their employer is a brute and a driver. He admires Pietro's pretty bride and tries to win her from her loving husband. Twice he is thwarted by the watchful lover-husband. Then he gets her alone and attacks her. But a friend overhears her cries and Pietro soon has the older man in his power. He binds him and together Pietro and his wife flee to the mountains. He tells his comrades and as the mine owner is freed and starts in pursuit of the fleeing pair, Pietro's friends spring a blast upon the pursuers and as they pass the point all are slain by the explosion.

WHEN GRANDPA WOOED GRANDMA (Deutches Bioscope—Jan. 20).—Over a hundred years ago this took place, for grandpa and grandma told it to father and mother long, long years ago. And so, it is really the story of great-grandpa and great-grandma. They wore pretty, picturesque clothes then, and they read by candle light and used spinning wheels and stately coaches, and powdered their hair, for it was in the days of Washington.

You see, great-grandpa had to elope with great-grandma and great-grandma had always kept the letter telling about it. And so, when grandpa and grandma wanted to wed and grandma's father would not permit it, why they did the same thing as the older pair had done, and when caught, great-grandma showed the letter to great-grandpa and he had to admit that he had set a wrong example, and so all was forgiven.

THE STORM (Aquila—Jan. 19).—Count Dolardo is a banker and a man, until the opening of the story, of extreme wealth. Suddenly, as if by a cloudburst, he finds himself ruined. And he takes his life, leaving his daughter Rosita in the care of her lover, Ricardo Novelli. But Ricardo's father is also a noble and a suicide is a disgrace to him and he forbids his son to wed the daughter of the self-murdered Count. So, Ricardo marries without his consent and is banished and disowned. Ricardo, two years later, meets with a tragic death and in her despair his beautiful young wife goes to the gate of Ricardo's father's home and pins a note to her child and sends it in. The tot toddles to its grandfather, who learns from the note who she is and that her mother is about to take her own life It is too much and he rushes out and rescues the widowed daughter-in-law just before she can jump from the high cliff.

WONDERFUL VALLEY STURRA (Aquila—Jan. 19).—In the Italian Alps lies this wonderful valley, its mountains piling up on all sides with 'the majesty of their Creator's grandest building. Deep gorges carry the swift rushing waters down the valley and on to the sea, the snow melting on the hill tops as the water runs its way. Beautiful and picturesque villages, such as you have dreamed of visiting some day "when that bank-roll gets big enough," villages such as you have read of, but have never seen. Tiny huts, big houses, all gabled and thatched, with queer fences and funny barns and outhouses.

LIEUT. ROSE AND THE ROYAL VISIT (Clarendon—Jan. 15).—In this story the British naval officer through shrewd judgment and much skill, to say nothing of a daring beyond most heroes, saves the life of his sovereign and his queen. Anarchists have plotted to blow up the pier upon the arrival of the royal party, and that failing, to blow up the warship which His Majesty later boards for an inspection. Lieut. Rose secures the dynamite from the pier and tosses it into the sea, he then learns of the second plot, follows the anarchists out in their boat, dons a diving suit and sinks below the waters, where he meets the diver of the plotters, combats with him, slays him, and sends the bomb aloft to the rescuers above. The guilty ones are pursued, caught and brought to justice.

SMILER HAS STAGE FEVER (Cricks & Martin—Jan. 19).—Smiler watches a pair of tumblers at a vaudeville show and straightway he begins to imitate them. He is thrown out of the garden after breaking a table and chairs in his antics. Then he hits the highway and from here on it is one screamingly funny series of attempts on Smiler's part to become an athlete. We won't tell you all he does, it would spoil your fun when you see the film.

WAGES OF SIN (Washington) (Jan. 18).—Two prospectors slay and rob an old miner. "When thieves fall out honest men have their way." Again is another parable proven true. The two murderers suspect each other. First one gets a bottle of wolf poison and drops some into the steak he has cooked for his partner. The other repeats the act with another bottle, putting some into the tea he has drawn for his pal. Both die from the results. And thus do honest men have their chance in that ragged land of gold and wilderness.

THE WHITE MAN'S VOW (Mohawk) (Jan. 19th.)—A settler leaves his wife and child and journeys on through the forest with his comrade. They are fired on by redskins and the married man is captured. The other escapes and gets back home. To save his own life, the captured man pretends to be in love with the Indian chief's daughter and he is at once taken into the tribe as a redman. He longs for his wife and child, runs away, and by a strange chance, his wife, who had meantime set out to find him, comes across him as he lays exhausted from travel, lack of food and abuse. The Indian maid also meets him with her own Indian lover and she relinquishes all claim on the white man as soon as she learns he is already married and the father of a child.

THE CONVICT'S SISTER (Hepwix—Jan. 16).—William Hawkins is a "bobby" of His Majesty's police, and William is deeply in love with Mary Robbins. Mary has a brother who has not walked the straight and narrow path and as a consequence he has been sent to prison. He escapes and goes to Mary for aid. William calls and becomes suspicious. But John takes in the situation from his hiding place and gives himself up to the officer. Love triumphs over duty, however, and William lets John go, giving him a bit to help him on his way.

HILDA'S LOVERS (Hepwix—Jan. 18).—Hilda is admired by two lovers, a police "bobby" and a civilian. In jest the policeman arrests the other as an escaped convict and locks him in a closet. In revenge the other pretends to be dead and the rival is then arrested on a charge of murder. All is eventually straightened out to the satisfaction of everyone save the two lovers, who discover that Hilda is already engaged to a sailor-lad.

THE LIFE OF A SMUGGLER (Deutches Biograph—Jan. 16).—A smuggler has a sweetheart who is desired by one of the coast guards. This revenue officer makes himself obnoxious to the girl and insults her more than once. Her lover threatens the military man, but once his back is turned the coward repeats his acts. One night the smugglers land with their cargo of goods which they convey to the cove. The revenue officer is on the watch but so is the sweetheart, and when he finds her she lures him away from the smugglers, though her lover sees them, and in a fit of jealousy springs after his hated enemy. A fight ensues, other guards arive and the smuggler is arrested. In her despair the girl runs to the sea and gives herself to the pounding waves!

SOLOMONIC WISDOM (Deutche's Biograph—Jan. 21).—Herr Carl Grossman goes to business, leaving his charming wife to her own diversions. Herr Emiel Kinderkopff calls on Frau Grossman and gets into trouble when the husband returns.

PRACTICAL JOKERS (Messters—Jan. 21).—George and Bill get together one dull day at their club and decide to start things going. They advertise in the papers that a man would like to meet a marriageable woman at a certain restaurant, and in another advertisement that a woman would like to meet a marriageable man in the same place. Result: A room full of clamoring men and women. The joke is spotted as are the jokers, hence the chase. The two are caught and soundly snow-balled.

TROMBANA RETURNS (Deutches Biograph—Jan. 21).—Mr. Trombana returns from the United States and calls on his two fair cousins. He gets into trouble as soon as he lands at the depot, and when he arrives at the house he makes a wreck of the place in no time at all. He finally jumps out of a third story window, lands on his feet and makes off, the girls after him. The rest is a mad chase in which indescribable trouble is created.

A FATAL CONFUSION (Messters—Jan. 15).—Did you ever send two letters to two different people and put them in the wrong envelopes? Then you are a lucky mortan, for it is one of the most embarrassing things you can do. What happens is shown in this picture.

Among the Exhibitors

Detroit, Mich.—L. R. Grosslight is considering the erection of a theater on the site of the building owned by him, at 9-11 Cadillac Square.

Worthington, Ind.—Chas. Risely has sold the Palace Theater to Walter Kunz.

Cedar Rapids, Ia.—The Lightner Bros. have been awarded the contract for the erection of a new opera house at Conroy, to cost $10,000.

St. Cloud, Minn.—The Princess Theater Circuit Company has closed a deal whereby it becomes the owner of the Grand Theater at Brainerd.

Milwaukee, Wis.—The Bijou Theater, Oshkosh, has been sold by W. E. Jones in Wisconsin to Harry K. Timm, well known vaudeville manager, and A. M. Berlinger, an Oshkosh business man.

Jackson, Mich.—This town is to have another picture show, and its proprietor will be Grant Muir. It will be erected on North Main Street.

New York, N. Y.—The German-American Opera Co. Capital $10,000 Isaac Cohen, Morris Levy and J. A. Barkey has lately been incorporated.

Salem, W. Va.—The Salem Amusement Co. Capital $10,000, will conduct theaters, etc. L. C. Washburn, Frank Carney and C. W. Prince.

Pennsylvania

State rights of the Wolgast and Moran fight pictures. On account of sickness the pictures were not shown, except in few towns. Will furnish list of towns where pictures were shown.

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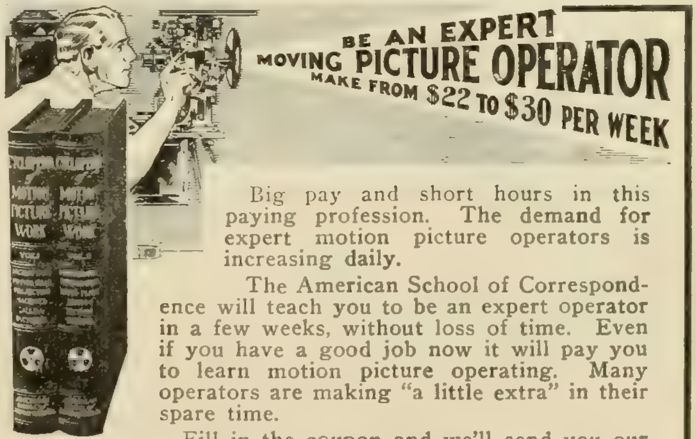

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LICENSED Film Stories

ESSANAY.

WIDOW JENKINS' ADMIRERS (Jan. 23).—When Widow Jenkins publishes the news that she has been left a valuable estate and other properties, including a grocery store, all the eligible men of the neighborhood seek to win her hand. The most persistent of her admirers is Alkali Ike, who absolutely refuses to remove himself from her immediate vicinity and guards her so well that none of the other suitors are given a fair opportunity to propose. After many vain efforts to gain Mrs. Jenkins' consent to marry, Alkali evolves a wonderful scheme. Not only is the widow a grocer, but she is an agent of Uncle Sam in the capacity of the postmistress of Snakeville, so Alkali addreses a letter to himself in which is stated that his grandfather has died and left him a fortune. His surmise that the widow will open the letter proves correct and Mrs. Jenkins now readily consents to marry Alkali. They are hardly more than safely tied when a pretty young woman steps into the store and asks for Alkali, presenting him with a letter which reads that if he marry the young lady, his cousin, he will receive half her fortune of $200,000. This is more than Alkali can stand and he collapses.

ALIAS BIILY SARGENT (Jan. 25).—John Steele, a wholesale jeweler, is visited in his office by a Mr. William Sargent, representing himself to be a diamond broker, and a probable big customer. After examining Steele's stock of diamonds, Sargent says he will consider the purchase and make an appointment with him later. That night Sargent calls up Steele's home and leaves word with Mrs. Steele to have her husband meet him at the Arms Hotel at 8 o'clock. Steele returns a few minutes later with tickets for the opera and his wife forgets to give him the message, until after they have returned from the theater. The incident causes a serious breach between them until Mrs. Steele puts detectives on the trail of Sargent and learns a week later that the "diamond dealer" has been arrested and is about to serve a term in the penitentiary for big jewel robberies. Steele now realizes that instead of losing a big sale his wife, in all probability, has saved him from financial ruin.

ECONOMY (Jan. 26).—Jinks and his wife decide to save money and Mrs. Jinks carries with her a small savings bank into which Jinks is forced to contribute all their savings. There is some inconvenience in the new scheme for instead of taxicabs they walk. Jinks must roll his own cigarettes, eat thirty-cent meals and wear $6 suits. At the end of two hours they have saved just $50. Later in the day Mrs. Jinks returns home with a large hat box. It contains an elegant creation of the milliner's art, but the price tag bears the figures $50. Jinks is so indignant that he smashes the hat over his wife's head and resolves never to save another penny—never, never again.

DOOLEY'S REWARD (Jan. 26).—Dooley is a homeless cur who is tormented by mischievous boys, chased by the policeman and generally mistreated until one day he chivalrously picks up a lady's purse, takes it to her home and is justly rewarded in receiving a good home, where he is cared for and loved for the rest of his days.

THE OATH OF HIS OFFICE (Jan. 27).—Bob Graham gains the consent of Grace Allen to marry before he leaves for the fall round-up. Bob takes with him a locket given him by Grace as a token of remembrance. Jed Brown, who has also loved Grace, goes with the punchers across the range and when opportunity offers steals the locket and forges a note which he returns and gives to Grace, making her believe that Bob has jilted her. Womanlike, she turns her affections to Jed and they are married. Bob learns of the trick and makes a solemn vow some day to get even. The opportunity presents itself when Jed, a few months later, is pursued by a crowd of cattlemen, who threaten to lynch him for beating his wife. Jed goes to the sheriff, who, to his dismay, proves to be Bob, and begs for protection. Bob is about to turn the man over to the mob but he is reminded of his duty when Jed thrusts a Bible in front of him and begs him to remember his oath of office. Bob gives the man protection, but going to the home of his former sweetheart finds that the mistreatment she has received at Jed's hands has resulted in her death.

LUBIN.

A JUST VERDICT (Jan. 18).—Dorothy Ellis and Frank Dean are in love, but Dorothy's father objects owing to Frank's lack of wealth. While the two sweethearts are engaged in target practice, Ellis angrily orders Dean to leave and a quarrel ensues, which same is overheard by the servants. Dorothy tearfully pleads for Dean, but in vain and he leaves, forgetting his revolver (upon which is engraved his monogram) which Mr. Ellis finds, and places in his pocket. John Warner, a friend of Mr. Ellis, arrives for a short visit the same day that Ellis receives a telegram informing him that, through his reckless speculations, the bank will be compelled to close its doors. Ellis, after the household has retired, writes a letter to Dorothy, enclosing the telegram, which he leaves upon the library table, from the drawer of which he takes Dean's revolver and shoots himself.

In the meantime, Warner, who is a somnambulist, has arisen from his bed, donned his bathrobe and decends to the library, just as Ellis has fallen dead with his head resting upon the table. As Warner, still asleep, reaches Ellis, he stumbles over the body, one hand grasps the revolver, the other the letter. Awakening with the revolver in his hand and seeing the dead body, Warner decides that he has killed Ellis while asleep, and, panic stricken, rushes back to his room. Unconsciously he has slipped the letter in his bathrobe. When he reaches his room, he discovers blood stains and, as he is called by the excited members of the household, he hurriedly removes the robe and places it in the bottom drawer of the bureau.

The police are summonded and the body is found alongside of which lies the revolver with Dean's name upon it. The butler tells of the quarrel which he overheard between the two men and upon the strength of this evidence, Dean is arrested, accused of the murder. Warner is summoned to serve on the jury which will try the case and determines to save the latter, whom he knows to be innocent. The day of the trial arrives and Dorothy, ill from the shock, is confined to her home. The household maid, in cleaning up the guest chamber which had been occupied by Warner and vacant since the tragedy, finds the bathrobe from the pocket of which the note drops. She hurries to her mistress, who, amazed at the maid's discovery, is quick to realize that she can save her lover's life. Hurriedly donning a wrap and hat, she hastens to the stable, saddes and mounts her horse and starts for the courtroom, arriving just in time to prevent Warner's confession and save Dean from conviction.

A COMPROMISE (Jan. 20).—Mr. Wallace, a traveling salesman, just returned home to find that Mrs. Wallace has all new servants and very pretty at that. Mr. Wallace just can't resist the temptation of kissing them. It does not take his wife long to see what is going on and she immediately discharges them. The next day he finds all new male help. Mrs. Wallace thinks up a scheme whereby she will cure her husband of flirting. She starts in flirting with the help. Mr. Wallace gets sore and fires all the men. Mr. and Mrs. compromise and now we find all colored servants in the Wallace household.

A BOARDING-HOUSE ROMANCE (Jan. 20).—Bessie and Ned, sweethearts, are boarding at the same house. One day at the dinner table they have a quarrel which should amount to nothing, but Ned tells the landlady and she, in a spirit of mischief, suggests that he shall pay her a little attention and make Bessie jealous. The star boarder sees it and makes a similar suggestion to Bessie. Then the landlady gets jealous, the game on both sides works too well and everything is on edge until all parties see their folly and the real lovers kiss and make up.

THE LADY POLICE (Jan. 22).—At the recent election at Clearfield, the suffragettes made a clean sweep. The first thing the women did was to start a new police force. A number of the bravest women in the town were appointed policewomen. The new "coppers" have no trouble in arresting prisoners, in fact, it is the ambition of all the men in town to be arrested by the fair cops. The prisoners are entertained royally by the police. They do such a business that it is necessary to put a sign outside of the police station reading, "No More Prisoners, the Cells All Filled." The married women of the town hold a meeting to protest against the police force, claiming that their husbands are in jail in place of home. They all go in a body to the police station, where a riot starts, the wives dragging their husbands away from the lady police and taking them home. The picture closes with the lady police all angry because their nice prisoners have been taken away, and the whole force have a good, long cry.

THE HEART OF A "BOSS" (Jan. 24).—Riding one day with his little daughter, Madeline, in his automobile, the bank president, Charles Brandt, sees a little newsboy knocked down in the street. He stops the machine, picks the boy up and little Madeline binds up a wounded arm with her handkerchief. Then the bank president takes the newsboy home. Some few weeks later, as the boy is selling his papers, a letter is put into his hand instructing him to call at a certain lawyer's office. There he finds the attorney dismissing his office boy for idleness and unclean appearance and the newsboy is engaged for the position. Years roll by and little Hughy Johnson, now grown to manhood, becomes a political boss; he is the powerful ruler of his district. Brandt is arraigned for supposed misuse of the bank funds and the case goes against him. There is only one appeal, which is a pardon by the Governor of the state, and this he refuses. Boss Johnson overhears the decision and brings his influence to bear on the situation. He tells the Governor that he believes Brandt has been made a scapegoat and unless he is pardoned he (Johnson), will withdraw his influence in favor of the Governor at the coming election. The Governor pardons Brandt and at the election both the Governor and Boss Johnson are defeated. Brandt is reinstated at the bank and hearing that Johnson is "down and out," visits him. He finds the boss dejected and he is caressing the little girls' handkerchief which he has treasured for the past many years. Brandt offers Johnson a position of trust in the bank, which is accepted. Eventually Madeline falls in love with the ex-boss and the picture closes with an embrace and the engagement ring.

THE OFFICE FAVORITE (Jan. 25).—Spike Martin, a crook, makes a specialty of office safes and he is out of a job. He persuades Marie, his sweetheart, to answer a "Want Ad." The woman presents herself at the insurance office of Donald Douglass, secures the position, dresses well and her blue eyes do the rest. The office staff, from John Cameron, the manager, to Jimme Watkins, the boy, dislike Marie especially for the reason that the newcomer is working to the disadvantage of Josie Olmstead, the favorite stenographer, and not only crowding her out of a job, but her prospect of winning the boss, to whom she has become attached. The inevitable happens, despite her four years' faithful service. Douglass resolves to part with her and make Marie the confidential. He consequently writes two letters, the one dismissing Josie and the other doubling Marie's salary. This letter is dated St. Valentine's Day, with a remark that he, the boss, "hoped she would understand." He is then called away to New Orleans, and handing the envelopes, still open, to Jimmie, instructs him to deliver them. Jimmie does a very reprehensible thing. In his love for Josie he transposes the two letters. Marie getting the supposed discharge, informs her crook lover and they agree to rob the safe, and get even. Josie, feeling secure in her position, is working late one night when "the job is on." She hears the crooks at work and 'phones for the police. Spike, seeing that they are discovered, floors Josie with his club. The crooks are arrested and Josie sent home. Douglass, still in New Orleans, reads of the robbery and quickly returns. Jimmie confesses his part in transposing the two letters. The boss forgives him and restores the little office favorite, Josie, to confidence, and all are now waiting for the minister.

THROUGH THE DRIFTS (Jan. 27).—Mrs. Alder, a young widow with a little daughter, Ruth, is in charge of the general store and Post Office in a northwestern lumber settlement. She is courted by two men, John Holmes, the post-rider, who carries the mail bags to the different posts, and the other suitor is Frank Headly, a young lumberman. Mrs. Alder favors Holmes, and is indifferent to Frank, who is inclined to drinking, but otherwise a good fellow. One day Holmes sets out in the sleigh to go to the next post office, and takes with him little Ruth, who wants a sleigh ride. They are caught in a blizzard and lose their way. When the horse gives out Holmes shows the "yellow streak," abandoning little Ruth amongst the drifts and starts out for himself. Next morning, back at the store, when Holmes and Ruth do not appear,

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Mrs. Alder goes in search of help. Frank is in the saloon, the other men are at work in the woods. He starts out on snowshoes and after a search, finds Ruth cuddled up in the abandoned sleigh. He knows Holmes is a coward. Headly takes the child home. Mrs. Alder's joy at the return of Ruth is clouded by the absence of Holmes. Frank shows his unselfish love by keeping silent as to Holmes's cowardly act, and again going out in search of him. He finds Holmes and succeeds in getting him back to the post office after superhuman efforts. In the meantime little Ruth has recovered consciousness and has told her mother what happened. Mrs. Alder soon sees the difference between the two men and rewards the heroic lumberman with her hand, the heart will doubtless follow.

MELIES.

COWBOY vs. TENDERFOOT (Feb. 1).—Dick Ford, a young Easterner, just arriving in the West, is introduced by Dawson to the latter's daughter Triss, in whose eyes he meets with great favor. But he has a treacherous rival in Jose, a cowboy, whose suit, however, is not at all favored by Triss. Matters come to a stage where action is necessary, so Dick writes Jose, giving him warning that if he comes between him an Triss "one of us will be killed." Jose cunningly communicates the threat to Mr. Dawson, but the shock, instead of having the desired effect, causes apoplexy and proves fatal. Jose flees, leaving the torn note behind.

Scene from "Cowboy vs. Tenderfoot"—(Melies.)

The sheriff arrives to find part of the note, containing the words, "one of us will be killed," and signed "Dick Ford," and circumstances would seem to be very strong against Triss' lover. He is jailed. Not satisfied with even this revenge, Jose and his friends storm the jail and drag Dick to be lynched. Meantime, however, Triss finds the other half of the note, addressed to Jose, and the real story is divulged. In a race against death, she and the sheriff come upon the lynching party in time to save Dick and mete out justice to the worst of villains.

EDISON.

THE STOLEN NICKEL (Jan. 23).—Little Billy Harmon wants very much to buy a live mud turtle from a small boy friend of his, but his father and mother do not believe in giving little boys money to spend. Now it so happens that the next day Billy meets little Bessie Smith on some little errand, carrying mother's pocketbook, full of small change. In showing it she drops the money and Billy helps her to pick it up and it isn't until she has gone on her way that he discovers a five-cent piece which they had not noticed, and then the temptation assails him and after some little struggle with himself, he finally yields and puts the coveted coin in his pocket. He buys the turtle and then his conscience begins to trouble him and he sees visions and dreams. The next morning he is unable to eat any breakfast and finally decides that the only way out of the difficulty is to go to work to earn the money and pay back the full amount. This he proceeds to do in installments, one cent at a time, the fourth cent being bargained for with his mother for washing the dishes. She leaves him to his task to go to a woman's society and he drops a plate. Of course, he feels that this ends everything, and leaving a note to the effect that a white rag hung out as a signal that his mother is not mad will be the only means of bringing him home again, he goes forth to get his last penny. This is hard to earn and he is finally obliged to sell his pocket knife, a cherished treasure. And then he returns the five pennies to Mrs. Smith, and Mrs. Smith, noting the difference between five pennies and one nickel, understands what the small boy's problem has been. His father, coming by, is told by Mrs. Smith of the circumstances and goes home to tell the little mother where they stand. Of course, when they understand the boy's temptation and what it had led to and how he had worked the problem out for himself, the white rag is immediately hung out and they moreover decide to give him five cents a week to spend for himself.

FATHER'S BLUFF (Jan. 24).—We see one of those families in which everybody works but father, and then we are soon made acquainted with the way father voices his protests against any insubordination or thwarting of his selfishness, by a threat to end his life.

A young sewing machine agent comes to fix the machine and incidentally to make love to father's daughter. As father is afraid that this will take one of his laboring serfs away from him, he objects to the flirtation and orders the young man from the house. The young man drives up a day or so later in his buggy and unloads a keg of gunpowder, a bottle of poison, a rope, a knife and other murderous-looking weapons which he proceeds to deposit in the woodshed. He then wins the girl and her mother to his way of thinking and they decide to call father's bluff. The next time that he makes some outrageous demand upon them they are to rebel. The time is not long in coming and the young man promptly appears upon the scene. Father seizes a long pair of shears and lifts them high above his head with the announced determination of ending his own life. But contrary to the usual custom, nobody stops him. There is an embarrasing pause while father does not know exactly what to do. The shears do not descend and he makes a second attempt. This time the young man takes him gently but firmly by the wrist and leads him to the woodshed. There father finds everything prepared for his easy and quick dispatch and the family bidding him a fond farewell, leave him to his fate. Then he begins to understand his situation. He must either make good or lay down his hand. When he suddenly discovers that the fuse to the gunpowder keg on which he is sitting has been lighted by the young man, he makes a very quick decision and the cure is instantaneous. Consequently when the young lovers come from the house again they find papa industriously sawing wood, an exercise which he has long denied himself, and he shamefacedly apologizes for his bad behavior.

FOR THE CAUSE OF THE SOUTH (Jan. 26).—The story opens with auntie telling her niece, who is about to marry, why she has never become a wife; and here the picture fades to a young girl in her teens who has fallen in love with a West Point Cadet prior to the opening of the war. News of the beginning of war is received, the girl goes South and the young man is appointed Captain of a cavalry of the north. The girl's father joins the Southern troops as a Colonel and under orders from Robert E. Lee, he attempts to carry a message to Stonewall Jackson, on which the fate of Richmond depends. In crossing the lines he is attacked and chased by the Union troops, but eventually reaches his home, where he proceeds to defend himself. Firing through a hole in the door, they defend themselves from being captured. At the critical moment, the young Unionist Captain, with whom the daughter is in love, arrives upon the scene and here occurs that strong dramatic situation in which the girl is forced to choose between her loyalty to her country and her love for the man; but loyalty to the South wins and she is forced to kill the man she loves.

THE NEW EDITOR (Jan. 27).—Miss Jessie Brown, a business-like young woman from the East, has just completed negotiations for the purchase of a newspaper in a town of the far West—Tough Notch by name. Immediately upon her arrival in town she assumes the duties of her office as editor of her new possession, the "Tough Notch Daily Observer." The first thing attracting her eye is a sign on the wall which reads, "Don't shoot the Editor, he's doing his best." She treats this matter lightly, but the importance of it dawns upon her shortly after when she hears several volleys of shots being fired in the immediate vicinity. Peering through the partly open door she beholds a surprising and rather terrifying sight—a crowd of cowboys amusing themselves by shooting at objects and whooping like so many wild Indians. Startled at this apparent lawlessness, she forthwith has the sign on the wall changed from masculine to feminine and then writes a scathing article about half tipsy cowboys who take possession of the streets, etc.

The following day this article appears in the newspaper and creates great indignation among the cowboys, who swear that they will wreak vengeance by shooting up the editor. Mounting their horses they start off to carry out their threat, stopping several times on the way to imbibe courage. Arriving at the "Daily Observer's" office, they dash pell-mell with drawn revolvers, to find to their great surprise and astonishment only the charming Miss Jassie Brown, who pleads guilty to having written the article which caused their wrath. The transition of their behavior is highly amusing, for instead of carrying out their threat, they each pay for a year's subscription to help the new editor boost the good cause along.

U. S. VOLUNTEER LIFE-SAVING CORPS, NEW YORK CITY (Jan. 27).—Among New York's many municipal activities there is one whose importance is seldom realized by the average citizen—namely, the United States Life-saver's work. Even the bootblacks at the Battery form a trained division and are ready to respond at a moment's notice to a call for their services. A typical rescue of this division is shown in the film. During the progress of the picture we also see how young girls are taught to swim in the Municipal Baths, and how they are trained to do rescue work. We are shown the work of the Life Guards at Coney Island and can well believe that, through their vigilance, many a bather is saved from the fatal effects of carelessness or over-confidence. In this connection views are shown at close range of different methods of rescue, showing how the drowning man is prevented from dragging his rescuer under water. The close of the picture shows the rescue work among the tide rips of Hell Gate.

VITAGRAPH.

THE BLIND MINER (Jan. 22).—"Old Tom," the blind miner, lives with his daughter Mary, who is courted by Martin West, an industrious miner. On his way to work Martin stops to see Mary, and steals from her a kiss, which is overheard by Old Tom's keen ear.

Martin, with the rest of the miners, descends the shaft and they are seen picking into the great black sides of their chamber, when the dull, sickening sound of an explosion is heard. Quick as a flash Martin and his associates beat a hasty retreat, trying to escape from the fatal gases which are fast filling the mine. Reaching a corner in the mine, they fasten a brattice cloth to one of the timbers, diverting the foul fumes.

When the towns-people hear of the explosion they know too well what it means. Every means known to rescue the imprisoned miners is employed. Mary caries the news to her father, Old Tom, and he bids her lead him to the mouth of the shaft, where he implores the foreman to allow him to descend, saying: "The blind can hear what the eye cannot see." His wish is granted and he descends with two miners in safety helmets. Old Tom will not be hampered with these attachments, preferring to depend upon his past experiences in the mines, appearing to be filled with a superhuman endurance. They press on and on, led by the blind miner, who feels the way to the famished and near dead men, who are led and dragged to the bottom of the shaft, from which they are lifted and restored to their loved ones. Martin rushes to Mary's side, followed by Old Tom, who is led by the hand. Tom is embraced by his daughter and his future son in-law, while the surrounding towns-people cheer and hurrah.

JEAN INTERVENES (Jan. 23).—"Love me, love my dog" does not appeal to Billy Hallock. He is very jealous of his wife's attentions to her dog "Jean." Florence Hart and Dick Green, a couple of young friends who are engaged to be married, call on Billy and Sue Hallock, and during their visit, they call Billy's attention in a

Essanay
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Synopses of this Week's productions in this paper
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[illegible] his wife's fondness for "Jean." [illegible] this incident, Billy and Sue, having [illegible] for the theater, are about to take [illegible], when the maid is unexpectedly [illegible] Mrs. Hallock refuses to go out and leave her dog alone. This convinces Billy that she cares more for her dog than she does [illegible] he informs her that it is time for them to separate. He leaves her. Some months later, "Jean," who notices the lonesomeness of his mistress and the different atmosphere of the home, grows very restless and seems to grasp the cause of it all. During the separation of Billy and Sue "Jean" has occasionally met Mr. Hallock, and she formulates a plan to reconcile her mistress and former master.

Mrs. Hallock is sewing on some tiny garments in preparation for the reception of a little stranger when "Jean," unnoticed, steals one of the tiny garments and runs off to where she knows she will find her master, and insists upon presenting it to him. Billy suddenly realizes what it all means. He hastily follows "Jean" to the home of his wife, where he lovingly and tenderly enfolds her in his arms and asks for forgiveness for his uncalled for and foolish jealousy of the thoughtful and faithful "Jean."

CAPTAIN BARNACLE'S MESSMATE (Jan. 24).—Captain Bunce comes ashore after a cruise, meets some old friends and as a consequence, finds himself [illegible] in a strange town, with very little cash. He goes to a lodging house kept by a widow, one Mrs. Mulligan. He takes a room, but when asked for his rent in advance, he cannot pay it. Mrs. "M," however, is anxious to marry again and thinks she sees in Bunce an easy victim, so she takes him as a lodger, and when some weeks later he is still bankrupt, proposes that she will cancel the debt if he will marry her. Bunce consents, but as the wedding day draws near, he repents and tries to escape. She brings him back and takes away his shoes and his hat so he cannot escape.

He gets the servant to send a letter to Barnacle, telling of his plight. Barnacle arrives on the scene, pretends to sympathize with Mrs. M. and to be horrified at Bunce's lack of taste and at last gains admittance to his friend. There he sternly upbraids Bunce for his conduct, but left alone with him for a minute, he slips him a coil of rope, and also, wishing to be strictly honest, deposits the amount due Mrs. Mulligan on the table. He then gets Bunce's shoes, locks him in the room and offers to go for a parson. Instead of that, he goes around to the back yard where Bunce has let himself down out of the window, helps him over the fence and they start to run. Mrs. M. sees them and gives chase, but they reach Barnacle's boat, which is anchored at the pier, and escape. The final scene sees Bunce sitting at Barnacle's fireside, smoking his pipe in peace.

LOVE FINDS THE WAY (Jan. 26.—Jack Alger and Margaret Durand are very much in love with each other. Wallace Hardy, shrewd and calculating, has made up his mind to make Margaret his wife at all odds. He has the advantage of Mr. Durand's respect for his business ability, while Jack is only a clerk in the employ of Mr. Durand. Margaret's father receives an urgent demand to pay a note for $50,000. This he is unable to do and Hardy offers to loan it, with the understanding that he can have Margaret. She demurs and declares her love for Jack, who is immediately discharged. Hardy is triumphant and Margaret demurs. Jack loses no time in securing a position as a railroad employee, making himself generally useful at one of the way stations.

Hardy insists upon marrying Margaret at once and her father, with his daughter and his would-be son-in-law, start for the parson's in Mr. Durand's automobile. At the crossing near the railroad station where Jack is employed, the automobile becomes fractious. Jack sees Margaret and while Hardy and her father go for gasoline, she tells Jack of her father's plan. Jack glances at a hand car standing nearby and proposes an elopement. Immediately he and his fellow workmen lift the car on the track, Mary takes her place with Jack at the handles and they are off. Durand and Hardy jump into the automobile and the chase is on. The two elopers speed the hand car down the track, keeping slightly in advance. For miles it is nip and tuck, until they come to a trestle over which the hand car spins. The pursuers are obliged to make a long cut around the railroad and find themselves underneath the crossing. At a safe distance from the point where they left their followers, the elopers meet a minister on horseback. They press him into service, take him on the hand car gliding along at a fifty-mile rate, and are married. Hardy, with Mr. Durand, meet them further down the track, but too late. They have lost, Jack has won. After a little coaxing Margaret brings her father over to her side and the newly wedded couple receive his blessing.

FOR THE HONOR OF THE FAMILY (Jan. 27).—On account of his extravagance and dissipation, Col. Ryder disowns his son and casts him off. Guy, resolved to redeem himself, joins an Indian regiment as a private, and leaves England. Ryder dies five years later and leaves Alice, his daughter, to the guardianship of his old comrade, Col. Lawrence. Lawrence is ordered out to India and takes Alice with him. He is in command of the regiment in which Guy is now a lieutenant, under the name of Denton. Guy knows his sister, because he has heard of his father's death and will, but she does not recognize him. Major Jervis lays siege to Alice. She is young and easily flattered. Guy sees what is going on, but is at a loss to know what to do.

He overhears Jervis persuade her to come to his quarters. That night he goes there too, and finds Alice waiting for Jervis, who has unexpectedly been called out. She is at first angry with his interference, but he reveals to her who he is and she sees her folly. Jervis returns and tries to keep Alice, but Guy makes her go. He quarrels with Jervis, who tries to draw a pistol on him. They struggle. The pistol goes off and Jervis is slightly wounded. He accuses Guy of having attacked him, and Guy refuses to speak in his own defense, for fear of compromising Alice.

Alice hears what has happened and confesses her folly to Col. Lawrence, who goes to Jervis, forces him to resign and to write an exoneration of Guy. Guy is honorably discharged by the court martial on this evidence and restored to the arms of the sister whose honor he protected.

BIOGRAPH.

FOR HIS SON (Jan 22).—A physician, through his love for his only son, whom he desires to see wealthy, is tempted to sacrifice his honor by concocting a soft drink containing cocaine, knowing how rapid and powerful is the hold obtained by cocaine, even in the most minute quantities, feeling assured that there will be an enormous demand for the drink. As he expected, the drink meets with tremendous success, and his balm to his conscience is the thought that he will be rich. But his son, ignorant of the ingredients of the drink, cultivates a liking for it, unknown to the father. The father discovers his son's weakness too late, for he soon becomes a hopeless victim of the drug. What a powerful lesson the final scene teaches, as we see the stricken father mourning his son's death. He did not care whom he victimized until he found the result of his dishonor at his own door.

WITH A KODAK (Jan. 25).—Mr. Hobb's secretary and Mrs. Hobb's maid are sweethearts, but Mr. Hobbs has a tender feeling for his wife's maid, while Mrs. Hobbs forms a liking for Hobbs' secretary. Both are fired for an offense of which they are quite innocent, and while strolling in the park taking pictures with a kodak, they hit upon a scheme which secures for them a reinstatement in their former positions, but not for long.

PANTS AND PANSIES (Jan. 25).—May's sweetheart is a traveling salesman, and on the last day of his trip he writes May that he will arrive the following day and will call as soon as possible. On his way to the hotel he procures a bunch of pansies to send her. While writing the note, "I hope to see you wearing these when I call," he knocks the ink bottle over on his trousers. He must send them to be cleaned, so he sends the hall boy on both errands. On the way the boxes become mixed, and May receives the pants with the letter—"I hope to see you wearing," etc.

KALEM.

THINGS ARE SELDOM WHAT THEY SEEM (Jan. 22).—Jimmie Sharp, a vaudeville artist, arrives in the West for a vacation. Having secured comfortable quarters in the local hotel, he mounts his horse and rides out to see the country. Becoming lost, he inquires the way from Dorothy Dix, a ranchman's daughter, with whom he falls in love at first sight. Notwithstanding that she is engaged to Burt, a young cowboy employed by her father, Jimmie enters the race.

Jimmie plans to make Dorothy think Burt is a trifler. To carry out his scheme he dresses as a girl and makes Burt's acquaintance. The young cowboy is susceptible and apparently falls an easy victim to the wiles of the captivating young lady.

While Burt is very busy trying to make himself agreeable to his new acquaintance, Dorothy puts in an apearance and starts to make things lively. During the excitement the two girls get in a mix-up and Jimmie's wig is pulled off.

This exposure makes Burt the laughing stock, and he is very glad to make his peace with Dorothy. Jimmie immediately discovers there is nothing doing for him, and that night takes his trunk and hikes back to Broadway.

ACCIDENTS WILL HAPPEN (Jan. 24).—Clarence, just returned from the city, is proud of his clothes and his automobile. While out riding he meets Ruth, an old schoolmate, whom he invites to ride with him. She accepts, much to the displeasure of her sweetheart, Bill. The joy-riders have a fine time until they have proceeded about two miles; then the automobile stops. Clarence climbs over it, under it and around it. He tinkers here and there, takes out the spark plugs, tries his carbureter and makes a general study of his engine, and cranks the machine until his arm and shoulder are sore, but without the desired result, the machine refuses to budge. Just then Bill comes riding by on a wagon. Ruth thinks, "Here is my chance to get home." Bill stops, looks the situation over, but refuses to permit the young lady to ride with him. Bill starts on his way, but after making a turn in the road his conscience reproaches him and he returns to the automobile, telling Ruth she may ride in his wagon, but absolutely refusing to allow Clarence the same privilege. The last we see of the young man, dressed in city clothes with a stout rope over his shounder, he is pulling the automobile home.

HOW JIM PROPOSED (Jan. 24).—Jim was all right and could have had the girl for the asking, but whenever he got ready to propose some unfortunate accident occured that would frustrate his plans and make him ridiculous before the girl of his choice.

HIS MOTHER (Jan. 26).—A party of Americans visiting the Lakes of Killarney, Ireland, hear the sound of sweet music coming from a nearby cottage. On investigation they find a young man playing the violin and in rapt attention his old mother sitting by the fireside. One of the tourists, John Foster, recognizing the musical genius, gives the lad, Terence, his card and tells him if he ever comes to America to call and see him at his office. For weeks and months after the tourists have paid their visit to the humle cottage Terence dreams of a musical career in the States. To gratify his desire his self-sacrificing mother surrenders her life's savings to pay the boy's passage. Arriving in America Terence locates the office of John Foster and tells of his ambition. The kind-hearted banker arranges to start the Irish boy on his career. A year later we find Terence the lion of the season, but sad to say he thinks seldom of his old mother and Killarney.

The mother in despair, when no news comes from her boy, tells her trouble to the good parish priest, who readily helps her to go in search of her son. Arriving in New York she learns that her boy is to play that night at the Opera House. Buying her ticket she climbs to the dizzy height of the gallery and listens enraptured to her son's performance. One of the stage hands of whom she inquires her son's home address offers to pilot her to his home. Arriving at the house the butler refuses them admittance, but the husky stage hand forces his way in and insists that Terence be advised of his mother's presence. Although surrounded by a party of friends, Terence at the sound of his mother's voice rushes to the anteroom, embraces her and brings her into the room. He presents her to his friends, telling them her self sacrifice made it possible for him to achieve the results he has obtained.

PATHE.

PATHE'S WEEKLY, No. 3, 1912 (Jan. 15).—Los Angeles, Cal. A monument is erected to the memory of the victims of the Los Angeles Times dynamite outrage for which J. J. McNamara is now serving a term of life imprisonment.

Nashville, Tenn. The Fire Department holds its annual Ladder Climbing Contest. Mayor Hawse, of Nashville, and Chief Rozette presenting the prize cup to A. Catagani, who holds the world's record for ladder climbing.

Morristown, N. J. The house in which Benedict

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A Sensational Monday Imp

"Building the Greatest Dam in the World." Where is it? At Panama? No. It is at Keokuk, Iowa. To get a comprehensive moving picture of it, the Imp camera man risked his neck by being carried aloft in a swinging bucket. You never saw a more interesting picture in your life. Your patrons will be simply delighted. Be sure to get it! Released Monday, January 22d. Copyright 1912.

And a Corking Saturday Split

The first half is a domestic comedy called "All a Mistake." It will hit you right where you live. The second half of the reel is "A Day on a Buffalo Ranch," full of thrilling deeds of horsemanship, roping, expert knife work and so on. Not a dead foot in the entire 400. Released Saturday, January 27th. Copyright 1912.

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Sissone, France. Lieutenant Arrêteau, of the Artillery, successfully drives tandem 40 untrained horses around the parade grounds.

Oels, Germany. The Crown Prince takes part in the hunt organized for him every year.

Washington, D. C. The Army and Navy Officers, led by Admiral Dewey and Major-General Miles, go in a body from the Army and Navy Building to the White House, to attend President Taft's New Year Reception.

Messina, Italy. The Italo-Turkish War. The government ships new supplies and Christmas and New Year souvenirs to the army in Tripoli.

Saint-Cyr, France. The king of Servia, accompanied by the president, visits the Military Aviation Field, where he witnesses the flight of Captain Bellanger and awards him the Cross of the White Eagle.

Alexandria, Egypt. The Caravan of the Sacred Carpet, coming from Cairo and going to the Holy City of Mecca, passes through the city. And many others.

LOVE'S TERRIBLE SACRIFICE (Jan. 23).—An Indian prince falls desperately in love with a beautiful dancer of the Goddess of Siva. However, things are not to be all clear sailing, as the wife of the prince is exceedingly jealous and seeks to revenge herself both upon the dancer and the prince. In consequence, the beautiful girl is kidnapped and taken to a sorcerer's cave and her beauty is disfigured. Later, when she seeks the presence of her lover, she hides her face, that he may not cease to love her, disfigured as she is, and he rising to magnificent heights of adoration, puts out his eyes with a stiletto, thus being able to carry in his mind's eye only, the lost beauty of his love.

THE SIOUX'S CAVE OF DEATH (Jan. 24).—Settlers, traveling across the plains, are attacked by Indians. A man and his infant child are captured by the savages, while his wife is left on the ground for dead. The daughter of the Indian chief, however, when they reach camp, manages to save the life of the baby and permits the man to escape. Ultimately he joins his wife, who has been revived by some trappers who have found her. The chief's daughter, however, is culpable in the eyes of her tribe and is condemned to death in a cave filled with snakes.

A WINDY DREAM (Jan. 25).—Billy has a gigantic pin wheel with which he has amused himself all day. At night he goes to bed and dreams wild dreams. He mounts the pin wheel over the chimney and draws all the furniture and all the inhabitants of the house up the flue. Finally he too travels via the same route, reaches the moon, is chewed up by the man in the moon, spit out, and lands in a puddle, whence he emerges only to throw a loving couple back in. Many other wonderful and terrible things happen to Billy, too terrible and difficult to relate.

SWIFTWIND'S HEROISM (Jan. 27).—Swiftwind is an Indian, and much interested in the love affairs of a young couple. Later, the cowboy lover, is accused of having committed a murder, tried and condemned to be hung. Swiftwind, however, thinks to save him and offers himself as a substitute for the cowboy, persuading the latter that his sweetheart desires to bid him a last farewell. His ruse is discovered, however, and the cowboy returns to take his medicine like a man, but at the last moments his innocence is discovered and everything turns out beautifully.

C. G. P. C.

LIFE IN OUR PONDS (Jan. 25).—This educational subject is highly interesting to both old and young. It shows the life, manners and customs, of daily quarrels and love affairs between the scaly inhabitants of our fresh water ponds.

THE COUNTESS DE CHALLANT (Jan. 26).—The Countess de Challant has the misfortune to be married to a most disagreeable man, and it is small wonder that she falls in love with a young courtier, who finally, in order to still more win her favor, kills her husband. The night watch finds the body of the slain man and follows the trail of the assassin, which leads to the home of the countess. The house is searched, but the countess has permitted the young man to escape. Nevertheless, a bloody hand print on a pillow betrays him as well as his enamorata, and she is accused of being an accomplice of the crime. She is tried, condemned to death and her lover witnessing the execution from the crowd, falls dead at the foot of the scaffold.

Among the Exhibitors

Omaha, Neb.—C. Bush sold the Princess Theater, on the north side, to a Denver man by the name of O'Hara, and the latter has sold the Princess to the owners of the other moving picture theater, the Lyric.

Franklin, Ohio.—Roy Trowbridge opened a picture show in the old post office building.

Omaha, Neb.—W. H. McGaffin, Jr., has purchased the moving picture theater of A. M. Beardsley.

Duluth, Minn.—Duffy Bros. have closed the Globe Theater, presumably from lack of patronage. They have leased a building at Grand Rapids and will operate a motion picture show.

Cuero, Texas.—C. S. Johnson is building a theater here which will operate all up-to-date moving pictures.

Rhinelander, Wis.—Dominic Grevetti has purchased the moving picture theater at Wausau owned by Hanson & Taylor.

Des Moines, Iowa.—Storm Lake's new moving picture theater, The World, has opened, at a cost of $6,000.

Houston, Tex.—Mr. Baker has put in an up-to-date moving picture show in the C. T. Greenwood building.

New York City.—The northwest corner of St. Nicholas Avenue and 164th Street, which was purchased by Benjamin S. Moss from Charles Laue, is being improved into a three-story theater, which will be devoted to vaudeville and moving pictures and will have a seating capacity of 1,800, to cost approximately $175,000.

New York City.—Another vaudeville and moving picture theater is planned for Washington Heights. It will have a seating capacity of 1.800 and will cost the proprietor, Mr. Ben. S. Moss, $325,000.

St. Paul, Minn.—Another motion picture show house is to be built on South Main Street.

New York City.—A new moving picture theater is planned to be built at No. 153-155 Monroe Street, which will be under the management of G. D. Segal. Another picture house is to be built on the property situated at 2328 Broadway.

Mapleton, Iowa.—H. Clubine has purchased the only motion picture theater in this city of Thomas Hittle.

Golden, Ill.—A motion picture show has been opened by Fenton Magill and Harry Artz.

Chicago, Ill.—An $8,000 moving picture theater is to be built for M. Bottlegins at 901 West Taylor Street.

Seneca Falls, N. Y.—The Victoria Moving Picture Theater on East Falls Street has been purchased by Sam Dury.

Chicago, Ill.—A moving picture theater to cost $7,000 will be erected by Levy Sugman at 1350 South Hallson Street.

Rice Lake, Wis.—Manheim & Paul are having plans drawn for a moving picture theater.

Cumberland, Wis.—W. H. Cole and E. Zimmerman have bought the Grand Moving Picture Theater and will make extensive improvements.

Little Falls, Minn.—A motion picture theater is to be opened here by George Lenz.

Chicago, Ill.—The Stockholm Amusement Company is incorporated with a capital stock of $8,000, to engage in moving picture theater business.

Philadelphia, Pa.—A. Bonnem is building a motion picture theater, to cost $14,000, at 2846 North Twenty-second Street.

Glen Cove, L. I.—Thomas Holland has opened a motion picture theater here.

Syracuse, N. Y.—A motion picture theater to cost $100,000 is to be built on Plymouth Avenue North. The officers of the company are T. G. Thompson, Jr., G. T. Tyler and Jacob Naun.

Rossville, Ill.—A motion picture show will be conducted in the Princess Theater by W. C. Galvin.

Winooski, Vt.—A motion picture show is to be conducted by E. H. Horton in his storeroom in the Winooski Block.

Wilkes-Barre, Pa.—William Leacacos has sold the Alhambra moving picture theater to Harry Purse.

Albert Lea, Minn.—A motion picture show will be conducted in the Gunn Building this Winter by Harry Hazel and Lee Comstock.

Ricktown, Pa.—A large motion picture theater is being built on Schuylkill Avenue, near Oley Street.

Nevada, Mo.—A motion picture theater is being biult here by W. M. Sears.

Newburyport, Mass.—The National Amusement Company is about to build a motion picture theater here.

Crosby, Minn.—Work will be started on a moving picture theater in a short time for H. E. Briggs.

Dougherty, Iowa.—J. M. Brady, Henry Backer and W. J. Christians are about to erect a moving picture theater here.

Oregon, Wis.—S. G. Shampnor will have a new motion picture theater here.

Ishpeming, Mich.—Charles Skiff has bought the Royal Moving Picture Theater at Main Street and Cleveland Avenue.

Red Wing, Minn.—Another moving picture theater will be erected here by W. A. Scott.

Riverside, Cal.—The Loring Moving Picture Theater is reopened under the new management of Bradley & Sodestrom.

Monroe, Iowa.—A moving picture show will be installed in the opera house by W. M. Wolcott.

Dallas, Tex.—Carson & Co. are constructing a new motion picture theater on Main Street.

Coldwater, Kan.—A moving picture show will be opened by T. C. Bibb in the Hullet Building.

Moline, Ill.—Messrs. Leu & Koepping have purchased the Grand from George E. Diehl.

Cincinnati, Ohio.—J. Goldstein will build a motion picture theater with 600 seats at Cort Street and Freeman Avenue.

Durham, N. C.—The new motion picture theater is now open under the management of S. Jourdan.

New Haven, Conn.—R. H. Norton and J. J. Gentile have taken a lease of the premises 90 Chapel Street and will erect a moving picture theater in place of the present structure.

West Springfield, Mass.—A moving picture theater is to be opened at 96 Main Street.

East Liberty, Pa.—The Liberty Moving Picture Theater is to be remodeled and improved, and will reopen as the Auditorium.

Pontiac, Mich.—The Family Moving Picture Theater has been reopened by A. A. Fassett, who recently purchased it from Gleeson & Simons.

Washington, Iowa.—J. W. Guy and Burt Arnold have opened a motion picture exhibition in the Star Theater.

Red Wing, Minn.—Work will be commenced in a few days on a motion picture and vaudeville theater for R. N. Davenport.

Pratt, Kan.—C. F. Bays has sold the Elite Moving Picture Theater to Frank Stribling.

Clinton, Iowa.—A new moving picture theater is to be built here for Messrs. Quick & Rowland.

Galesville, Wis.—A motion picture theater is to be erected here by the Galesville Theater Company.

Alden, Minn.—H. Hazel and L. Comstock have purchased the Bell Theater and will change the name to the Electric.

Minneapolis, Minn.—The American Theater, exhibiting moving pictures, is now open.

Bellville, Kan.—A motion picture theater to seat 300 is now being built here which wil be called the Rex.

Inwood, Ind.—Denis Laughlin and Ernest Bouillett are now operating the Princess Theater, which they purchased from Mrs. Allen Mason and Charles Mahon.

Independent, Kan.—The New Empress Motion Picture Theater has been opened by Frank Brooks.

West Allis, Wis.—The Allis Moving Picture Theater is to be considerably enlarged.

Tulsa, Okla.—The Airdrome Circuit Company will build a moving picture theater here. W. V. Bell is to be manager.

Fond du Lac, Wis.—The Fond du Lac Orpheum Company are having plans drawn for a new moving picture theater.

Hardwick, Minn.—The Pipestone Ridome Company will build a moving picture theater here.

Springfield, Ill.—A new moving picture show has just been opened by William Evans at 521 Hampshire Street.

Kansas City, Mo.—George B. Hanson will spend $4,000 in building a moving picture theater at 1508 Spruce Street.

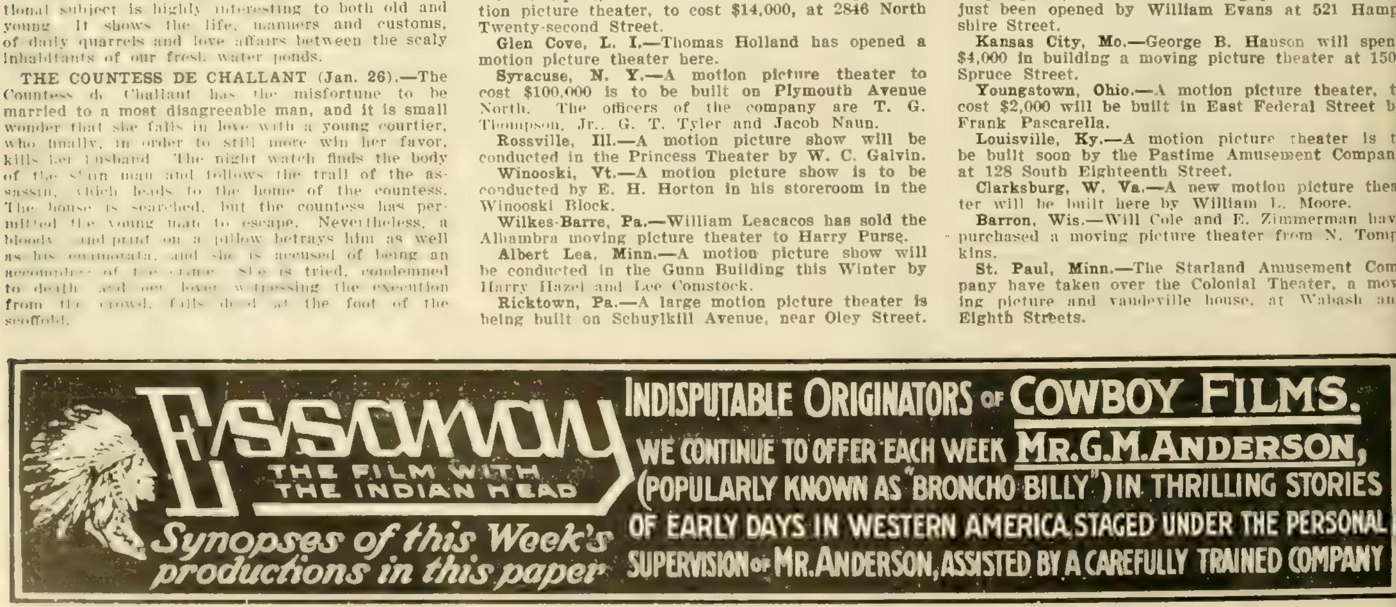
Youngstown, Ohio.—A motion picture theater, to cost $2,000 will be built in East Federal Street by Frank Pascarella.

Louisville, Ky.—A motion picture theater is to be built soon by the Pastime Amusement Company at 128 South Eighteenth Street.

Clarksburg, W. Va.—A new motion picture theater will be built here by William L. Moore.

Barron, Wis.—Will Cole and E. Zimmerman have purchased a moving picture theater from N. Tompkins.

St. Paul, Minn.—The Starland Amusement Company have taken over the Colonial Theater, a moving picture and vaudeville house, at Wabash and Eighth Streets.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Independent Film Stories

THANHOUSER.

HER LADYSHIP'S PAGE (Jan. 23).—Her Ladyship, the Countess, had a faithful little Page, whom she chose as her constant companion. The Lady was wooed by a wicked Baron, whom she loathed, and seldom permitted to enter her presence. The Baron retreated to his castle by the sea, and there plotted revenge on the fair lady who spurned him.

About this time, the Prince started out on a tour of adventure with a few boon companions. He went in disguise, to be surer of catching his underlords unawares, and of finding how they were fulfilling their stewardships. By accident he met the fair Countess at a wayside shrine, and not knowing who she was, his heart went out to her. The wicked Baron finally succeeded in carrying off the fair Countess to his lonely castle. At the time of her capture she was accompanied only by her little Page, whom the Baron also carried off, so he could not tell her people where to find her. The little Page was a very small chap, indeed, and managed to slip through a tiny window in the Baron's castle, which had never been regarded as a possible means of exit. Securing the Baron's horse, the Countess' small defender rode off for aid, and encountered the Prince and his friends.

A timely band of monks happened to pass the Baron's castle shortly after he had taken the Countess prisoner. The holy men were invited to feast at the Baron's table, and afterward, one of their number was commanded to wed the Countess to the Baron. Just when the Baron thought his plan sure to succeed, he found himself face to face with the Prince, and a few brave hearts, who rescued the lady and carried her safely off, to later become the consort of the Prince himself, and the tiny Page, let it be said, was duly knighted.

EAST LYNNE (PART ONE) (Jan 26).—Lady Isabel Vane, the daughter of an impoverished Earl, marries Archibald Carlyle, a rising young lawyer. Carlyle's boyhood friend is Richard Hare, and prior to his marriage the gossips had suspected that Carlyle would marry Barbara Hare, Richard's sister. Barbara is secretly in love with Carlyle, but he does not suspect it, and his feelings toward her are purely brotherly.

Almost immediately after her return from her wedding trip, Lady Isabel hears of this supposed romance, and is disposed to be jealous of Barbara. Circumstances seem to confirm the gossip, for the husband and Barbara are surprised in a secret conference, soon after his return from the wedding trip. So Lady Isabel's life as a bride opens with the belief that her husband is not true to her.

Her husband does not explain, for she fails to tax him with his supposed treachery. The fact is, that Carlyle's friend, Richard, is a fugitive from justice. The father of the girl he loves is slain, and the evidence points strongly against Richard, although he is innocent. Barbara's conferences with Carlyle have been concerning her brother's case, as she is the only person he can trust to bring messages to Carlyle, his lawyer.

Some years later, Sir Francis Levison, a fashionable rogue, is a guest at Carlyle's home, and determines to win Lady Isabel. Finding that she is jealous of Barbara Hare, he goads her to fury by bringing the wife to the place where they meet. Lady Isabel, not knowing that her husband has just been in conference with Richard Hare, misconstrues his actions, and to revenge herself, agrees to elope with Levison, leaving a note telling her innocent husband that he has driven her to it. Carlyle receives the message, and is comforted by his baby son, who is all that keeps the husband from utter despair.

EAST LYNNE (PART TWO) (Jan. 26).—Lady Isabel, the wife of Archibald Carlyle, deserted him and eloped with Sir Francis Levison, who had traduced her husband. She soon bitterly regretted her foolish action, but not knowing what to do and being friendless, drifted along for a year before she summoned up resolution enough to decide that she would separate from Levison. This action she took immediately after learning that Levison had deceived her, and that her husband was an honorable man.

Accompanied by her infant child and the latter's nurse, Lady Isabel crossed to France. There the train on which she was traveling was wrecked and many passengers killed. The woman's child and nurse were among the victims, and through an error her name also appeared among those who had been killed.

Although she did not die, Lady Isabel was severely injured and lingered in a hospital for months. While convalescing, she read in an old newspaper that she had been reported killed, and decided not to attempt to correct the error. At the hospital she was known as "Madame Vine," and under that name she diceded to live a new life.

While companion for a woman she is unexpectedly offered another position as nurse for her own son, a lad, who she learns with horror is in delicate health. Her mother love determines her to risk the chance of detection, and carefully disguised, she appears at her old home as a menial, but happy because she can again see her darling boy.

She has many heartaches, however. She sees the woman she once regarded as her rival, now the happy and honored wife of her former husband and hears her singing to him the songs that had once been sung by the Lady Isabel. Still she puts up with everything, working and praying for the recovery of her child, who is gradually sinking into a decline.

Her petitions are not granted, and the boy dies. Before he passes away, however, the frantic woman reveals herself to him, and is surprised by her former husband. She appeals to him for forgiveness, he grants it, making her last moments peaceful and happy—the strain and grief had been too much for her and she sinks dead at the feet of the husband she had so cruelly injured.

The man who had wrecked her home did not escape. Arrested for a murder he thought would never be traced to him, he was convicted and executed, while Barbara Hare's brother, wrongfully suspected and for years a fugitive with a price on his head, is cleared at last, and his sister rejoices that the last cloud has been lifted from her life, and that she can be happy with the love of her husband and the brother for whom she had sacrificed so much.

REPUBLIC.

A BLUE RIDGE ROMANCE (Jan. 27).—Jack Wilson, a young revenue officer, falls in love with Edith Murray. Edith does not love him, however, and tells him so. She later maries Dick Noble, a young Virginian, whose supposed occupation is that of a lumberman. After the honeymoon the young couple go to their home in the Blue Ridge Mountains. Everything is happiness for Edith until by a chance she learns that instead of being a millman her husband is a moonshiner.

Jack Wilson is detailed by his superior officer to arrest Noble. The very night that Edith has discovered Dick's illegal occupation; Jack and a fellow officer are trailing him through the mountains and getting evidence against him. At a cross road Jack and his companion separate, Jack getting the right trail, soon catches up to Dick, whom he follows to his home.

When he arrives there, Dick meets Edith, who is in tears and heart-broken over her discovery. He promises her to give up his illicit pursuits and he has hardly done so, when Jack Wilson dashes into the room and places him under arrest. The scene which follows is absorbing in its tension, enough to say that love triumphs and Dick and Edith seek the new life in the Great West.

POWER OF INNOCENCE (Jan. 28).—Lucy Davis, of Hamilton, Ind., not contented with the lowly comforts afforded by her mother and grandmother, decides to seek employment in New York City. After writing several big concerns and receiving one note with a little encouragement, she prepares to leave home.

Arriving at the little station in Hamilton, she attracts the attention of George Edwards, a traveling salesman and intimate friend of several notorious people in New York City. He presses his attentions upon her and insists upon helping her on the train, having previously wired Violet Bowers, an old friend of the underworld in New York, advising her the time of their arrival. Violet, much interested in seeing new faces, prepared to meet George and his "find" at the Pennsylvania Railroad Terminal in New York. Lucy, on her arrival in the metropolis, is much amazed at its magnitude and is an easy prey for the clutches of George's friend, Violet Bowers. Violet has little trouble in persuading Lucy to take quarters at her house until such time as she secures a position. Arriving at the beautiful residence sustained by Violet Bowers, Lucy tells the story of her family's early prosperity, her father's untimely death, later of their want and poverty, and that she has come to the city in order that she might provide more comforts for the folks at home. Violet is touched by the innocence and youth of Lucy and decides to save her from the many pitfalls of friendless girls in the big city.

George Edwards arrives, demands an interview with Lucy and when refused by Violet, decides to accomplish it by force, when he is intercepted by Jones, a friend of Violet. A short quarrel ensues and George leaves swearing vengeance on Jones. Violet returns to Lucy, insists upon her accepting a loan and induces her to return to her mother. She accompanies her to the station, waves a fond good-bye and feels the better for having saved an innocent girl from a life of misery and shame.

IMP.

BUILDING THE GREATEST DAM IN THE WORLD (Jan. 22).—With the exception of the Panama Canal, the engineering works in progress at Keokuk, Iowa, are the greatest in the world. The dam across the Mississippi is approaching completion and it has involved the building of the largest monolithic concrete structure in existence. Such an undertaking as this necessitated some great mechanical and constructional devices. The picture includes views of the work as it is being carried out. For example, we see huge concrete mixers with a capacity of 1,500 cubic yards per day, and we see rock being crushed at the rate of 500 car loads. There is a power-house, a third of a mile long. An inclined railway carries material to the concrete mixers; a very large cantilever traveling crane places the concrete in the dam. There is a view of a great new lock in course of construction. It was necessary to saw a channel in the bedrock of the American continent and the work of doing it is shown. Excavators, traveling cranes, concrete dumpers, and other great pieces of machinery are shown at work. (Copyrighted, 1912, by Imp Films Co.)

THE WORTH OF A MAN (Jan. 25).—When Arthur Severn went up to his university the fact that he was a hunchback brought him into ridicule at the hands of his fellow students. The gentle commiserations of Elsie Woodward, the president's daughter, alleviated his sufferings to some extent, but the glaring fact remained that he was generally despised for his deformity. But he stuck to his work and became a successful surgeon with a hospital position.

Chance threw Elsie in his way as a patient. She was taken to the very hospital where he was at work. A difficult operation had to be performed on the girl and to Arthur Severn was assigned the duty. He had almost completed his task when the hospital took fire. His assistants sought safety in flight, but Arthur coolly and bravely stuck to his work, defying flames and smoke and when he had finished the operation bore the unconscious girl to a place of safety. Her life had been saved in a double sense. But Arthur suffered for his heroism. He was burnt and disfigured. The man met his reward, however. Elsie's father placed her hand in that of the young hero who had saved her life. (Copyrighted, 1912, by Imp Films Co.)

ALL A MISTAKE (Jan. 27).—Percy Vane's young wife had gone out for the day and had left her house all locked up. Hubby arrives home unexpectedly early and not being able to enter by the front door of the house tries the fire-escape route. A policeman sees him, arrests him and marches him off to the station. Percy convinces the magistrate that he is not a burglar, and is allowed to go free.

He makes his way indoors at last to discover that his wife is out and that she has left an unfinished letter on the table. That letter is addressed to a man. Rage and jealousy take possession of Percy's breast. He packs up his belongings preparatory to leaving home and is in the midst of it when his wife returns. A quarrel ensues; she packs up her things; and the stupid young couple would have inevitably parted if it was not revealed that the letter the girl was writing was meant for a relative and not for a lover Percy apologies for his haste and is forgiven. (Copyrighted, 1912, by Imp Films Co.)

A DAY ON A BUFFALO RANCH (Jan. 27).—This picture was made on a North Dakota ranch

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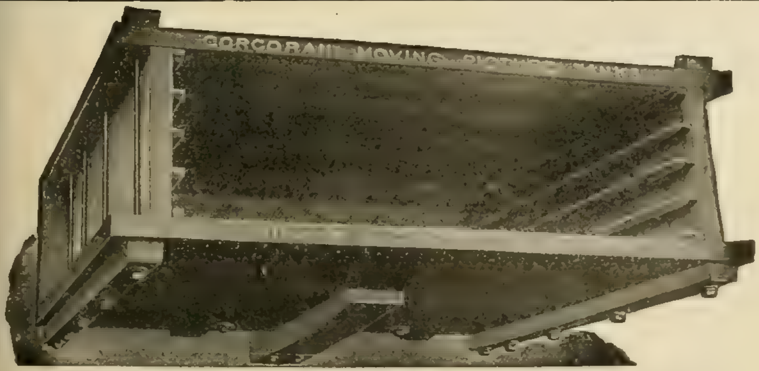

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[illegible] herded. In the first part of [illegible] of a splendid bull is shown. [illegible] work on his dead body which is separated into its chief constituent parts. Some of the ranchers exhibit their prowess as buffalo [illegible], and the rounding up of a great herd affords opportunity for a fine piece of moving picture camera work. The wild animal in captivity is [illegible] attractive subject on the screen; the "captivity" of these ranch bred buffalos is, however, of such a nature that by the aid of this picture we are virtually studying the animal in his unfettered state. (Copyrighted, 1912, by Imp Films

AMERICAN.

JUSTICE OF THE SAGE Jan. 18 .—Jack Wilson and Bill Galoway, the sheriff, loved Bessie, daughter of the ranchman. In a spirit of fun Jack kissed Bessie, and, panic-stricken, mounted his horse and galloped off. Bill, quarreling with the [illegible], struck him with a wrench and left him for dead. Seeing his chance to fasten the guilt on Jack, the sheriff hastily organized a posse and soon captured Jack. He was summarily tried in a neighboring saloon, when Bessie, loving Jack, hurried to his rescue.

OBJECTIONS OVERRULED (Jan. 22).—Leading a generally dissipated life, Jack is sent into the West by his father. He meets Dare-Devil Anne and she reforms him. When Jack wired his father that he intended to marry Anne, the old gentleman took the first train West. The cowboys took him prisoner and he was treated to the unique ceremony of watching his son marry through a large telescope on the mountain side. Still obdurate, the "boys" playfully held him over a yawning chasm until he consented to the marriage. Later, the father met Dare-Devil Anne and what follows makes 1,000 feet of good comedy.

THE MORMON (Jan. 25).—In the early days of the West it was customary for the Mormons to attack wagon trains, in order to secure new wives in the practice of their polygamous belief. The young son of the Mormon elder was dearly beloved and faithful and was given the post of outlook, to locate wagon trains, ascertain the number of men and women in them and assist in the attack. One morning he spies through his powerful telescope a lone wagon crossing the prairie. He hastens to a council of the elders and tells them of the approaching emigrants. He is sent to ascertain the number of men with the wagon and encounters the girl. It is a case of love at first sight. He gazes earnestly in the girl's eyes and sees an answering light in their depths. Then he realizes his mission and that the capture of these women will make them the wives of the prophet. A fierce desire overcomes him to possess her for himself—a thing not possible in the church. He renounces his faith and warns the emigrants. He assists in fighting off his own people and at last they hold up the flag of truth. The old father learns that his son has become an apostate. Sadly he returns to his home to grieve over his erring son lost to him forever. The emigrant having been killed, the young Morman takes his place, and with the girl by his side turns to a new life with the woman he loves.

NESTOR.

A BRAVE LITTLE WOMAN (Jan. 15).—Daniel Lyttell is very ill, but Doctor Bozel assures Clara that the crisis is over and that her husband will eventually get well. In the dead of the night, a burglar enters the Lyttel home. His silent footsteeps reach the ear of the sick man. Clara, too, hears mysterious noises. She pacifies Daniel and tells him to rest and sleep. Softly she steals out of the room to investigate and soon discovers the burglar. Quickly rushes to the telephone, but finds that the wires have been cut. For a moment she hesitates and fears—fears for her husband. Goes to his bedside and rejoices to find him asleep. Hastily dons a wrap and envolpes her head in a black veil leaves the room and busies herself rumaging in the drawers of a desk. The burglar comes upon her but is unable to intimidate the brave little woman. Clara tells him she, too, is a thief; only she came to steal very important letters. When the man attempts to go into the bedroom for his "haul," she commands him to stay where he [illegible] the house well and can [illegible] it without making a break. Clara proposes to get [illegible] He agrees, but [illegible] decides to watch her every move.

Feverishly Clara goes to her dresser and draws forth all her jewels. The patient grows restless and she soothes and caresses him till he's quiet again; then she glides silently out of the room in search of the burglar.

The midnight visitor, however, is not a bad sort. He has seen, and the woman's brave deed brings back to him that spark of manhood long since departed. He refuses to accept her sacrifice, and vanishes into the night ashamed of himself and determined to lead a better life. Clara returns to her husband's side and hugs him for very joy.

THERE'S SOMETHING WRONG (Jan. 15).—Dolly is unexpectly called away to visit her invalid mother. She cannot wait for her husband's return home; so writes him a letter explaining her sudden departure and telling him where to find the door key.

Evening comes and so does Tom, Dolly's dear hubby. The house is both silent and locked. Tom vainly pounds on the door and calls for Dolly. A crowd gathers. Neighbor Brown comes to the rescue with a ladder. Tom, however, fails to gain an entrance. A policeman breaks in the door. They rush through the house looking for Dolly—for did not Tom hear her moan? Dolly is invisible, but her letter is found on the table—Dolly had forgotten to mail it.

THE FUGITIVE (Jan. 17).—Joe Egan has been denounced as the perpetrator of a hold up, and Sheriff Bentley and his men plan to catch him on his return home. Here Mrs. Egan tries to convince the sheriff of her boy's innocence and shows him the letter she has just received from Joe, telling her that he had nothing to do with the robbery and will soon prove it.

The good-hearted sheriff, however, is obliged to do his duty, and, on Joe's return, he captures him. In front of the jail, the handcuffs are removed and, in a twinkling, Joe snatches a revolver from one of the men and forces the sheriff and his deputy into the lock-up; then he makes good his escape.

Fully convinced of Joe's guilt, the sheriff endeavors to locate the fugitive, and at last, by intercepting a letter from Joe to his mother, he discovers his whereabouts. Mrs. Egan and her daughter go to meet Joe, little dreaming that the sheriff and his posse are following them. Joe falls into the trap and is again captured. The sheriff and the Egans start on their return to the village in a carriage. The journey is scarcely half over when the Brayton Gang holds up the sheriff and his party. Without much ado the outlaws escort the two men captives to a tree and bind them there. Joe recognizes the Braytons and unmasks them, but to no avail. Mrs. Egan pleads with the ruffians to spare her boy's life, but they lead her away and prepare to shoot the unfortunate men.

The Braytons had not reckoned with Miss Egan. The girl hid under a blanket in the carriage and was overlooked by the Road Agents. She acts swiftly and brings the posse to the rescue just in the nick of time. The dying confession of Jim Brayton fully exonerates Joe, and the sheriff becomes a life-long friend of the Egans.

DESPERATE DESMOND ON THE TRAIL AGAIN (Jan. 20.)—Desperate Desmond is mad clear through. Rosamond has written him to cease pestering her. Desmond thirsts for revenge. Rounding up Gomgotz and his gang of wild men, he sets up a trap for the lovers and at the psychological moment springs it.

Claude is marched up to the mouth of a flaming volcano and unceremoniously thrown in. Rosamond, like a true heroine, still refuses to mary the villain. Down the hill straggle Desmond, the wild men and the fair captive. The volcano is just a secret distillery, and the moonshiners volunteer to aid Claude. Barrel after barrel of the good old stuff is rolled out of the crater and then rolled down the hill after the desconding party. Desmond, Gomgotz, Rosamond, et al, are bowled over without much ado. The villain is easily captured and Rosamond once more resposes in the arms of her hero.

Fire and water for Desmond. He is placed in a barrel topped with a burning one and pushed out to sea. Without watching the fiend's finish, Claude and Rosamond leisurely ride away. Desmond manages to burn two holes through the sides of his habitation, grabs two stray oars and rows safely ashore. Reinforced by Gomgotz's men, he starts in hot pursuit after the lovers. Claude's vigilant ear apprises him of impending trouble. With Rosamond by his side, he dashes away and crosses the railroad tracks just ahead of a train. Without stopping, the lovers ride to the fort and summon the soldiers. Captured a second time, Desmond is sentenced to be shot. Twelve boys in blue level their rifles at him, take deliberate aim and—curse the luck! there is Claude embracing Beautiful Rosamond.

GEM.

THE DEFENDER OF THE NAME (Jan. 21).—John Potter is the son of one of the most distinguished and courageous families in old Virgima. The stirring news that Sumter had been fired upon volleys its pregnant purport into the homes of the South. John volunteers to serve. In the red rays of the setting sun, disguised as a Union soldier, John starts on his mission of securing the Union forces' plans. As he steals through the Union lines he comes upon a squad of Union soldiers, and in their midst a Confederate spy. A sharp order and from the barrels of twelve guns the prisoner's punishment is meted out to him. Like a blow it dawns upon John that, if detected, that would be his fate. His courage fails him and he turns toward the Confederate lines. He runs to his home, and bursts in upon his sister, who alone is awake. A few brief words and she knows all. The boy, desperate in his shame, runs into

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[illegible] a muffled shot, a thin wreath of [illegible] tale. She determines to accomplish her brother's mission, and flies out into the night.

[illegible] get into the Union lines, secures the plans and when she reaches her home, where her dead brother lies, she places the plans in his pocket. The Confederates find him and he is buried with military honors.

READIN' RITIN' AND 'RITHMETIC (Jan. 26).—Miss Parker, the school marm of the village school, is forced to distribute a parcel of punishment to Hezekiah Smithers, an unruly member of the class. Hezekiah runs crying to his father, a blacksmith, who determines at once to call upon the domineering teacher and give her a piece of his mind. He comes to the school. To paraphrase Mr. J. Caesar, "he came, he saw, he was conquered."

As the days go by, Smithers, Sr., confides to himself that he is falling in love with Miss Parker. Meantime, in the school-room, Miss Parker is diligently and delicately attempting to make something of her unpromising pupil. The boy is just foolish enough to misconstrue interest and determination for attention and affection, and he falls desperately in love with the little school mistress. Father and son proceed to love her.

One Sunday afternoon, it comes to pass that father and son don their joy clothes, with the heroic determination to call on the teacher and press their suits,—which, of course, they should have done in advance. Both covertly and curiously observe the other in his tonsorial efforts with a little wonder and a little "professional jealousy," and their labors at last at an end, unknown to each other, they set out to capture the unanimous prize.

They meet each other—and their downfall—at the teacher's home. Amazed and amused at the twin proposal, she solves the dilemma of a decision by introducing her sweetheart to the panic-stricken Rummy-oes.

REX.

ANGELS UNAWARE (Jan. 18).—The wife is becoming tired of the hypocrisy of their relationship, and suggests to the husband that they separate and subsequently obtain a divorce, when he receives a letter from his parents informing him that they intend to pay a visit to his home. He pleads with his wife to stay until the old folks depart, and entreats her to give his parents the impression that they are still as happy together as they were when he first left his father's roof to mate the woman he—loved. She consents.

One night during his parents' visit, while they are chatting and discussing little nothings, his father turns the topic of conversation to the romance of the younger people's younger days; out of the past he summons little pictures of a man and a maid knowing of nothing but each other's love and its happiness, little meaningless words significant of things no language can fully interpret—pictures and words forgotten in the oblivion of marital dissention. Husband and wife, in silent embarrassment, look into the mirror to conceal their chagrin, and there, as in a mirror of their souls, they see a vision. Fair skies and a rippling brook, green things and fragrant flowers and two looking into the eyes of each, translating the mystic meaning of life and the years—a vivid vision of the happy days of their courting and the tender truth of their troth.

The old folks depart, and with them departs the shadow. Hollow happiness they had substituted for monotonous peace; the glint of a sunbeam they had bartered for a grain of dust—and they see the folly of it all and the mockery. He takes the woman in his arms, and their lips—and the lives—meet again

AMBROSIO.

AN AUTUMN SUNSET DREAM (Jan. 10).—Pantea, a famous courtezan, wins Orseola away from a dogeress who loves him madly. The dogeress in revenge invokes the aid of a famous sorceress, who moulds a wax image and by the power of witchcraft causes pain to Pantea as the figure is pierced with pins and otherwise tortured. The dogeress in her unreasoning resentment and rage finally decides, through the figure, to burn Pantea, but to her horror discovers that Orseola suffers with her. The lovers are incinerated in a spectacular blaze of fire, and the dogeress, overcome with the enormity of her action, falls lifeless.

RELIANCE.

THE APPOINTED HOUR (Jan. 17).—Mrs. Neville is the neglected wife of a rich old man. Things come to a climax at a reception given by them, and she yields to the pleadings of an impassioned admirer and decides to elope with him. Twelve o'clock is the appointed hour. In packing up her clothes she finds a bundle of old love letters, and looking them over revives tender memories of her courtship. Weeping bitterly, the appointed hour is forgotten. Her husband gets wind of the contemplated elopement, and armed with a pistol he cautiously enters her room. The pathetic figure of his sobbing wife brings to him a realization of his neglect, and when she confesses and pleads for forgiveness he takes her tenderly in his arms and tells her that it is he who should ask her pardon, and with a full understanding and renewed love, the two look brightly forward to the future.

A MOUNTAIN TRAGEDY (Jan. 20).—Desperately poor, Carter, a mountaineer, falls and is rendered unconscious. He is found by two tough, drunken characters, who think him dead and play cards to see who shall have the widow. A quarrel arises and they step out to fight it out. The woman, desperate with fear, awaits their return with a loaded gun. The Mexican comes back alone and she fires but misses. A thrilling battle takes place between the frenzied woman and the drink-maddened man, interrupted by the husband who has revived. The Mexican turns upon the man and is shot down by the woman. At that moment a thundering knock is heard, and the couple fear it is the Mexican's partner, but it turns out to be the sheriff, who breaks down the door. He is in pursuit of the Mexican, for whose capture a reward of $1,000 has been posted, dead or alive, and the poor mountaineers receive it.

LUX.

A MAD DOG (Jan. 19).—Cleanliness is next to godliness, but oh! said Ponto, the pup, as he escaped from the fair hands of his mistress whilst she was giving him his bath, and rushed down the street with his jaws covered with the white soap lather. Seeing this vicious animal "foaming at the mouth," the good townsfolk take to their heels, remembering their numerous appointments at a distant part of the town. Many are the frolics that result, but they prove expensive to the fond owner when she finally recovers the lost Ponto.

THE HARM THAT GOSSIPS DO (Jan. 19).—The work of a farm laborer is distasteful to the intellectual Jean Michal. One day, whilst laboring in the fields, he observes an aeroplane flying gracefully over his head. The sight of this beautiful object, drifting and gliding as the breezes blow, sets fire to the ambitions of the humble laborer. He immediately commences to build imaginary aeroplanes in his mind's eye. Seeing him idle, the farmer who employs him becomes enraged and discharges him with many angry threats. His words fall upon the ever ready ear of the village gossip, who soon has a pretty tale floating around the village. When Jean decides to go into the world beyond and seek his fortune, his friends, who have listened well to the gossip's malicious tale, turn their backs upon him. Years afterward, the country yokel becomes a great aviator, and his return to his native village is seized upon as an opportunity for rejoicing. The aviator realizes how hollow all these mundane honors are, and prefers to return quietly to his home and shun the friendship all are so willing to offer him in the brightest days of his life.

MAJESTIC.

SPARE THE ROD (Jan. 21.)—John Morton is an upright citizen, but a man of stern parental principles. The boy's mother is of a far different calibre than her husband, and his strictness toward the son for any small juvenile lapses has caused her tender heart no small amount of agony during the eight years since the boy was born.

John Jr., fell from his pedestal of grace when, during the first light snowfall of the season, he knocked a gentleman's silk hat off. The old gentleman, instead of punishing the boy, only shook a warning finger at him and walked away, smiling over the reminiscences of his boyhood days. But Johnnie's act was witnessed by his father, who, calling the boy into the house, administered the bamboo rod to him so fiercely that his wife came running into the room, and taking the little fellow away from her husband, fled from the house threatening never to return.

Two years later we find that the "widow" Morton has won the respect of the little rural community where she is a school-teacher, while miles away, Mr. Morton is living a lonesome life; but his pride would not allow him to communicate with his wife, whose preambulations he kept track of.

News of her private affairs having reached the ears of the school-board, she was promptly expelled. Fate had it that on this very day Morton came to the village where he knew his wife was teaching. On his way to the lodging house at which she is staying he beheld two little boys fighting, and as he drew closer, he recognized one of them as his son, who, after a loving embrace, led him to his mother. There the family was again brought together and the father broke the rod, never to use another one on his son.

THAT EXPENSIVE RIDE (Jan. 26).—Harry Purdy finds it rather difficult to make both ends meet, but by strict economy by he and his wife they manage to maintain a cozy little home and to give their daughter a musical education and to also see that their little boy is receiving the proper training.

Harry receives $100.00 as repayment of a loan made many years ago to an old friend, which inspires him with a desire to have an automobile ride. Returning from the country in the evening, the hired chauffeur puts on an extra burst of speed and knocks down an old woman. While the doctor who has been summoned cannot find any external injuries, the woman complains of some terrible internal pains.

The woman's husband is a lazy old scoundrel and takes all Purdy's money. The doctor and Purdy have scarcely left the house when the old woman begins to jump around. Purdy places at the old woman's disposal his morris chair, his pianola and sends her a stipulated amount of money each week. This continues for some time until one day when Purdy, who has called at the old scoundrel's house to pay him his weekly allowance, finds that the woman is absent. The old man tells him that she is sleeping in the next room, but when Purdy is walking out of the house he encounters the woman who had visited a "neighboring oasis" and is returning with a can of beer.

Purdy grasps the situation at a glance, and after placing the old scoundrels in the custody of a policeman, he summons an expressman and has his furniture removed. He imparts the glad news to his wife and again they are in a position to give their children the proper kind of education.

POWERS.

FOUR YALE MEN (Jan. 23).—The spirit with which the men become imbued during their college days is strong enough to carry them all through life and though the members of a class may disperse to the four corners of the earth, any mention of their alma mater awakens the young feeling in the oldest men.

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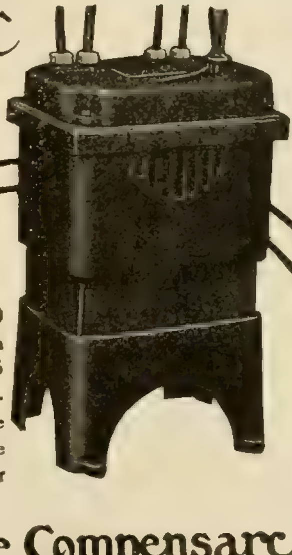

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THE NURSE (Jan. 27).—There is an old saying which tells us that we cannot know people fully well until we have lived under the same roof with them. If the wife in this story had known it, she might never have entertained the friend who came to visit her; for it is this same friend, the chum of her girlhood days, who opens the first chapter of an intrigue which wrecks the happy home. But there is a Providence which presides over such matters and which in this case, sends a representative to earth, so to speak. This envoy is a little daughter of the couple through whom fate pulls her strings in such a way that before the picture is finished, her little arms are drawing her separated parents together into loving embrace.

ECLAIR.

(American make.)

MAMIE BOLTON (Jan. 16).—Tom Madison was broke—wiped out by speculation, and just about to ask the girl for her hand. But the boy was game and went to the girl with his story and she bravely consented to fight life's battle with him on condition he cease gambling in stocks.

After a year of wedded bliss, Green, a friend of Tom, tempts the latter into a "sure-thing" mining stock deal to bull the market. While at home, Tom receives a telegram which falls into his wife's hands. She reads the message and believes Tom is having an affair with a woman. She immediately sends for her parents and the fun begins. The story moves on briskly and culminates in an almost tragedy, anti-climaxed by a simple explanation of the mysterious telegram which brings about a happy turn of affairs.

LOVE FINDS A WAY (Jan. 23).—Unfortunate circumstances compel mother and daughter to give up their home and take lodgings in the poorer quarters. In order to keep them from absolute penury, Helen answers an advertisement for a maid, inserted by Mrs. Gray and secures a positon.

Her beauty and refinement attracts Fred, who falls desperately in love. Helen returns the affection and they succeed in keeping their secret from Fred's parents for a short time. They are discovered, however, and Helen is discharged, while another advertisement proclaims the need of a new maid, this time it specifies that a "middle-aged woman" is wanted. Fred finds a way to arrange matters and finally persuades Helen to assist him in his novel plan. Just how well they succeed is too good to tell here.

ECLAIR.

AN EVENING STORY (Jan. 18).—A young soldier comes home after a long time. To surprise his mother and sister, he does not advise of his coming. Seated around the huge fire-place are the game keeper and a number of his neighbor's telling stories. Grandmother tells a dramatic one which leaves a strong impression on all, which lingers even after they leave.

Some one has just warned the game keeper that a thief has been seen about the place and he goes out to investigate, leaving the soldier's mother and sister at home, alone. Happy at the thought of the surprise in store for his mother and sister, the young soldier comes to his home. He sees a light through the shutters. The idea of playing a joke comes to his mind. He knocks gently. The two women are frightened. Still thinking of the stories heard that evening, they believe a bandit is coming to harm them. The mother takes her husband's fowling piece and shoots through the window. Everything becomes silent again.

When the husband returns, he finds the two women quite excited. They tell him what has happened. At first he smiles and tells them they are foolish, but then decides to investigate. A soldier is lying on the ground. He rushes forward and recognizes his son.

WANTED, A GOVERNESS (Jan. 25).—In spite of being a good teacher, Margaret is unable to find employment. She must take in sewing to make a living. One day she reads an ad "Mrs. Willoughby wants a governess, but neither very young nor pretty." Though she is both, Margaret manages to be accepted as a governess, by transforming her appearance. Much fun follows. She looks so funny that Mrs. Willoughby's children cannot help teasing her, so much so, that the eldest son, Ralph, is obliged to take her part. Then Margaret, who never flinched before ridicule, is touched by sympathy. But she won't start an intrigue and she goes back to her mother, not without regret, however. She will resume her sewing and be in peace.

THE TURKISH POLICE (Jan. 25).—This film shows us the Turkish police taking the oath of fidelity to the Sultan, in pursuit of bandits who have taken refuge in the mountains, capturing them after a severe struggle.

SOLAX.

PARSON SUE (Jan. 17).—A parson arrives in the midst of a bunch of wild cowboys. Expecting a male parson, the boys set out in full force to receive him, but on the road when they suddenly run into the one-horse shay of a female parson, they keel over in surprise.

Right after her arrival the boys begin to lay plans to get in right—while the parson loses no time in starting a campaign for the defeat of Satan. She begins by posting a sign near the town horse-trough to the effect that "Cleanliness is next to Godliness." Of course the boys see the sign and immediately there is a sudden disposition among them to make use of soap, water and brush.

One cowboy in particular is very much in love with the parson. He shows his affection only too plainly, and so the boys decide to play a trick on him. Their practical joke unintentionally is not only the means of frustrating a plot against the parson, but it brings the parson and her lover together.

A MAN'S A MAN (Jan. 19).—Jacob Strauss, a peddler, is bullied by a disreputable man-about-town. Later his child is run down by this man's touring car. A mob, led by an honest and infuriated son of Erin, prepares to lynch the half-drunken owner of the auto, but he escapes and finds refuge in an apartment in a ramshackle tenement. The apartment is Strauss'.

The excited mob and the infuriated leader follow the man to Strauss' apartment. Strauss, who, like his ancestors, has inherited a dislike for blood and strife, protects his child's murderer from the violent mob.

A year later Strauss and the joy-rider meet at the cemetery near the child's grave. The joy-rider has learned a lesson and is now penitent. He seeks forgiveness. His humility touches the sentimental heart of the peddler and he is forgiven. The scene ends with both shaking hands across the grave of the unfortunate child.

CHAMPION.

THE BRUTE (Jan. 22).—The sodden wretch is seated at the table, the whiskey bottle is empty and he decides to go forth and replenish it. The pleadings of his wife that he remain at home are not only in vain, but serve to arouse the slumbering demon within him. He turns on her fiercely, then rushes from the room, striking at her and the children in his mad departure. Anon he returns with his bottle full of hell's fluid and himself the very devil. Crazed with drink he smashes the dishes on the table, and when his poor wife and children strive to remonstrate, in a terrible fury, he lays about him on all sides, breaking the furniture and hurling the bric-a-brac at their heads, until his wife falls cut and bleeding, a victim to his horridly bestial passion.

His innocent babe had gone long since from the house and had not returned. The mother and sister now desired to seek the little one, who was undoubtedly lost. But the unnatural brute they called father and husband sat by the door barring their exit, and no entreaties of theirs could avail to soften the callousness of his whiskey-sodden soul. Then he became seized with a fit; at one moment gesticulating like a fiend and at another jabbering like an idiot, frothing at the mouth and uttering wild shrieks.

His son had managed to elude him, and slipping from the house he made his way to a saloon where there were some cowboys. Big Jim Colfax was in the midst of a funny story when the boy rushed in and cried out that his mother and sister were being abused by his father. In an instant the cowboys were off to the rescue, big Jim at their head. When they arrived they were just in time to save the daughter from the clutches of the brute. Then what a lashing Jim gave him with his quirt! After that the boys went out with the mother and her children to search for the baby, and when they found the little one the body was lifeless from exposure and neglect.

In the meantime the brute, in one fearful paroxysm of delirium tremens, succumbed to the dread Reaper in a most horrible fashion. When they returned with the body of the child they found him stark and stiff and cold in death.

HER BROTHER'S PARTNER (Jan. 24).—William Caldwell loves Eleanor Caines and Eleanor loves William. Eleanor's love grows daily, and when the marriage knot is at last tied her life's happiness seems completed. But alas! The husband, subjected to adverse fate, falls in our estimation, though he still seems heroic to his faithful wife.

Driven to an extremity, he finds himself brutal in his conduct toward his wife. Her opposition to his unreasonable demands causes within him a submerging of his love for her and he becomes violent. They then part.

William Caldwell goes out West to retrieve, if not redeem himself in his own heart and soul. He did gain the mastery over his body, but the worm which dieth not gnaweth at his very vitals. His partner thought him the best, the truest and bravest of men, for his conduct now well merited that belief. And what of Eleanor? She was driven to the last ditch of despair. She strove hard to eradicate the image of her once glorious idol from her heart. She sank into the depths of poverty; then, hearing from a long absent brother in the West, she drifted thence and to her fate.

She arrived at her brother's place during his absence, but his partner was there to receive her, who was no other than William Caldwell. The brother comes in on the scene unexpectedly. No time is left for either to calmly explain or for proper consideration of the course to pursue. But by a glance and a cautioning look they agree to let the brother and partner remain in ignorance of the tragedy in their lives. Thus thrown into an unexpected propinquity the smouldering fire of the divine spark soon bursts forth into flame. Their old love is again renewed, but now freed from the carnality which first surrounded it, it becomes hallowed and life is again sweeter, brighter and better.

Among the Exhibitors

Winchester, Ky.—Messrs. Woodson Moss and Henry H. Phillips have leased the storeroom in the Fraternity Building and will open a high-class motion picture show.

Beloit, Wis.—John T. Needhan has sold his moving picture theater in Monroe to D. E. Sunderland.

Birmingham, Ala.—The Pastime Theater, corner of Second Avenue and Ninteenth Street, will be remodeled by R. D. Burnett, owner.

Omaha, Neb.—A moving picture show will open soon in a part of the Frantz hardware building.

Grand Rapids, Minn.—The Duffy Bros., who have been conducting a moving picture show at Coleraine, have leased the O'Leary Building, and will open a moving picture show house to be known as the Globe Theater.

Anita, Iowa.—Myers & Worthing have bought the Opera House and will put in a complete electric light plant, lighting the building inside and out. The front will be covered with lights and they expect to put in a first-class moving picture show at once with a mirror screen.

Omaha, Neb.—Edward F. Riley has closed the contract with A. P. Tukey & Son for the erection of a moving picture theater with a seating capacity of 650, at the southeast corner of Twenty-sixth and Farnam.

La Crosse, Wis.—Another motion picture theater will be operated in a short time on the north side. James Kennedy, of the Dreamland Amusement Company, closed a deal for a lease on the Fjelstad Building, 1204 Caledonia Street.

Freeport, Ill.—J. T. Needham, proprietor of the Crystal Moving Picture Theater here, has sold the theater to D. E. Sunderland.

St. Louis, Mo.—The Mikado Theater Company has taken over the vaudeville and picture theater which has been built on Easton Avenue, between Hamilton and Hodiamont Avenues, by the Union-Easton Amusement Company.

Grand Rapids, Mich.—The Orpheum Theater has changed hands and Oma Smith will be the new manager. Harry Hillier, former manager, has disposed of his interest in the house and will devote his time to the management of the Temple Theater.

Garfield, Wash.—I. M. McCarthy, I. E. Gill, Clark Johnson and C. E. McCarthy have bought the moving picture show here, and have also leased the Opera House for one year.

Calumet, Mich.—D. E. Rice, who has conducted the moving picture theater in the Quayle Building, on Main Street, Ishpeming, ever since the house opened, sold it to Fred Zema and Arthur Herron. Mr. Rice has also sold his Lyric Theater at Laurium to H. R. Poore, who has managed the Ishpeming house for the past two months.

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FRIDAY, FEB. 16th, "HIS STEP-MOTHER"—A powerful sex problem
SUNDAY, FEB. 18th, PETTICOAT PERFIDY"—A prescription for the blues—comedy

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Dec. 25—Caught With the Goods (Com.)......
Dec. 25—A Mix-up in Rain Coats (Com.)....
Dec. 28—The Voice of the Child (Dr.)........
Jan. 1—The Baby and the Stork (Dr.)......
Jan. 4—Who Got the Reward (Com.)........
Jan. 4—The Joke on the Joker (Com.)........
Jan. 8—A Tale of the Wilderness (Dr.)......
Jan. 11—The Eternal Mother (Dr.)............
Jan. 15—Brave and Bold (Com.)..............
Jan. 15—Did Mother Get Her Wish? (Com.)....
Jan. 18—The Old Bookkeeper (Dr.)...........
Jan. 22—For His Son (Dr.)....................
Jan. 25—With a Kodak (Com.) ....
Jan. 25—Pants and Pansies (Com.) ....

CINES.
(G. Kleine.)

Jan. 20—Brutus (Historical Dr.)...............
Jan. 23—The Brave Deserve the Fair (Dr.).. 500
Jan. 23—Artistic Venice (Scenic)............. 500
Jan. 27—Joseph In Egypt (Biblical Dr.)......1080

EDISON.

Dec. 16—Stage Struck Lizzie (Com.)......... 650
Dec. 16—A Trip from Colorado Springs to Cripple Creek (Scenic)........... 850
Dec. 19—Santa Claus and the Clubman (Dr.)..1000
Dec. 20—The Sign of the Three Labels (Com.).1000
Dec. 22—How Sir Andrew Lost His Vote (Com.)1000
Dec. 23—Pat Clancy's Adventure (Com.)......1000
Dec. 26—Papa's Sweetheart (Dr.)............. 625
Dec. 26—Modern Weapons for Fighting Fire New York City (Vocational)...... 375
Dec. 27—The Stuff that Dreams are Made of (Com.) 1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.).1000
Dec. 30—Uncle Hiram's List (Com.)..........1000
Jan. 2—Eleanore Cuyler (Dr.)...................1000
Jan. 3—The Two Flats (Com.)................ 995
Jan. 5—Freezing Auntie (Com.)............. 660
Jan. 5—Codfish Industry, Newfoundland (Ind.) 340
Jan. 6—Please Remit (Com.).................. 995
Jan. 9—Thirty Days at Hard Labor (Com.)..1000
Jan. 10—Max & Maurice (Com.)..............1000
Jan. 12—Lead, Kindly Light (Dr.)...........1000
Jan. 13—A Question of Seconds (Dr.)......... 775
Jan. 13—St. Johns, Newfoundland, and its Surroundings (Sc.) 225
Jan. 16—Jack and the Beanstalk (Juvenile)...1000
Jan. 17—The Bachelor's Waterloo (Com.)..... 650
Jan. 17—A 50-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic) 350
Jan. 19—The Little Organist (Dr.)...........1000
Jan. 20—To Save Her Brother (Dr.)...........1000
Jan. 23—The Stolen Nickel (Com.-Dr.)........1000
Jan. 24—Father's Bluff (Com.)................1000
Jan. 26—For the Cause of the South (Dr.)....1000
Jan. 27—The New Editor (Com.).............. 570
Jan. 27—U. S. Volunteer Life Saving Corps, New York City (Vocational)........ 430

ESSANAY.

Dec. 16—The Cowboy Coward (W. Dr.).......1000
Dec. 19—The Three Bears (Juvenile).........1000
Dec. 21—Winning An Heiress (Com. Dr.)..... 800
Dec. 21—The Foiling of Red Dugan (Dr.)..... 700
Dec. 22—The Millionaire Barber (Com.).......1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)1000
Dec. 26—A Story of the West (Dr.)..........1000
Dec. 28—For Memory's Sake (Dr.)...........1000
Dec. 29—A Bird In the Hand (Com.)..........1000
Dec. 30—Broncho Billy's Adventure (W. Dr.)..1000
Jan. 2—The Mail-Order Wife (Dr.)...........1000
Jan. 4—The Valley of Regrets (Dr.)..........1000
Jan. 5—For the Love of Mike (Com.).........1000
Jan. 6—A Child of the West (Dr.)..........1000
Jan. 9—A Hen House Hero (Com.)...........1000
Jan. 11—The Tenderfoot Foreman (Dr.).......1000
Jan. 12—A Ragtime Love Affair (Com.)......1000
Jan. 13—The Sheepman's Escape (Dr.)........1000
Jan. 16—The Old Florist (Dr.)................1000
Jan. 18—Dad's Watch (Com.).................1000
Jan. 19—The Little Poet (Com.)..............1000
Jan. 20—The Loafer (W. Dr.).................1000
Jan. 23—Widow Jenkins' Admirers (Com.)....1000
Jan. 25—Alias, Billy Sargent (Dr.)...........1000
Jan. 26—Economy (Com.) ....
Jan. 26—Dooley's Reward (Com.)... ... ..
Jan. 27—The Oath of His Office (Dr.)........1000

GAUMONT.

Dec. 12—Heroism (Dr.) 610
Dec. 12—Arabian Customs (Ind.)............... 866
Dec. 16—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.)1000
Dec. 19—Through the Enemy's Lines (War Dr.) 985
Dec. 23—The Maid of Argos (Dr.)............ 980
Dec. 26—From Pity to Love (Dr.)............ 826
Dec. 26—Scenes of the Coast of North Africa (Sc.) 124
Dec. 30—Curing a Reckless Student (Dr.)....1010
Jan. 2—A Royal Romance (Dr.)............. 975
Jan. 6—Evils of Impure Literature (Dr.)......1035
Jan. 9—The Winged Messenger (Dr.)........ 800
Jan. 9—Gorges of the Verdon River (Lower Alps), (Scenic) 200
Jan. 13—The God of Wine Gets Stung (Dr.)... 806
Jan. 13—The Ardennes Forests, France (Sc.).. 194
Jan. 16—Uncle Ned's Diplomacy (Com.)........ 956

KALEM.

Dec. 15—Bill's Flute (W. Dr.)..................1000
Dec. 18—He Who Laughs Last (Com.).........1000
Dec. 20—The Flash in the Night (Dr.)......1000
Dec. 22—Between Father and Son (Dr.)......1000
Dec. 25—The "Revenue" and the Girl (Dr.)...1000
Dec. 27—The Higher Toll (Dr.)...............1000
Dec. 29—The Maid's Double (Dr.).............1000
Jan. 1—Driving Home the Cows (Dr.).........1000
Jan. 3—The Cowboy Artist's Jonah Day (W. Com.) 1000
Jan. 5—The Dude Cowboy (Com.)...........
Jan. 5—The O'Kalems' Visit to Killarney (Sc.)
Jan. 8—A Southern Boy of '61 (Dr.).........1000
Jan. 10—Mrs. Sims Serves on the Jury (Com.)
Jan. 10—Flowers for the 400 (Edu.)..........
Jan. 12—The O'Neill (Dr.)...................1000
Jan. 15—The Desert Trail (W. Dr.)..........1000
Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)...........1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)............
Jan. 26—His Mother (Dr.).....................1000

LUBIN.

Dec. 23—The Sergeant White's Peril (Military Dr.) 1000
Dec. 25—One Way to Win (Com.)...........1000
Dec. 27—The American Girl (Com.-Dr.)........
Dec. 28—The Soldier's Return (Dr.)...........
Dec. 30—Father and the Girls (Dr.)..........
Jan. 1—The Oyster Industry (Ind.)...........
Jan. 1—Object, Matrimony (Com.)............
Jan. 3—A Village Romance (Com. Dr.)......1000
Jan. 4—A Noble Enemy (Dr.)...............1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)....
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Jan. 10—The Kissing Pills (Com.)............
Jan. 10—General Daft (Com.).................
Jan. 11—The Blacksmith (Dr.)................1000
Jan. 13—Paid In His Own Coin (Dr.)........1000
Jan. 15—Her Uncle's Consent (Com.)..........1000
Jan. 17—The Peanut Industry (Ind.)..........
Jan. 17—A Dark Deception (Com.)...........
Jan. 18—A Just Verdict (Dr.)................1000
Jan. 20—A Boarding House Romance (Com.).. 433
Jan. 20—Making Hay (Ind.).................. 175
Jan. 20—A Compromise (Com.)............... 427
Jan. 22—The Lady Police (Com.)............1000
Jan. 24—The Heart of a "Boss" (Dr.)........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.)............1000

MELIES.

Nov. 30—The Reason Why (Com.).............1000
Dec. 7—A Western Girl (Dr.)................1000
Dec. 14—The Better Man (Com.-Dr.).........1000
Dec. 21—The Mission Father (Dr.)..........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.)......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.).................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000

ECLIPSE.
(G. Kleine.)

Dec. 6—The Luckless Banker (Dr.)..........1002
Dec. 13—The Tragedy of Old Age (Dr.)...... 798
Dec. 13—Harbor of Marseilles, France (Sc.)... 215
Dec. 20—The Miracle (Dr.) 1040
Dec. 27—The Stolen Treasure (Dr.)........... 680
Dec. 27—Fair Exchange is no Robbery (Com.).. 322
Jan. 3—True to Their Trust (Dr.)........... 656
Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............. 980

PATHE.

Dec. 16—A Mother's Remorse (Am. Dr.)...... 995
Dec. 18—Pathe's Weekly No. 51 (Top.)......1000
Dec. 20—The Fatal Posing (Am. Dr.).........1000
Dec. 21—Dad's Smash-Up (Am. Com.).........1000
Dec. 23—Actors' Hearts (Am. Dr.)............1000
Dec. 25—Pathe's Weekly No. 52 (Topical).....1000
Dec. 27—The Mother-in-Law Raises (Com.)....1000
Dec. 28—His Daughter's Bracelet (Am. Dr.)..
Dec. 29—Yann, the Troubadour (Dr.).........
Dec. 30—The Doll (Am. Dr.)....................
Jan. 1—Pathe's Weekly No. 1, 1912 (Topical)..1000
Jan. 3—The Professor's Daughters (Com.-Dr.).1000
Jan. 4—The Rebuked Indian (Indian Dr.)....1000
Jan. 6—The Cowboy's Sister (W. Dr.)........
Jan. 6—The Chillouks (Edu.).................
Jan. 8—Pathe's Weekly No. 2, 1912 (Topical).1000
Jan. 10—The Strike on the Ranch (W. Dr.)....
Jan. 11—The Horse Thief (W. Dr.)...........
Jan. 13—Bill's Bills (Am. Com.)..............
Jan. 15—Pathe's Weekly No. 3, 1912 (Topical) 950
Jan. 17—The Squaw Man's Revenge (Am. Dr.)..1000
Jan. 18—Is It Your Hat? (Am. Com.)........ 800
Jan. 20—Unmerited Shame (Am. Dr.)..........1000
Jan. 22—Pathe's Weekly No. 4—1912 (Top.)..1000
Jan.23—Love's Terrible Sacrifice (Film d'Art Dr.)
Jan. 24—The Sioux's Cave of Death (Am. Dr.)
Jan. 25—A Windy Dream (Trick Com.)......
Jan. 27—Swiftwind's Heroism (Am. Dr.).....

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Dec. 15—In the Grip of Alcohol (2 reels) (Dr.).2000
Dec. 19—Princess Charming (Juvenile)........
Dec. 19—Landscapes in Japan (Scenic)........
Dec. 22—Providential Bread (Dr.).............
Dec. 22—In Japan—Nara (Scenic)............
Dec. 26—The Burglar's Hard Luck (Com.).....
Dec. 26—Aboard a French Battleship (Naval)..
Dec. 26—The Kromats (Acrobatic).............
Dec. 28—Mushroom Culture (Educational)......
Jan. 2—Infancy of Moses (Biblical)..........
Jan. 2—The Ice Formations at Odessa, Russia (Sc.) ....
Jan. 5—Betrayed by a Parasol (Com.)........
Jan. 5—Dr. Twostep's Prescription (Trick)....
Jan. 5—A Malay Village During the Rainy Season (Sc.) ....
Jan. 9—The Foster Sister (Dr.)..............
Jan. 9—Muray and Kindy (Com.).............
Jan. 11—A Sultan's Marriage in Malaysia (Marital) ....
Jan. 12—The Haunted Room (Com.)...........
Jan. 12—The French Army in War Manoeuvres (Military)...................
Jan. 16—Bonaparte and Pichegru (Hist. Dr.).. 775
Jan. 16—Here and There in China (Sc.)....... 225
Jan. 18—Sulphur Industry in Sicily (Ind.).... 200
Jan. 19—Mrs. Pussy Loves Animals (Com.).... 445
Jan. 19—Manners and Customs in Malaysia.. 500
(Educational) 500
Jan. 25—Life In Our Ponds (Edu.)............
Jan. 26—The Countess de Challant (Dr.)......

SELIG.

Dec. 12—A Romance of the Rio Grande (Dr.)..1000
Dec. 14—George Warrington's Escape (Hist.-Dr.) 1000
Dec. 15—Industries of the South and West (Edu.) 1000
Dec. 18—Evangeline (Dr.) 1000
Dec. 19—For His Pal's Sake (Dr.)............1000
Dec. 21—Brown of Harvard (Dr.).............1000
Dec. 22—The Little Widow (Dr.)..............1000
Dec. 25—A Modern Rip (Dr.)..................1000
Dec. 26—The Bully of Bingo Gulch (Com.-Dr.)..1000
Dec. 28—Paid Back (Dr.).......................1000
Dec. 29—Their Last Chance (Com.)............1000
Jan. 1—Cinderella (3 reels—Juvenile)........3000
Jan. 2—The Cowboy's Adopted Child (Dr.)...1000
Jan. 2—He, She and It (Com.)................ 150
Jan. 4—The Mate of the Alden Besse (Dr.)..1000
Jan. 5—The Other Fellow (Com.)............. 500
Jan. 5—Hutchinson, Kansas, Semi-Centennial Celebration (Topical) 500
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Jan. 9—Two Men and a Girl (Dr.)...........1000
Jan. 11—The Prosecuting Attorney (Dr.)......1000
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Jan. 15—The Secret Wedding (Dr.)..........1000
Jan. 16—The Cowboy's Best Girl (Dr.).......1000
Jan. 18—Merely a Millionaire (Com.-Dr.)......1000
Jan. 19—A Night Out (Com.)..................
Jan. 19—Seeing Buffalo (Sc.)..................
Jan. 22—A Diplomat Interrupted (Com. Dr.)..1000
Jan. 23—The Bandit's Mask (Dr.).............1000
Jan. 25—Two Old Pals (Com. Dr.)............1000
Jan. 26—A Safe Proposition (Com.)...........
Jan. 26—Seeing Spokane (Sc.)................

VITAGRAPH.

Dec. 13—The Ventriloquist's Trunk (Com.)....1000
Dec. 15—Love at Gloucester Port (Dr.)........1000
Dec. 16—The Sick Man from the East (Dr.)..1000
Dec. 18—Vitagraph Monthly of Current Events (Topical) 1000
Dec. 19—Vanity Fair (3 reels—Dr.)...........3000
Dec. 20—Fires of Driftwood (Dr.).............1000
Dec. 22—A Reformed Santa Claus (Dr.).......1000
Dec. 23—The Old Doll (Dr.)..................1000
Dec. 25—Some Good in All (X-Mas Dr.).......1000
Dec. 26—The Younger Brother (Military Dr.)..1000
Dec. 27—Testing His Courage (Dr.)............1000
Dec. 29—A Doubly Desired Orphan (Dr.).......1000
Dec. 30—In the Clutches of a Vapor Bath (Com.) 1000
Jan. 1—A Romance of Wall Street (Dr.)......
Jan. 2—A Red Cross Martyr (Dr.)...........
Jan. 3—The Heart of the King's Jester (Dr.)...
Jan. 5—Destiny Is Changeless (Dr.)..........
Jan. 6—The Path of True Love (Dr.).........
Jan. 8—Captain Jenk's Dilemma (Com.).......100
Jan. 9—How Tommy Saved His Father (Dr.).100
Jan. 10—Alma's Champion (Dr.).............100
Jan. 12—The Meeting of the Ways (Dr.)......100
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Jan. 15—Father and Son (Dr.)................100
Jan. 16—Chumps (Com.) 100
Jan. 17—Caught in the Rain (Dr.)............100
Jan. 19—Tom Tilling's Baby (Com.)...........100
Jan. 20—A Girl of the West (Dr.).............100
Jan. 22—The Blind Miner (Dr.)................100
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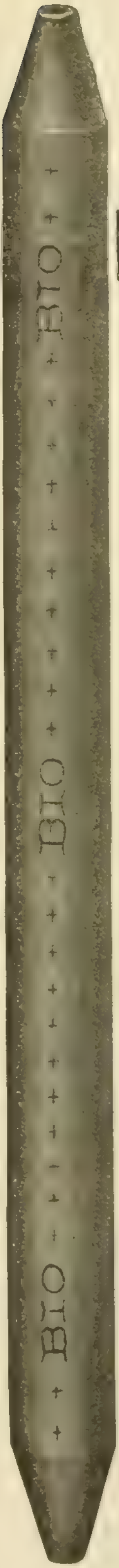

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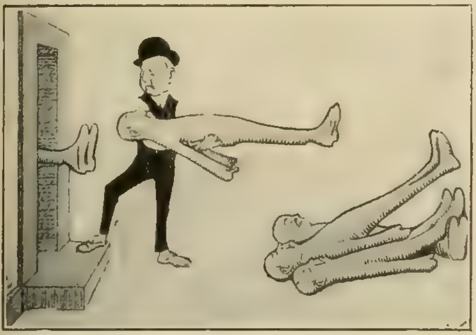

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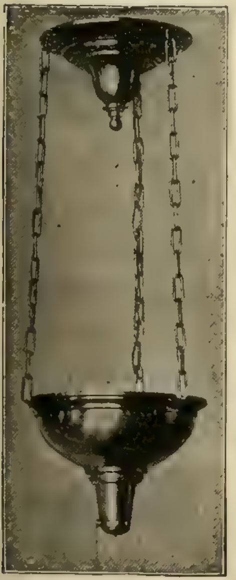

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THE FILM INDEX — EXHIBITORS' GUIDE

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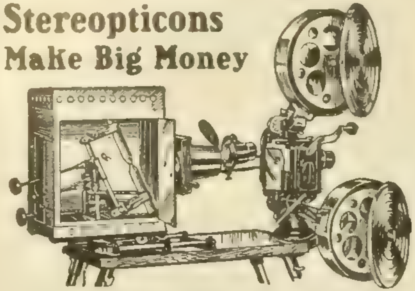

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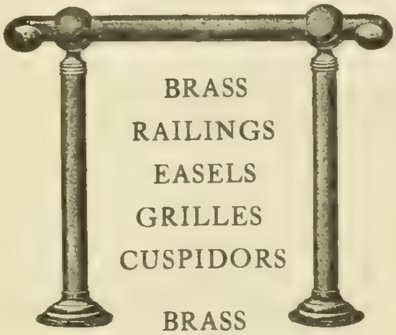

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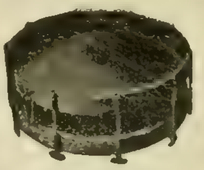

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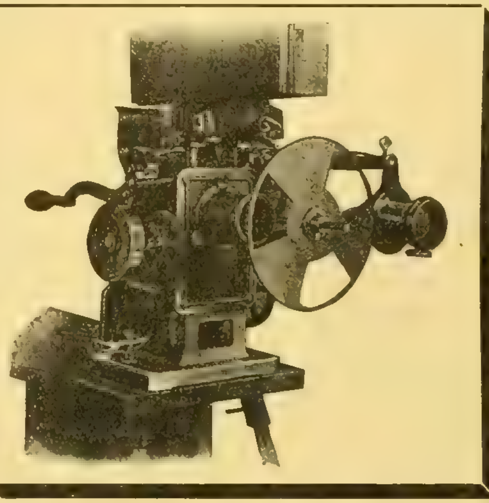

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MOVING PICTURE WORLD

THE FILM INDEX

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Last "Greatest January" Feature

AS IT WAS IN THE BEGINNING

An indifferent society girl of the present is introduced at a function to a man who impresses her as being "masterful." Later, alone and musing, she is carried back to a prehistoric age, and finds there a savage, the counterpart of the stranger at the ball, who fascinates and dominates her just as the stranger did. This story will make you THINK!

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Another Mystery Sensation

ON PROBATION

is a story with a climax that startles and thrills—that is high mystery and high surprise. Prepare for SOME wind-up here! Incidentally, let us say that the little girl in the garret will "go" straight to the hearts of your patrons, that they will have unbounded sympathy for her and then unbounded applause as the big twist at the end works out to her advantage.

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A "Snakeville" comedy with the always-funny "Alkali Ike," "Mustang Pete" and the other Essanay laugh-producers. A sure-fire hit with every audience.

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Economy

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A split-reel subject. The first is a comedy on saving—the second an entertaining little canine comedy-drama with "Dooley," the Essanay's clever bull-dog actor.

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Scene from "A MATINEE MIX-UP"

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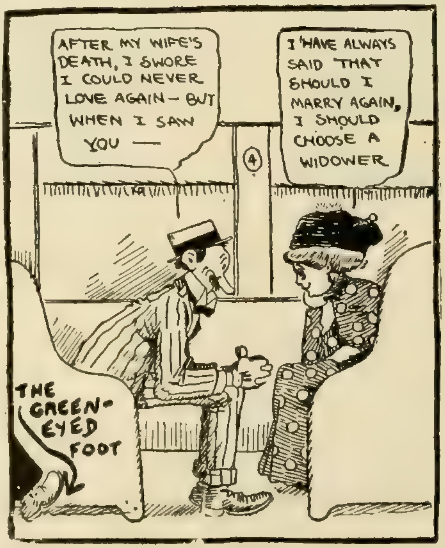
AFTER MY WIFE'S DEATH, I SWORE I COULD NEVER LOVE AGAIN – BUT WHEN I SAW YOU —
I HAVE ALWAYS SAID THAT SHOULD I MARRY AGAIN, I SHOULD CHOOSE A WIDOWER
4
THE GREEN-EYED FOOT

COMING NESTORS—GET 'EM

Monday, Jan. 29th

WIDOW WINKS

(Dainty Comedy)

Ravages of Equitable Fire

Wednesday, Jan. 31st

The Man From the Foot-Hills

Saturday, Feb. 3d

DESPERATE DESMOND AT THE CANNON'S MOUTH

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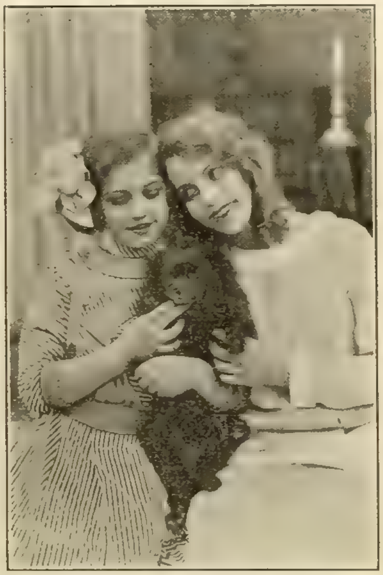

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That's MY REGULAR RELEASE
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(In place of "THE NURSE")

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For Tuesday, January 30th
BILLY'S SURRENDER

For Saturday, February 3rd
THE EXPLORER

NOT A SINGLE WORD FROM **ME** — NOW BE WISE

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"Mother's Old Armchair"

A beautiful story of a homely gift which brought happiness and prosperity.

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A picture that will appeal to lovers of Science, Travel, Education, Drama and Sensation. Endorsed by the Clergy, Press, Educators and the Medical World.

Jan. 27th—"BLUE RIDGE ROMANCE"
Jan. 28th—"POWER OF INNOCENCE"
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Sales Company says exhibitors who run "A Sane Asylum" don't need a straight jacket!

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A comedy headliner. 986 feet of delightfully humorous fun. Don't fail to book this comedy of comedies.

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On the same reel—

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This is a top notcher of a thriller. Lee Hammond, the dare-devil Aviator, drives an aeroplane at top speed in a race with William Crane, who competes in a madly dashing automobile, for the hand of a beautiful girl. Miss Blanche Scott, the famous woman aviator, flies with Lee Hammond.

"HOW JACK GOT EVEN WITH BUD"

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In a hazardous flight over Beaumont, Texas

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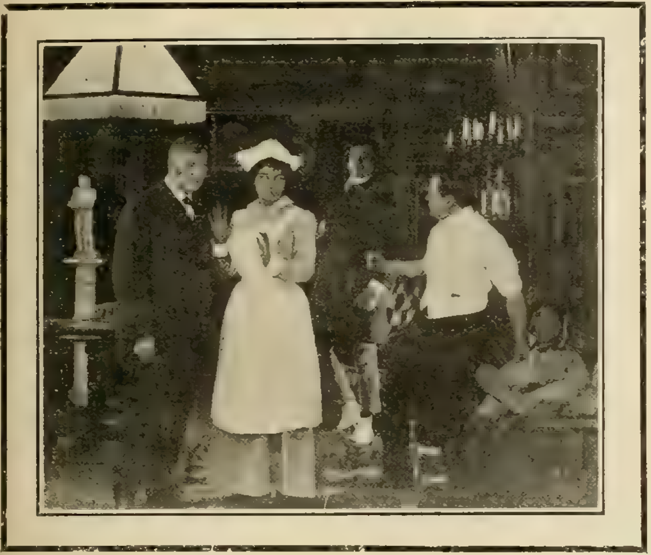

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REX will release the Marion Leonard Gem Masterpieces as the SECOND REX RELEASE, beginning Sunday, January 28th, 1912.

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Sunday, Jan. 28th, the number will be doubled.

The double REX will double
your banker's respect for you!

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Marion Leonard in first Rex Second Release,
Sunday, January 28th, will
answer the question.

Exhibitor, Exhibit Her!

Second Rex Release—Good Film, plus Sunday,
January 28th, the new era in filmdom.
Happy?

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How the World will Read the Title of the First Rex Second Release

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Il Difensore del Nome

Der Vertheidiger der Familienehre

El Defensor del Nombre

ЗА ЧЕСТЬ СЕМЬИ

Le Defendeur de l'honneur

Ὁ Ὑπερασπιστὴς τοῦ Ὀνόματος.

Obronca honoru Familiynego

A CSALÁDI BECSÜLET VÉDŐJE

[illegible]

AND ALL THE OTHERS

A TRAIN-LOAD OF MONEY CAN BE MADE BY FEATURING

MIGNON

— OR —

THE CHILD OF FATE

Adapted from Thomas' Famous Opera

RELEASED FRIDAY, FEB. 2ND

The photo-opera sensation. A revelation in exquisite scenic values. An all-star cast. A wonderful production staged regardless of expense. Shows a real house on fire.

These superlative adjectives are used advisedly. We are not "booming through our hats." Audiences will be more enthusiastic than we are after they have seen this feature production exhibited.

We will supply the Exhibitors, through their Exchanges, with special music, one-sheets and three-sheets. We will send direct, on application, special lobby-displays and handbills.

The Fixer Fixed

The comedy release of Wednesday, January 31st

Any man who is mean enough to try to "double-cross" anybody always gets the dirty end of it. The "Fixer" in this comedy tries to fix things for himself, with his cousin's money. He gets "in Dutch," and the pretty damsel marries a real man, and the fixer is fixed good and proper. Shows Billy quite to advantage. On the same reel is shown

The Wonderful Oswego Falls

A thrilling scenic picture well worth featuring. The pictures reveal vistas of unimaginable scenic beauty.

Frozen On Love's Trail

Released Sunday, January 28th

A half-breed Indian sacrifices his life for a white girl who has been kind to him. He is frozen to death in the snowy mountains, while his team of dogs and sled carry the one he idolized to safety. The story has all the qualities of one of those novels which keeps you up to the small hours of the night. The natural beauty of the scenery amidst which this story has been staged cannot be too strongly adjectived.

We are proud of the program beginning Sunday, Jan. 28

Solax Company CONGRESS AVE.
FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

Heaven's Messenger

Hand Colored -:- 925 Feet -:- Magnificent

RELEASED SATURDAY, FEBRUARY 3rd

A drama showing a tiny baby like Moses of the Bible floating in its cradle down the stream to soften the heart of its stern grandfather

A PICTURE THAT PULLS AT THE HEART-STRINGS
AN EXTRA CHARGE OF $20.00 FOR THE HAND COLORING

GAUMONT INDEPENDENT

HAND

COLORED

The Babe floating in its tiny cradle

TUESDAY Feb. 6

First Gaumont Comedy Release

AND THEREAFTER EVERY TUESDAY

TUESDAY Feb. 6

The Cripple's Courtship

865 FEET

A refined comedy --- A funny idea --- Funnily acted and finely staged

SATURDAY, FEBRUARY 10th—THE FIRST GAUMONT SPLIT

THE WATERMAN'S BRIDE and THE RED MOUNTAINS of the ESTEREL

A dramatic and emotional picture that will give a thrill to every person in the audience. Taken and staged midst the beautiful scenery of the Ardenne Mountains.

-968 Feet-

A daintily blended scenic that your patron will recognize as a masterpiece.

THE CHRISTIAN MARTYRS!

900 FEET

Remember the Release Date, SATURDAY, JAN. 27th
It is now the latest moment to order this hand-colored spectacle.

THE RELEASE DATE OF **The GAUMONT WEEKLY JOURNAL** WILL BE ANNOUNCED SHORTLY.

ORDER AT ONCE FROM THE

GAUMONT CO., FLUSHING, NEW YORK

AGENTS

PATHE'S WEEKLY

Pathe's Weekly is Particularly
Adapted as an Attraction
To those Photoplay Theatres
Holding it a high Honor to
Entertain the Elite of
Society with Something

Worth while. We issue
Every week this Especially
Entertaining and Enterprising
Kind of film most Keenly
Looked for and Lauded as
You will find if You—

BOOK IT EVERY WEEK

VITAGRAPH

THE BLIND MINER.

MONDAY, JANUARY 22nd.

This picture was taken down in a Coal Mine, 500 feet beneath the earth's surface. A complete outfit of illuminating lamps, special arcs, was installed in the deep, dark coal tunnels to secure the scenes produced in this most wonderful Vitagraph Life Portrayal.

Wilson

JEAN INTERVENES.

TUESDAY, JANUARY 23th.

"Jean"

The Vitagraph Dog, "Jean," with the intelligence for which she is so famous, acts as a messenger of peace and brings her separated master and mistress together again in a happy reunion.

CAPTAIN BARNACLES MESSMATE

WEDNESDAY, JANUARY 24th.

An "all fired jolly old tar" is Barnacle, and he is "Johnny on the spot" in pulling his messmate, "Bunny" Bunce, out of a bad mess and making his life worth living.

Bunny

LOVE FINDS A WAY.

FRIDAY, JANUARY 26th.

The Little "Knight of the Bow and Arrow" finds a way to make two hearts one, by inducing them to elope on a R. R. handcar, onto which they take a minister, and while speeding along from the irate father at a fifty mile pace, are married.

Delaney

FOR THE HONOUR OF THE FAMILY.

SATURDAY, JANUARY 27th.

In defense of his sister's honor, a young army officer is falsely accused and court martialed, but honorably discharged on her evidence of his bravery. An incident of the Boer War.

Maurice Costello

THE VITAGRAPH

Next Week **Next Week**

"WHERE THE MONEY WENT"—It goes all right.	MONDAY, JANUARY 29th.
"INDIAN ROMEO AND JULIET"—Artistic inspiration.	TUESDAY, JANUARY 30th.
"A TIMELY RESCUE"—Wrong righted, honor triumphant.	WEDNESDAY, JANUARY 31st.
"THE FIRST VIOLIN"—Harmoniously dramatic.	FRIDAY, FEBRUARY 2nd.
"A GREAT FALLING OFF"—It creates an increase and gain.	SATURDAY, FEBRUARY 3rd.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

EAST 15th STREET AND LOCUST AVENUE, BROOKLYN

LUBIN FILMS

Released, Wednesday, January 24th, 1912
Length about 1000 feet

THE HEART OF A BOSS

A wonderfully pretty story, being the rise and fall of a newsboy, only to rise again to position and happiness. The newsboy meets with an accident and is succored by a bank president and his little girl. The newsboy later becomes a political "Boss" and has the opportunity to get the bank president out of serious trouble. Madeleine, the child, grows up to be a beautiful girl; the ex-Boss and newsboy falls in love with her, and the story ends with kisses and a ring.

Scene from "THE HEART OF A BOSS"

Released, Thursday, January 25th, 1912
Length about 1000 feet

THE OFFICE FAVORITE

Marie Jodson, an adventuress and sweetheart of a cracksman, gets a position in Donald Douglass' office and insinuates herself into his good graces, thereby undermining the office favorite, Josie Olmstead. The pair of crooks plan to rob the safe, and are discovered by Josie, who phones for the police, but gets a blow from the cracksman's club. Little Jimmie, the office boy, plays a big role in the story, and finally sets matters right, so that the Boss recognizes the value of the little office favorite, and they do say he will marry her.

Released, Saturday, January 27th, 1912
Length about 1000 feet

THROUGH THE DRIFTS

The widow Alder, postmistress of a lumber camp in the Northwest, is courted by two men, Holmes, the postrider, and Headly, a lumber Jack. The widow favors Holmes, and one day he took little Ruth in the sleigh for a ride to the next station. They are overtaken by a blizzard, and Holmes abandons the child to take care of himself. Headly goes out in search and rescues both, and when the child tells her story, the widow finds out which is the more worthy man.

Released, Monday, January 29th, 1912
Length about 1000 feet

THE POOR RELATION

This is a modern Cinderella story, not a fairy tale, but the realism of to-day. A little unfortunate, but with a moral that turns the laugh on the too-ambitious and selfish. Winnie is the Poor Relation, and is treated rather badly, but she wins out through innate goodness, much to the chagrin of her stepmother and her daughter.

The pictures tell the story very graphically.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

LET'S GET TOGETHER

on the pronunciation of

CIN-ES

It is not "SIGNS" — It is not "KINES"

Somewhat Americanized, it is pronounced *CIN-ES* with two (2) syllables, as if spelled *"Sin-ees"*

This isn't exactly like the *original,* either, which is more properly called *'Chin-ess,''* but what's the use of splitting hairs?

So *please* refer to *Cin-es* (Sin-ees), with *accent* on the *first syllable,* when you call for *the* film.

COMING KOSMIK RELEASES

Cin-es, Tuesday, Jan. 30th

Jenkins Stops Everything

Comedy About 430 feet

Jenkins reads an old book hat proves his downfall. He ails to make good in his superhuman efforts.

Bessie Has Three Aunts

Comedy About 695 feet

A clever comedy that will make everybody laugh. It will brighten your hopes.

Eclipse, Wednesday, Jan. 31

Kitty in Dreamland

Fiction About 575 feet

The pleasant dream that Kitty had was photographed. See it in this unusually interesting film.

Earl's Court, London

Scenic About 415 feet

The film shows the equipment of one of London's largest pleasure resorts.

Cin-es, Saturday, Feb'y 3rd

LOST

Drama About 760 feet

An excellent drama that interests the spectator from the first to the last picture.

Jenkins at the Circus

Comedy About 280 feet

Jenkins creates no end of laughter with his acrobatic feats.

IMPORTANT NOTICE

Cin-es films released by George Kleine on and after January 20th, 1912, are licensed by Motion Picture Patents Co., but Cin-es films released prior to that date are not licensed and can not be shown by licensed exhibitors, except the Maccabees and Tolstoi Films previously released, which two films are licensed.

Gaumont Films released after January 16th, 1912 and Gaumont films released on or before January 16th, 1912, by others than George Kleine are not licensed and may not be shown in licensed houses.

GEORGE KLEINE

166 N. State St., :: :: CHICAGO, ILL.

Licensed by Motion Picture Patents Company

TRADE MARK

Thomas A Edison

The demand for motion pictures far outstrips the supply.

Get in the game! It is still young. Every *good* motion picture show has every chance of success in its favor. The principal problem is the choice of the machine. A cheap motion picture machine will destroy whatever patronage you build up, will eat up your profits on repairs and spells "down and out" sooner or later. A good machine, projecting the clear, steady pictures, maintains the patronage you build up and constantly increases it, brings back the same crowd day after day, night after night.

TRADE MARK

Thomas A Edison

THE
Edison Projecting Kinetoscope

the best motion picture machine made,

is none too good for you. It is by far the least expensive to operate and maintain, the simplest, the most accessible, requires fewest repairs and will outlast any other motion picture machine ever built.

Write us to-day for full particulars of the Edison Kinetoscope and copy of the Edison Kinetogram.

Scene from "THE JEWELS"

EDISON FILMS

TUESDAY, JANUARY 30th
"THE JEWELS"

CAST.

Thomas Taylor, suffering from a long illness	**Harold M. Shaw**
His Wife	**Mary Fuller**
A Great Actress	**Miriam Nesbitt**

A dramatic story. In a moment of delirium from a long illness a young man commits a crime but is brought to himself by his wife's voice and fortunately not too late to repair the wrong.

WEDNESDAY, JANUARY 31st
"MOTHER AND DAUGHTERS"

CAST.

Mother	**Miriam Nesbitt**
Father	**Bigelow Cooper**
Their daughters	**Jeanie McPhearson** **Pearl Havlin**
Will	**Harold M. Shaw**
John	**George Lessey**

A comedy with a moral. Mother is the slave and the two pretty daughters think only of enjoyment. When their mother is taken ill, however, they have to face housekeeping, and in consequence of their cooking almost lose their best young men. Then they become different girls.

FRIDAY, FEBRUARY 2nd
"HIS SECRETARY" By Bannister Merwin

CAST.

John Richards	**Charles Ogle**
His Secretary	**Laura Sawyer**
Her Brother	**Guy Hedlund**
Her Mother	**Mrs. Wallace Erskine**

An indolent brother entrusted to pay a bill, gambled away his sister's wages. He then went to her office to confess and was again tempted, finally, however, bringing about a situation in which he secured a position as secretary and she a husband in her employer.

SATURDAY, FEBRUARY 3rd
(On one Reel.)
"NIAGARA FALLS"

A descriptive picture showing the great cataract, the whirling pools and angry rapids. The views are taken from above and below the Great Niagara and are wonderful in photographic beauty.

"LUCKY DOG"

CAST.

Mr. E. Z. Mark	**William Wadsworth**
His Wife	**Marion Brooks**
Their Children	**Yale Boss** **Edna May Weick**
Proprietors of the Goldrox Mining Company	**Bigelow Cooper** **Julian Reed**

And ROWDY, "The Lucky Dog"

After many little trials "Rowdy" the clever dog, effects a double victory, by defeating a get-rich-quick concern and restoring the lost money to his master, Mr. E. Z. Mark, who is about to invest. A bright little comedy.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

JANUARY 29

THE TEST

A scientific and convincing study in criminology

JANUARY 30

THE SCAPEGOAT

A sensational comedy drama of the Western type, embodying as one of its thrilling incidents the almost seemingly impossible and daring capture of the runaway horse and rescue of its driver.

About 1000 ft.

COMING COMING

Life on the Diamond S Ranch

is a wonderful exhibition of dexterity and feats that will astonish and amaze.
A worthy successor to the world famous **Ranch Life in the Great Southwest.**
We contribute in this annual offering of distinctive features
a combined picture of surpassing interest, and
unquestioned superiority.

TRADE MARK

FEBRUARY 1

THE LITTLE STOWAWAY

Depicting the struggle and vicissitudes of Dot, the little flower girl.

FEBRUARY 2

BUNKIE

A unique story dealing with the early uprising of the Apache Indians and in which figures the celebrated Cavalry Horse, Bunkie. About 1000 ft.

Selig Polyscope Co. TRADE S MARK **Chicago U.S.A.**

EUROPEAN OFFICES
LONDON ~ BERLIN ~ ST PETERSBURG.

KALEM

A SPECTACULAR WAR PRODUCTION

Battle of Pottsburg Bridge

The Story of a Southern Girl's Bravery

Sensations abound in this thrilling Civil War picture. The girl sets fire to a bridge on which a terrific military engagement is taking place, thereby causing the defeat of the enemy and ending the battle.

Released Monday, Feb. 5th

In addition to the regular one-sheet lithograph, a handsome and attractive three-sheet in four colors has been prepared for this headliner. You will find it a business producer.

Released Monday, Feb. 5th

The Swimming Party

A lively comedy—on the same reel

Flower Parade at San Diego

This scenic is out of the ordinary

Released Wednesday, February 7th

The Vagabonds

A dramatic story with gripping heart interest

Released Friday, February 9th

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

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ol. 11 JANUARY 27, 1912 No. 4

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Facts and Comments

WE are once more passing through a period of monotony in moving pictures. Such periods, of course, are bound to come, but the present one seems to settle into a long tenancy. The monotony is especially observable in what are called photoplays. It is not the thinness of the plot which deserves blame and calls for correction, but the everlasting sameness. Happily the motion picture does not depend entirely upon the drama, as does the stage; otherwise it could not retain its hold upon the public. It has industrial, educational and scenic material to draw from and, when it finds itself swamped by a mass of stale and time-worn themes and seemingly finds itself unable to get away from this dreadful staleness and sameness, there is plenty of other stuff which is profitably filmable. It is natural for these spells of monotony to recur within certain times. The longer the policy of accepting none but "inbred," studio-made scenarios continues in certain quarters, the more frequent will be these recurrences of monotony, with consequent loss of profit, prestige and patronage. Granting that all "home-made" scenarios are the works of near-Shakespeares, they cannot bear fruit at every season, and the staleness and sterility, which is the worst blight of the motion picture, begin to set in.

*

This brings the scenario situation to the front once more. While some companies are showing themselves progressive in their dealings with scenario writers, others, among them the supposedly best ones, are the very opposite, and do all in their power to discourage talent by offering starvation prices. Even literary hacks of the cheapest type could not subsist upon the prices offered by companies who vaunt their liberality in many a column of bombastic advertising. It has been said, with only too much truth, that some of the greatest dramatists had to battle all their lives with poverty, and one or two actually died of hunger. If such things occurred in the days when the cost of living was extremely low, what shall be expected at the present time? The pick and shovel offer far more chance than the powers of imagination, plus the dramatic instinct and the literary quality. We seriously advise some of the distinguished companies offering such sums as five and ten dollars for scenarios to maintain a cheap provision store and offer cheap hams and canned vegetbles as a reward for the industrious scenario writers.

* * *

THE new year has brought together the legislatures of more than twenty States. It is certain that in some way every one of these legislatures will deal with matters of vital importance to the motion picture. Fire regulations, censorship, licenses, building ordnances, will be some of the important affairs calling for legislative action. This, then, is the proper season for the work of our organizations of exhibitors. In too many States the legislators are acting without advice or co-operation from exhibitors or manufacturers, and foolish, oppressive laws are enacted. Then comes the wearisome process of testing the constitutional soundness of these laws in the courts, and the exhibitors lose, even if they win. A little forethought and prompt action in due season will prevent all this, and now is "the accepted season." THE MOVING PICTURE WORLD on more than one occasion has offered its help in bringing proper facts and figures before legislative committees and co-operating in every way with organizations of exhibitors for the good of the industry. It is timely to repeat and emphasize this offer now.

* * *

WE quote this cable despatch from London:

> PHOTO-SHOW FAD SPREADS.
>
> More Than 4,000 Halls in Great Britain and Ireland
>
> The growth of picture palaces continues unabated. There are now over 4,000 of such places of entertainment in Great Britain and Ireland. Fully $5,000,000 is said to be invested in the provision and working of halls alone, and over 3,000 persons are employed. This leaves out of account the people employed and the large sums invested in the development of auxiliary branches of the industry. A total of 2,000,000 persons represents approximately the daily audience at these picture shows.

Every one of the two million spectators look at more American-made than any other kind of films. The picture is no small factor in Americanizing the older countries of Europe.

* * *

THE invasion of the Wordless Play with Music, as predicted by THE MOVING PICTURE WORLD last September, has become a reality. One of the plays, called "Sumurun," based on a tale from "The Arabian Nights," has started a run at one of the prominent theaters in New York City. To a friend and student of the moving picture it was a remarkable thing to see a fashionable audience crowd a theater, paying from one dollar up to three to see a moving picture in the flesh. Professor Max Reinhardt, of Berlin, Germany, who is responsible for this new departure in the theatrical field, has a series of these wordless plays with music and it is said that, both in London and in Berlin, all his presentations were attended with distinguished success. It is doubtful, whether this success will follow the productions to these shores. There are some very clever actors in the cast of Sumurun, but no cleverer than a dozen or more American thespians of the silent stage. Considering the fact that the American moving picture actor has to enact widely different parts often within the range of less than a week, it is reasonable to assume that if he had a chance of developing his art like the German actors for a series of months his performance would challenge comparison with the best that has been shown in Sumurun.

* * *

IN a report of a raid on a place where films of an indecent character were exhibited to a "select" audience, the press of this city makes it plain to its readers that such films are not a part of the output of the organized manufacturers. A few years ago the raid would have let loose a torrent of editorial wrath upon motion pictures in general. While the police are doing such good work as raiding indecent exhibitors of this character, it would be well to have them look after a specially atrocious crime film, called "Tracy the Bandit," which with lurid and offensive posters and highly objectionable "literature, is going the rounds of certain theaters in New Jersey and New York.

Originality Versus Adaptation.

By Louis Reeves Harrison.

COPYRIGHT will come with the big photodrama as a measure of protection to playwright and producer from weak imitations that always follow large ccess of any kind and to safeguard both exhibitor and blic from palpable frauds and impositions, whether or t a political appointee at Washington neglects what he paid to do. The registration of photoplays by their thors is first evidence that the work is at least *regarded* original, and it may draw a sharp line between ill- ited adaptations and dramatic compositions especially nstructed for screen presentation.

Mr. Sargent made a creditable struggle to obtain what e registry office was created to give, not to deny or to ohibit by costly and complicated process; but his irmish was unsupported, and attack must be made all ong the line. Original plays must be recorded to pro- ct both dramatist and producer against those who do t consider themselves liable to punishment under com- on law for taking what they may imagine has already en previously appropriated from some other source.

Most producers who are capable of turing out high- ass dramatic compositions for screen presentation, and e ready to do so as soon as the business emerges from present confusing scramble for quantity irrespective of ality, will probably find it necessary to register what longs to them, just as a publisher does a novel costing ousands of dollars to print, and these investors of time d capital will be staggered by the opinion expressed in r registry office that a photoplay is literature.

It is almost inconceivable that a public officer of aver- ge intelligence should have replied to Mr. Sargent's quiry in terms such as those of his letter published in r issue of January 20, 1912. Aside from his reitera- n of the copyright enactment, Register Solberg's com- unication seems to deplore the attempt of men of ideas shield from trespass what, more than any other form property, is in sore need of preservation from injury d theft. A man's original ideas are his very heart's ood as compared to what he earns by routine service, d the public register is a necessary regent with vicari- s authority in matters of this kind, appointed for de- nsive, not evasive duties.

His competency is now in question.

He plainly states that a photoplay scenario *must* be assified and dealt with as literature. Just as plainly this sertion is without other foundation than offhand per- nal opinion, because a photoplay scenario is not written r publication at all, nor even for spoken performance, nce it *could not be* consistently published as literature.

A drama is a story put into action, a story of human e told by representation so that its appeal is largely and mediately visual, sometimes with pantomime and music, metimes with pantomime and speech, and sometimes ithout words or music in support of the action. A otodrama is a story put into action for the same imme- ate, visual appeal, and it is very distinctly a drama. Its mposition is not a matter of literary construction at all, t merely a union of details into an individual whole.

The scenario of a drama for the stage is almost identi- l with that used for the screen, differing in amplifica- n according to its character rather than its importance, t the minor ones most need registry of a simple and in- pensive kind. The plot is developed, the course of the ory is unfolded, the scenes and movements are indicated, the characters and episodes are described, and the fact that this dramatic scheme is often shown in condensed form for purposes of convenience does not indicate that it is without value as an original composition. In reverse, it distinctly indicates *no* intention of publicaton as literature. It really constitutes the purest form of dramatic composition.

I am afraid Mr. Sargent has bothered the registry office. He actually wanted to know, you know, whether or not an American with original ideas expressed in pure dramatic composition could simply record his claim at a government office created and equipped for that express purpose. If the Register is annoyed by the prospect of recording what he characterizes as mere outlines and bare suggestions in one breath and would have classified as literature in another so the "office would have no difficulty in making registration," as he puts it, we can start a registration bureau at The World office; but he may change his mind. Perhaps he is guided by precedent rather than common knowledge, of would establish a precedent that a dramatic composition never intended for publication is not a dramatic composition, but literature for publication, on the ground that a registry bureau is not for registration.

The audience of the photodrama is one of many, many millions, and it can best be reached with the drama of ideas. Aside from private discourse, we used to go to high-class novels for mental stimulus, but the marvelous improvement in newspapers drew us away from books. In a like manner moving pictures will draw on theater patronage as the photodrama gains in quality, but we can not reasonably expect this betterment to come from the employment of venerable plots, characterizations and incidents given in the few novels and poems suited to dramatic representation on which the copyright has expired. For depicting certain aspects of life the novel is and will long remain ideally the best form, but while the novelist tells the great human story alone and unaided by means slowly grasped, by intellectual cleverness in handling his medium, the dramatist is only part and parcel of a composite arrangement for telling a story, and presenting an idea in the telling, by means of swift action easily comprehended in which many others on and off the stage play important parts. Brilliant novels are shorn of their chief value in the acted play, just as many dramas would lose heavily if they could not be seen in action. Novelists often fail as dramatists and playwrights as authors of "literature," if I may be permitted to use that word as ordinarily employed before the registry office got hold of it, because of wide differences of construction and intention. The fine photodramas of the future, those serving to increase the value of moving pictures in public estimation, will not be adaptations of what we have already enjoyed in a natural form, differing essentially from that of play-making, but will come from the brood of young and vigorous playwrights now reaching active maturity through constant exercise of their talents in the face of all sorts of difficulties.

Without original playwrights, the whole business would fall flat or merely serve to fill in time between some more interesting forms of action. Clearly visible to those who can read the signs of the times, if not to those who would need a Gabriel's trumpet to wake them up, is a tendency to help and not hurt the new dramatists of original ideas.

The Sectarian Film Once More.

FROM various sources in Utah and Montana and other adjacent States grave complaints and protests are made against certain films about to be released in the near future and supposedly dealing with incidents from Mormon life and episodes in the history of Mormonism. Special reference has been made in these complaints to a future release of the Great Northern Film Company, entitled "A Victim of the Mormons," and a proposed release of the American Film Manufacturing Company to be called "The Mormon." The press of these regions has taken the matter up, criticizing in a general way the choice of subjects and titles. We quote from the *Salt Lake Tribune* of January 11th:

> Incensed at what is termed a libel on Utah, threatening the material development of the entire state, the Salt Lake Commercial Club and the Utah Development League yesterday set in motion all their influence towards the suppression of moving picture films now being circulated about the country, purporting to be a representation of the Mountain Meadows massacre.
>
> Telegrams were dispatched last night to the Pathe Freres concern at Boundbrook, N. J., demanding the immediate withdrawal of the films. If these are not heeded, the Utah congressional delegation at Washington will be asked to take up the matter and the national film censorship bureau will be appealed to.
>
> Another telegram was dispatched to Frank Wiggins, secretary of the Los Angeles chamber of commerce, asking him to use that organization's influence to the suppression of the films in that section.
>
> It is in Los Angeles and surrounding California towns that the films have made their appearance within the last week or two and have created a widespread sensation.
>
> Reports began pouring into the Commercial Club yesterday from Salt Lakers in Southern California, calling attention to the pictures, and declaring them to be grossly exaggerated and an insult to Utah.
>
> The telegram sent by Joseph E. Caine, secretary of the club, to the Pathe Freres Company was as follows:
>
> "It is reported here that films produced by your firm alleged to be representation of the Mountain Meadows massacre in Utah are now being produced extensively in South California and other parts of the United States. We consider this a libel on the state of Utah and respectfully demand that you withdraw these films from circulation at once."
>
> The Development League, through its president, Frank M. Driggs, sent a telegram similar in substance.
>
> The telegram to Mr. Wiggins of the Los Angeles chamber of commerce was as follows:
>
> "Reported here that a motion picture film alleged to be representation of Mountain Meadows massacre is being shown in Los Angeles and at beach towns. We consider this a libel on Utah and request that you use your influence with the manufacturer to have it withdrawn at once. It is made by Pathe Freres, who has a branch factory in or near Los Angeles. Hundreds of Salt Lakers are now sojourning in Southern California and hundreds more will accompany Elks' excursion at an early date. In order to preserve the cordial relations existing between your community and ours, will you please do everything in your power to eliminate this libelous representation."

Mr. Lester Park, prominently identified with the moving picture industry in the sections mentioned, has written a lengthy and impassioned letter to THE MOVING PICTURE WORLD, in which he expresses his conviction that the proposed reels are in effect libels upon the conscientious beliefs and traditions of the religious denomination called "The Church of Jesus Christ of Latter Day Saints," more generally known as Mormons. He says among other things:

> In your edition of December 30th, a full page illustration of a scene taken from a three-reel production to be released as special on February 3rd, 1912, and termed, "A Victim of the Mormons," was reproduced, and it is against the presentation of this subject that I wish to enter a vigorous and justifiable protest, not only as a member of the religious body against whom this unwarranted and malicious attack is directed, but also as a film exchange representative, and a moving picture exhibitor, whose entire business interests and prospects are tied up in the future of this great industry.

THE MOVING PICTURE WORLD holds no brief either for or against the Mormons. It proposes to examine into the protests and complaints in a wholly dispassionate spirit, seeking no favors, entertaining no fears, but viewing the situation from the standpoint of a sincere and earnest friend of the moving picture. None of the reels objected to has as yet been released, but from the statements of persons who have seen the picture, "A Victim of the Mormons," from the letter and tone of the advertising matter sent out in connection therewith and from the published scenes of the reels a fair judgment may be formed as to the fact whether the complaints and protests made are groundless or not.

We have on more than one occasion condemned an attack in films on the religious tenets of any set of human beings. The Mormons are, it is true, unpopular in certain sections of the country. Their prophets and leaders have in the past on more than one tragic and deplorable occasion been made the victims of mob fury and have been done to death without the semblance of a trial. They are even to-day accused of disloyalty to the government and of practises contrary to the penal laws of the States in which they live. The controversy between Mormon and Gentile, though no longer disgraced by savagery of past practises, is still going on. We believe, however, there is great mutual forbearance and toleration, much of the ancient prejudice is dying out, the warring factions are beginning to recognize the merits and good qualities of each other and peace and amity have given place to strife and hatred.

It seems to us a bad use of the moving picture to threaten such a desirable condition of affairs. The stirring up of religious prejudice, the opening of old wounds, the renewal of bitterness is to be condemned utterly and without reservation. With every desire to be fair and just to the makers of the proposed releases it is impossible to resist the conclusion that the Mormons are attacked as a religious sect and made the objects of hatred, ridicule and contempt. If any films were to portray living men or women in such a manner and in such a light, the law would give them the right to sue for libel and prosecute their detractors criminally.

We cannot fathom the reasons which impel the production of such reels after the many bitter experiences which former similar efforts have brought down upon their perpetrators. It is quite possible that ignorance and a desire to be cheaply sensational account for these objectionable reels, and that there is no such deep-seated malice as the objectors allege. There are, however, two distinct kinds of ignorance: excusable ignorance and inexcusable ignorance. In view of our repeated warnings against sectarian films, in view of the disastrous results of such sectarian films to their makers, we are constrained to pronounce this continued ignorance as decidedly inexcusable.

We have no patience with the man who sees offenses where none are to be found. We have in the past always examined each case on its merits and have never been swayed by mere outcry and blatant noise. In the present instance, however, the evidence of the controversial, polemic, intolerant, sectarian and bigoted character of the films mentioned is simply overwhelming, and we take occasion to define our position once more with all the emphasis demanded by the situation.

We sincerely advise the prospective producers of sectarian films to heed that wisest of all counsels: "Judge not, lest you be judged."

A WORD IN SEASON.

Experienced and intelligent exhibitors know that between New Year's and Easter week is the best time for feature films of the sort of the Pathe "Passion Play," Dante's "Inferno" (Milano production), and "The Crusaders or Jerusalem Delivered." By a singular coincidence every one of the features mentioned is especially suitable for exhibition in and near the Lenten season. To put these features on fittingly and profitably get our booklets "How To Put On the Passion Play," "How To Put On the Crusaders," "How To Put On Dante's Inferno" (Milano production). They contain lectures covering every scene and running evenly with the pictures, musical suggestions and hints as to effects based on experience, together with other valuable matter too great to be enumerated in detail. "How To Put On the Passion Play" is in its second edition and the author has had numerous letters from pleased exhibitors, who have used the booklet to advantage. All these booklets are copyrighted and their author is W. Stephen Bush, whose lectures on motion pictures have attained much popularity, wholly based on their merits. The price of the booklets is nominal, a dollar will bring any of them to your address prepaid.

Music and Sound Effects for Dante's Inferno.

By W. Stephen Bush.

MUSIC.

IT may seem unnecessary to those who never had to combat the Powers of Human Stupidity to say that in the proper presentation of the Milano Films version of ante's "Inferno" music plays a great part, second in imortance to that of the lecture alone. After you have witnessed a performance of that great production with either faked" or shockingly unsuitable music, you feel as if it were solemn duty to prevent any further desecration by offerig a few simple suggestions.

Wherever possible an orchestra of six or eight pieces hould accompany the pictures. In the absence of such an rchestra there should be at least two instruments, a piano nd a good organ (one not over fifty years of age). It is olly to employ cheap men to play organ and piano. The methods of conducting a gent's furnishing store will not pply here. The organ's place is behind the screen; the iano had best be placed in the orchestra.

The musical program should be opened with the piano (in he absence of the orchestra), and almost any short overure will answer the purpose. Part of the "William Tell" verture is especially recommended, because it is generally t hand and the musicians are more or less familiar with it. There are, of course, many pieces more suitable than this, ut the ordinary orchestra seems paralyzed at the mere mention of Wagner or Liszt, and extraordinary orchestras are negligible quantities. After this overture follows the brief introductory of the lecturer and at its conclusion comes the next distinct number on the musical program, the "Garibaldi Hymn," which may be found in any of the ordinary collections of national anthems. This air is believed to be suitable for several reasons. It has plenty of fire and spirit, is in keeping with the initial titles in the original Italian and, last but not least, is sure to please the Italian part of your audience, which is generally large. Italians come to see the Inferno because they revere the genius of their immortal countryman, Dante Allighieri, who wrote the Inferno. The strains of the Garibaldi Hymn should be continued until the first scene of the Inferno proper appears, showing Dante lost in the gloomy forest, when the music gives way to the lecture.

The next distinct musical number in the performance comes with the scenes following the meeting of Virgil and Dante at the mountain's foot. This number is best rendered by the orchestra or the piano in front. Its character should be weird and mysterious; in a full orchestra the violin should dominate the situation. Let this music be continued without any interruption whatever up to the end of the title announcing the arrival of Charon on the shores of the River Acheron. It may be said here in passing that the music should always be busy while the titles are on the screen. There can, of course, be neither lecture nor effects while the titles are running, and to have complete silence makes a dead and disagreeable pause in the performance. The rest of the first reel has no distinct musical number.

If your first reel ends with the scene showing the great spirits of the ancient days on "the green enamel of the plain," finish with the strains of the "Evening Star" from Tannhauser. It is best to have your first reel end with this scene, such an ending being both natural and logical; the audience is led up, as it were, to the brink of the real Inferno. The proper atmosphere has been created.

The spectators, though they have not so far witnessed any of the more tragic scenes, are, with psychological skill, prepared for what is to come in the next reel. It goes without saying that here, too, we should be entirely guided by the spirit of Dante. It is part of such a program to pay attention to the order and sequence of the various cantos of the poem.

The Music for the Second Reel.

About a minute before the second reel is begun the organ behind the screen should get into action. The first scene of this reel shows Minos, the infernal judge, and his dreaded tribunal. By starting the proper music just about one minuate before the house is darkened, you resume your sway over the spectators' feelings. The most suitable music for this purpose is the playing of the Gregorian measure of the stirring and impressive hymn, "Dies irae, dies illa." The words and music of this ancient hymn will be found in any good-sized complete Catholic hymnal, which can be bought for about fifty cents. The very simplicity of the Gregorian measure makes it so powerful. It is very easily played and ought to offer no difficulty to an organist of fair, average ability. Now this hymn should be in full swing when the first scene of the second reel appears on the curtain. The music should stop promptly with the end of the title following this scene and the next musical number should be rendered by the piano. The music then should be something of a character to suggest "the stormy blast of hell," and such music is to be continued to the ending of the title announcing the spirits "injuring each other with bags of gold." There is no more distinct and special music until the announcement of Virgil's and Dante's passage across the foul waters of the Stygian swamp. Here let the organ resume the strains of the "Dies irae" up to the title ending with the words "assistance of an angel" when both music and effects give way to the lecture. When the lecturer has finished here, effects and music may be resumed, both diminishing, to end of this scene, which concludes the second reel.

Reel Three.

The music for this reel may be taken from the same source as the "Dies irae." I suggest that the organ play in rotation, or with variations, "Miserere," "In Exitu Israel," and "De Profundis." All these hymns may be easily found in the hymnal mentioned above; all are in the simple but sublime Gregorian measure, and all of them are easy for a fairly competent musician, pianist or organist.

The Last Two Reels.

Music of the character just indicated, all to be played on the organ, will be found most suitable in the fourth and fifth reel. In the fifth reel, during the scenes showing Ugolino and his offspring in the Tower at Pisa, music of a more secular character, to be played on the piano, may be found suitable and effective; for example, the well-known air from Mascagni's "Cavalleria Rusticana." During the passage of the poets over the fields of ice the music should be mysterious rather than ecclesiastical in character, and the piano will be found to be better adapted for these scenes than the organ.

There remains one fine distinct musical number, which should begin at the middle of the second last scene of the fifth and last reel. When Virgil and Dante appear in this scene let the organ begin the "Gloria in Excelsis" from Mozart's Twelfth Mass and continue this to the very end of the performance. It gives a triumphant and satisfactory ending, doubly welcome to an audience that has just witnessed so much of terror and tragedy. Let the organist do his best here, play forte and with plenty of expression. Whenever the music ends simultaneously with the disappearance of the silhouetted forms of Dante and Virgil, its wonderful fitness will be felt and appreciated by every audience, composed in the main of human beings.

SOUND EFFECTS.

There are few pictures more capable of improvement through the introduction of suitable sound effects than the Milano production of Dante's Inferno, and there is none more easily and thoroughly spoiled through violent, unnatural and misplaced effects. In preparing a series of good sound effects for this feature, we must follow the example of the makers of the film, who, in turn, have followed with almost literal exactness the text of the cantos that have been filmed. Unless we consult the all-pervading genius of the great poet we are very likely to make the effects silly and offensive.

To begin with, we must reject the theory that an extraordinary noise outfit is needed in order to secure the best sound effects. Nothing could be more absurd than this idea, which seemed to guide one or two ignorant and incompetent individuals who, being utterly unable to understand a line of the poem, sought to drown their stupidity in a lot of unnecessary noises. The simplest outfit, such as is kept in all theaters, is amply sufficient. It is not the quantity, but the quality of effects which counts. At the psychological moment the most delicate and subdued effect will produce an impression on an audience which all the rioting of the average effect-man cannot hope to create. Nothing more is needed than a wind-machine, a bass drum, a thundersheet, rain, cocoanut shells, a horn, a chain, and a piece of iron or steel. The secret of working the sound effects successfully lies in the manner and method in which these simple tools are used. The guiding principle is to follow as closely as possible the letter or, at least, the spirit of Dante.

But Three Effects Needed in the First Reel.

An intelligent "effect-man" will husband his resources and not fire away all his ammunition in the first few scenes. The attempt to imitate noises which panthers, lions and wolves are supposed to make generally mars the otherwise beautiful second scene of the first reel. Either all the sounds will have to be imitated or none at all. It is stupid to have the panther growl and then have the lion "with head aloft and hunger-mad" stand there as if he had lost his roar through catching a cold, and the wolf follow in profound silence. The spectators are far more interested to know the meaning of the presence of these animals, as explained by a competent lecturer, than in having some one behind the scenes give a weird exhibition of what he thinks these animals might do just before feeding time.

In the next scene, where Beatrice ascends into heaven, it is the height of absurdity to make a noise like the wind on a stormy day around the Flat Iron Building. The ascent is that of a spirit, noiseless and swift. The first good effect in the reel comes after the title, "The Gate of Hell," where the robes of Virgil and Dante are seen to flutter in the wind, which comes up from the bluish, vapory depths below. Stop when the wind stops on the screen. Properly rendered, this is a fine effect, as it is the first and comes upon the audience with a proper introduction by the wind.

The next effect comes in the scene where the poets enter the gloom which greets them after they leave the rock with the fateful inscription: "Now was the day departing and the air imbrowned with shadows," etc. A clap of thunder just one second after the appearance of the poets in the imbrowned shadows, with a low rumble following, is effective; in the picture Dante is seen to turn around as if startled, and it appears as if the thunder had struck upon his ears.

There is nothing in the letter of the canto which would make these effects necessary, but the spirit of the whole description well justifies the effects, and the average spectator who knows nothing about the poem will understand the horror at the thunder much more readily than the recoiling "from some false resemblance in the twilight gloom." The third effect is a quick clap of thunder to accompany the lightning when Dante faints on the strand of Acheron.

The Second Reel Is Best Helped by Effects.

In many respects the second reel is perhaps the strongest, and it certainly is the one containing the most dramatic moments. A splendid effect may be worked in the second scene of this reel, "where the carnal sinners are condemned, in whom reason by lust is swayed." Dante describes the "stormy blast of hell" to be irregular and fitful. "As starlings on their wings are borne abroad, so bears the tyrannous gust those evil souls." His meaning becomes even plainer a few lines further on, where Francesca tells him her story, "while e'er the wind, as now, is mute." It appears then that Dante meant us to think of this wind as coming in gusts and fits with very short intermissions. Watch the picture closely and you will see that the film makers have carried out this idea most faithfully; the bodies move in groups, some resting for a moment, others in the main current of the hellish blast. Translated into instructions for the effect-man, this means that the wind-machine should be worked in fits and gusts, rising, diminishing to almost nothing and slowly rising again. With a proper rehearsal, following the motion of the groups, this effect is one of the strongest in the entire production.

Closely upon the Francesca da Rimini scene follow two scenes where simple rain effects skillfully and intelligently worked illustrate the picture wonderfully well. "Large hail, discolored water, sleety flaw through the dun midnight air, streamed down amain." It is, however, in the three scenes showing the passage of the poets through the foul waters of the Styx that the effects may be rendered overpowering. Here again we follow the spirit rather than the letter of Dante, for the poet, in his encyclopedic way, completes the description of the journey across the slimy pool in less than a hundred words. He says nothing of thunder or lightning. Both thunder and lightning may, however, well be introduced in harmony with the general spirit of the two cantos here filmed.

As soon as the title announcing Phlegas has been flashed on the screen there should be distant thunder, which may be best imitated by having the bass drum worked in the furthest background of the stage, as far away from the screen as possible, though, of course, straight back of it. The effect is then suspended during the showing of the "Philip Argenti" title, to be resumed with increased force when the title disappears, and worked to its height when the replying signals of Dis, i.e., the fires of Dis, the evil city, appear.

The drum should then be close behind the curtain and may be aided by the thunder sheet, and the effects should be continued fortissimo to the next succeeding title. After the appearance of the angel toward the close of the last scene of the second reel, finish the picture with rumblings of thunder, dying away with the picture.

Little Room for Effects in the Last Three Reels.

Except when the puffing of flames and vapors seem to make it appropriate, there should be little thunder in the third reel, and that little of a subdued character. It is wel here to resist the temptation to an anticlimax to the splendid finish of the end of the second reel. The scene showing Capaneus in the third reel allows of some vehement thunder and lightning. There are effects with a chain and piece o iron that may be worked in the scene showing the torture and death of Piero delle Vigne (Peter of Vigna). These effects, however, should be well studied and rehearsed, or else entirely omitted. There is, however, one magnificen effect that may be introduced immediately after Dante and Virgil have left the bridge from which they gazed down upon the lepers and before they enter the circle of the giants Says the poet: " . . . I heard a horn sounded so loud the peal it rang had made the thunder feeble." The momen the title announcing the giants is flashed on the screen the horn ought to be sounded, and the bolwing continued unti Nimrod appears with the horns about his body. Properly worked this is a most appropriate effect. There remains bu the Ugolino incident in the last reel. Here the galloping of a horse, first approaching and then dying away, may be imitated to good advantage, as well as the sound a key sharply thrown against the stones on the ground is supposed to make. This not only adds to the realism but take away some of the horror of the subsequent scenes. The idea of one effect-man to show the stumbling of Virgil' foot in the next to the last scene of the fifth reel by creating a noise like a riot on a bowling alley or at a wake is characteristic of the intelligence, or rather the lack of it, which moves some of these noise-makers; a sensible person wil of course avoid it.

Effects Subordinate to Music and Lecturer.

It should always be borne in mind that the pictures are to be chiefly illustrated by music and lecture, and effects are of value only when they fit in with the general harmony o things. Neither music nor lecture should ever suffer on account of effects. The idea that Dante's Inferno depend for its success on the amount of noise made behind the screen is a popular one with those whose intelligence carrie them no further, but it must always appear ridiculous to the general public, who possess an instinctive feeling of what i becoming, and whose taste, we grieve to say, is frequently much better and cleaner than that of the men who seek to entertain them.

ATTRACTIVE THEATER AT CARTHAGE, MO.

The above is a reproduction of a photograph of the Photoplay Theater, Carthage, Mo., owned and operated by E. S Harris and J. A. McDurmeit. The ornamentation is o sheet steel throughout, same being manufactured and erected by The W F. Norman Sheet Metal Mfg. Company Nevada, Mo., who make a specialty of this work, as wel as an elaborate line of steel ceiling for interior decoration The playhouse has been open for two years and is enjoying a good patronage. There are two other theaters i Nevada, Mo., which have been decorated by the above mentioned company, and our correspondent informs u that the business in that city is fine.

The Moving Picture Educator

THE AMERICAN ECLAIR.

THE new American home of the Eclair pictures at Fort Lee, New Jersey, is an education in itself to any one fortunate enough to be allowed to visit it. It would hdly seem possible to visit a manufactory for moving pictu films more thorough than this one. Everything that Aerican energy and commercial enterprise, coupled with Fnch knowledge of the arts and sciences, can command al here brought into conjunction, making a combination wch from the beginning is a guarantee of efficiency and scess. The factory in itself is a model of its kind, the wrk of a French architect thoroughly schooled in cinemateraphy; it is perfect in its adaptability for the production o the high-class work which this company stands for. The psonnel of this American branch is most notable; while i would be difficult and perhaps unwise to give priority to a country or person, it is enough to say that every deptment is headed by "a master in his line." Wherein the Fench excel there is a most capable Frenchman, and wherein t American may excel, there is to be found a native "as t the manner born," both noticeably working together in sendid harmony for their common good. Photographic a and chemical science are here found at their best. A detl description of either department would show each to t a school of its kind.

n the studio, artists of the first order are blending their ailities in preparing those scenes which shall amuse and eify thousands of people.

It is pleasing to record that the Eclair management apeciate the importance and responsibility of their art, and e determined to give the world only the best. This means at the educational picture is not going to be relegated to minor place, but that it is to have a leading position in lair productions.

If the common test of character, "From what sort of a me do you come?", is to be applied to the Eclair, it can rtainly respond with credit; recreant, indeed, will be any or picture coming from such a source. Perfection in the gher realm of cinematography is certain. The only possible akness is the usually uncertain human element which is be found everywhere. The well-balanced, capable, courtus, educated and cultured staff of the American Eclair ould be a guarantee of the strong, clean, moral and edutional quality of their picture productions.

UTHORITIES AND CRITICS NOW PRAISE THE PICTURES.

There appears in the "Munsey" Magazine for January a ngthy and well-illustrated article entitled "Education By oving Pictures," by Walter Prichard Eaton. The review an exceedingly interesting one, well written, candid and iversally helpful. Its measure of praise of the educational rpose and value of the moving picture is unstinted, dearing the conviction that "The time will come when every ementary school will be equipped with a film projector." peaking of former opposition to the picture, the writer says nstead of decrying this great natural interest, it is the part wisdom to utilize it." The most interesting account is iven as to the value of the film showing the dangers of e common house-fly; this film was fully reviewed on these ges at the time of its production. It is now interesting to ad that its production has been so beneficial. Mr. Eaton ys: "We fancy this film caused many garbage cans to e covered. It was rented by the state boards of health of ouisiana, Kansas and Florida, by the health boards of Chigo and Galveston, by the Oklahoma agricultural experiental station, the University of Wisconsin, and the Battle reek Sanatorium."

In further commendation of the educational pictures Mr. aton traverses the same lines as those which have govrned these pages for a long time. It is beginning to appear ow that the press is everywhere taking up the beneficial ide of the moving picture, after having been convinced (over eir own predictions to the contrary) that the moving picure is the greatest educational factor of the day. It will inerest the readers of this page to know that nothing appears in the excellent article in "Munsey's" but that which has already appeared here many times in one form or another.

The New York Journal, through its versatile editor, Mr. Arthur Brisbane, is now in the forefront of educational moving picture champions. But one year ago The Moving Picture World was compelled to expose the hypocrisy of the "Journal" in its constant attack on the pictures, while their own publication was far from clean. To-day that is all changed, and not only in the columns of the "Journal," but publicly, in person, Mr. Brisbane is praising the value of the picture and predicting its permanence and in turn rebuking critics.

The New York "Globe" is publishing a series of articles edited by Mr. Haskins upon "The Development of the Moving Picture." They contain a history of the origin and growth of the moving picture, both as a commercial enterprise and a source of educational and pleasure-giving value. These articles are evidently intended to further enlighten an intelligent public as to the practical value of cinematography, and are a welcome addition to the literary testimonies which are now so prolific.

Among the various authorities who have "changed front" in their attitude towards the picture must be named the "Brooklyn Recreation Committee" and the "Neighborhood Associations," which held a joint meeting recently at the Brooklyn Polytechnic. One of the principal speakers, who was also a member of the Mayor's committee, is reported as saying: "When the moving pictures were introduced, the better class of people generally would have nothing to do with them; now, however, the moving picture has become a national institution, which has its place in the natural scheme of things just as the trolley car and telephone have." After laying the blame for youthful depravity upon the dance halls, the speaker continued: "Do not make the common mistake of believing that these shows are patronized by the dullest people, for that is not true. The moving picture has become the greatest form of amusement for the masses. For that reason it is a good thing, enabling the working man to take his family to enjoy high class and expensive productions." Other speakers advocated the support of moving pictures now becoming so educational that a wise support of such is proving the better way to combat other social evils.

The New York "Times" reports as a "special" the teaching of morality in public schools by means of moving pictures taken from life, showing what is right and what is wrong. Under the superintendence of Milton Fairchild, the originator of this special plan, the Fitchburg, Mass., high school has been the first to introduce the series. The distinct object in view is to teach the rights and wrongs of questions which daily arise among school children, such as fights between boys, squabbles between girls, playing games fairly, etc.

The teacher gives the necessary explanatory details, and some special lectures have also been prepared by several professors of the State.

The foregoing evidences of support from just those people who ought to uphold the advance of educational cinematography, though tardy, is still timely; the conversion of the critic is, while commendable, yet not unexpected. Cinematography is winning its own way, fulfilling the desires and predictions of its friends and qualifying for any station in life.

THE MAN OF THE FUTURE.

Methuselah lived 969 years, yet it is computed that the man of to-day can accomplish more in one year than Methuselah could in his nine centuries. If this be true what are the possibilities of the man of the future? The early development of the child of the future must certainly have its effect on the man; earlier maturity in knowledge and the resultant powers along educational lines will certainly have its effects in no small or minor capacity.

There is nothing so effective in advancing civilization as culture; the cultivating of the higher faculties and qualities necessarily means the elevating of the human race, making the man of the future one of peculiarly special equipment equal to his advancing times.

It is computed that in America alone there are to-day a half million men with a fair knowledge of mechanics and engineering, and to none of whom this knowledge is absolutely necessary in his vocation, but is supplementary thereto, making each superior to many others as a result; it is needless to add that this knowledge comes through the possession of an automobile. Every automobilist is somewhat of an enginner and mechanic; his knowledge of gases and electricity is also increased and by means of travel he is both better informed and broader minded.

The motor boat and aeroplane also are increasing the powers of men everywhere, for this diffusion of knowledge is universal and not confined to a favored few. In like manner, the cinematograph has enlarged again the powers of every man, for even of those not necessarily interested in its use, many have an intelligent comprehension of its origin, nature, cause and purpose. The practical adaptability of the cinematograph to every industrial pursuit is making it more and more the friend and servant of man.

To those who have the advantage of visiting factories such as the Edison, Pathe, Eclair and similar firms, there comes the realization of a vast enterprise, new as the decade, yet weighted with the knowledge of centuries.

When it is remembered that of all those things which are absolutely necessary to-day none were in use a century ago, we can form some idea of the advantages coming to the man of the future who shall be designated a cinematographically taught man. The times in which a man lives, the school in which he was taught, are both important factors in his personal development, his character and his reputation. The child of the immediate next generation will begin where his father is to-day, using the cinematograph at five years old with greater purpose than is his father using it at fifty. Taking the moving pictures as his daily mentor at school, traversing all worlds of knowledge under its guidance and going forth into manhood with it still as his auxiliary in every way, the man of the future will be marvelously well equipped. To-day, with strange ease, we crowd a century in a decade; it is impossible to continue this ratio in the future, but it will not be long before that same century will be compressed within the possibilities of a year. It is a most extraordinary tribute to the capabilities of the human mind that nothing is beyond its grasp; great as is all progress, man is still greater. Wonderful as may be all development, man is its master, neither height, depth, length nor breadth are beyond him, and so long as nature continues to reveal her secret wonders man will still continue to use them all for his higher advance and his unending progress.

MOVING PICTURES AT LOCAL CLINIC.

Lackawanna County Medical Society Enjoys Privilege of Demonstration by Dr. Weisenburg at Scranton, Pa.

The successful adaptation of moving pictures in the field of medicine, for the study and diagnosis of diseases, proved a remarkable demonstration before the members of the Lackawanna County Medical Society, in the Young Men's Christian Association auditorium Tuesday, Jan. 2, as given by Dr. T. H. Weisenburg, of Philadelphia, clinical professor of neurology and neuro-pathology in the Medico-Chirurgical College of that city.

The county physicians and their guests were among the earliest of their profession to enjoy this extraordinary moving picture demonstration, as the idea is wholly new, Dr. Weisenburg being a pioneer in the successful development of this step towards more exact study and diagnosis of diseases. Only one other move along this line has been recorded in medicine, this being by a European clinician, but neither his thought nor his efforts approached anything like the work of the Philadelphia neurologist.

Some of the films shown were completed only a few months ago, so that the members of the County Medical Society feel favored in the distinction they enjoyed in what they heartily pronounced as a rare scientific treat.

The pictures, which are assured their successful development through the scientific interest and co-operation of S. Lubin, the Philadelphia moving picture producer, embrace the study largely of patients in the nervous wards of the Philadelphia General Hospital, or Blockley, as it is better known, an institution offering better advantages for the study of nervous diseases, it is believed, than any other hospital in the world. The camera was so employed that all of the characteristics of the diseased conditions shown were strikingly brought out, thus assuring the value of thei diagnostic study.

The varied gaits, movements and expressions were vividly reproduced, and there was an added advantage in the pictures, since the camera, which is quicker than the eye, recorded faithfully the finer movements which would escape unaided study, but which could be readily observed and studied when projected on the animated screen.

One picture was shown of a nervous condition never before recognized until it was diagnosed by Dr. Mills, professor of neurology at the University of Pennsylvania. It showed a man who was able to make all the movements of the muscles of his face on either side except that when he laughed, and then only one side of his face showed any movements. The case was diagnosed as a lesion of one of the important centers in the brain, and this diagnosis was confirmed following the death of the patient several months ago.

The views embraced all the important nervous diseases and they were explained in detail by Dr. Weisenburg Already they have proven their value in teaching students and last night they served the purpose for the interested physicians of an extended clinic, which under other circumstances might embrace a series of lectures without the illuminating value of the pictures reproduced on the canvas. The purpose of this study is to be extended to all the field of neurology, including the study of insanity. Some of the views shown last night have already been reproduced in a recent text book on medicine, and reproductions of the films have been sent to the libraries of leading cities in this country and Europe.

Dr. A. W. Smith, president of the County Medical Society, presented the lecturer, and he was greeted by one of the biggest representatives of the membership that has been present at a meeting in some time. While he was in the city Dr. Weisenburg held clinical conferences on several cases at the State and Scranton private hospitals.

SOME EDUCATIONAL SUBJECTS.

Following is a list of releases this month of subjects which may properly be classed as educational:

Eskimos in Labrador. Edison.
A Trip from Colorado Springs to Cripple Creek. Pathe.
Modern Weapons of Fighting Fire in New York City. Edison.
Important Scenes in Paris. Gaumont.
Scenes From the Coast of North Africa. Gaumont.
A Glimpse Into the Yellowstone Park. Kalem.
Pathe's Weekly.
Vitagraph Monthly
Picturesque Hungary. C. G. P. C.
A Life-Saving School in Australia. C. G. P. C.
Examination of the Stomach by X-Rays C. G. P. C.
Capturing Polar Bear Cubs. C. G. P. C.
Gathering Cocoanuts in Philippines. C. G. P. C.
Landscapes in Japan. C. G. P. C.
Mushroom Culture. C. G. P. C.
Industries of the South and West. Selig.
Scenes in Japan. Selig.
Seeing Cincinnati. Selig.
Small Trade in Malacca. C. G. P. C.
Aboard a French Battleship. C. G. P. C.

A Queer Treachery, by Gaumont, is based upon historical incidents

"Victim of Alcohol," by C. G. P. C.; "Home," an Edison picture, and "Saved From Himself" (Biograph), have each an educational moral value.

ZIONIST MOVEMENT PICTURED.

At the Park Theater in Brooklyn on Sunday morning next, the proprietor, Mr. L. Germain, is giving an exhibition of especial interest to the Hebrews of the locality and to the children of their Sabbath Schools. The nature of the entertainment will be in the interest of the Palestine Art Institute, "Bezalel." The films used on this occasion are private property, making the exhibition a unique one. They are the same films as those used on the occasion of the last Zionist Congress at Basle, showing the latest development of Jewish effort in the Holy Land. Biblical motion pictures will also be exhibited, the management of this most superior house desiring to make this event one of many of an especial character, each one educational in its own particular sphere.

"Widow Jenkins' Admirers"

A Western Farce Comedy by the Essanay Company Filled With Fun.

Reviewed by Jas. S. McQuade.

ESSANAY'S Western company has succeeded in compounding a sure cure for the blues, under the title of "Widow Jenkins' Admirers." This is a farce comedy, of full-reel length, without a tame moment during its mirthful run. Situation after situation appeals to one's sense of the humorous, compelling gusts of laughter and keen enjoyment. At any rate, that is the way it affected me during an advance presentation.

There is no pandering to the vulgar taste in this merry playlet, and there is no claim to greatness in its make-up. It is a laughmaker, pure and simple, as was intended, and one feels charged full with the ozone of good nature when the "widdy" turns the tables on Jed Simpson, the "smarty," in the closing scene.

A commendable feature of what there is in the story is the concealment of the climax until the last moment. The new turn in affairs comes so unexpectedly and so sharply, yet so humorously, that the picture dies while the spectator is in the throes of laughter.

I don't know the name of the lady who appears in the rôle of Widow Jenkins, but I should like to compliment her personally on the farcical flavor imparted to the character. That opening scene, when the "widdy" is seen accepting the condolences of a man friend on her bereavement, is simply irresistible. While simulating grief in woe-begone facial expressions, those eyes of hers are answering the flirting approaches of the friend, who appears willing to step into the deceased Jenkins' shoes.

The locale of the farce is laid in the West. Widow Jenkins runs the grocery store, post-office, etc., which have come to her on the death of her husband.

The local newspaper, referring to the will of the deceased Jenkins, has an item stating that all his property, including a 200-acre farm, has been left to his widow. The item closes with the sentence, "Here is a good chance for Snakesville's many bachelors."

We see a number of these bachelors reading the item, as they sit on a bench in front of Snakesville's leading hostelry. Each is anxious to find out whether his neighbor has read this particular news, and we see them disappear, one after the other, in the direction of the widow's store.

Jed Simpson, the Mutt of the aspiring bachelors, is first on the scene. The widow seems to have a tender spot in her bulky anatomy for him. As the others arrive, one at a time, under the pretext of buying molasses, flour and whatnot, we learn that Mrs. Jenkins is a diplomat. Simpson is used in the capacity of roustabout, and his temper is tried to the uttermost as he fills the various orders for the men who are trying to gain first place in the widow's affections. But he thinks of the widow's fortune and obeys her orders meekly.

When all the suitors depart with their purchases, Jed has a clear field, but he fears that his chances have been discounted by his rivals. As the mail comes in and Widow Jenkins goes into an inner room, which serves as post-office, he watches her sorting the letters, and discovers that she has little scruple about the sanctity of the mail, for she opens and reads several letters. She observes that she is being watched and pulls down the blind, with an angry jerk, in Jed's face.

A happy thought comes to Jed. Nettled at his abrupt dismissal, and knowing that the widow will read any mail that is addressed to him, he goes out and writes a letter to himself. This letter conveys the news that Jed's uncle in Tucson has died and left him $100,000. It is entrusted to an acquaintance, headed for Tucson, with the request that it be posted in that city.

In due time it reaches the Snakesville post-office, where it is opened and read with smiles by the widow. When Jed makes his next call and receives the letter, the widow puts him in the seventh heaven by her caresses and blandishments. But his joy is short-lived.

An attractive young lady, who turns out to be Jed's cousin, arrives in Snakesville the day after. She inquires for Jed and is directed to the Jenkins store. There she delivers a letter to him which he reads, and learns that his uncle in

Scene from "Widow Jenkins' Admirers," by the Essanay Company.

Tucson had really died and bequeathed him $100,000; but with the proviso that he must marry this cousin in order to inherit the amount. Jed puts the letter in his pocket and turns admiring eyes on his good-looking cousin. Without compunction he is about to lead her away, when Widow Jenkins seizes him in a mighty grip and swings him through the air, back to her side. Jed is her property and he knows that he must face the music. To complete his misery the pretty cousin, heiress to $100,000, is led away by a good-looking cowboy whom she had loved for some time without the knowledge of her dead uncle. This reel will be released on Tuesday, Jan. 23rd.

A De Luxe Presentation of Cinderella.

By James S. McQuade.

A VISIT to Minneapolis Wednesday and Thursday, Jan. 3rd and 4th, gave me another opportunity to enjoy the de luxe picture presentations at the Lyric, under the direction of S. L. Rothapfel. The feature of the program was "Cinderella," Selig's three-reel subject, and I was curious to learn just how the Belasco of moving picture presentations would treat that charming silent drama. Not wishing to allow my enthusiasm to bubble over into exaggerated words of praise, I will simply state that "Cinderella" as presented at the Lyric held me in thrall every time I viewed it, and that means four times. Nor was I the only one so affected, for I was careful to observe how others in my vicinity were moved by the pictures. Every eye was riveted on the screen and the faces reflected joy and sympathy over the fortunes of the heroine, and bursts of suppressed laughter greeted the discomfiture of her enemies.

The Prince was watched almost as eagerly, and the little fairy godmother was a delight to the eyes of old and young. Many a happy dream has since been indulged in by the little boys and girls who clutched at mother's hand more tightly as the fairy carriage with its tiny horses, driver and pages, and the beautiful Cinderella, appeared on the canvas. As I looked on their glad faces that day, I felt happy that the world has grown brighter and fairer for child life, and that the moving picture has come into it to give it more happy and contented men and women.

The same high quality pictures were seen on the screen as on my first visit, and the same talented discernment was observable in the arrangement of the musical program and in the selection of vocal numbers. The presentation of "Cinderella" was still further enhanced by a lecture delivered by J. D. Callicott in a clear and simple way, the words timing well with the action of the pictures. At no time did Mr. Callicott obtrude his lecture on the audience; it was held strictly subservient to the pictures, and impressed everyone as a welcome and valuable aid.

Preceding "Cinderella" on the program were "Aboard a French Battleship" (Pathe) and "The Kromats" (Pathe), the latter showing a fine acrobatic act, each being accompanied by appropriate music. Between these reels the 'cello soloist, Bernard Siegert, played "Silver Threads Among the Gold," with "Annie Laurie" as an encore. Mr. Siegert's playing was a delightful musical treat and was deservedly applauded.

Immediately following "The Kromats," the lecturer introduced "Cinderella." Between the first and second reels Miss Agnes Lewis, contralto, sang "The Home Country," and between the second and third Miss Martha Butler, soprano, sang "Carita," a Spanish love song. Immediately after the third reel the Sextette, from Lucia, was sung by Dr. Ray Moorhouse, Thomas McCracken and Misses Butler and Lewis. A blue stage color spot was used with these numbers, except for the "Carita" song, which was sung with a bright stage and a white spot. These color effects were not only pretty, but they possessed an artistic value that appealed to one. Following the Sextette, "In the Clutches of a Vapor Bath" (Vitagraph) was run off.

The music used for "Cinderella" was as follows: "Hearts and Flowers," waltzes—"Sunbeams and Shadows" and "Ancient Court Whisperings," "Fairy Greeting," court music from Fisher's Incidental Music, andante movements from the same, Minuet from Paderewski. It would take too much space to describe the duration of the selections named during the presentation, but the skillful orchestra leader will be able to judge where to have each follow the other in the order given.

The instruments used during the presentation of "Cinderella" included a pipe organ, grand piano, and the string section of the orchestra only. All the string instruments were muted so as to permit the lecturer to be heard distinctly by the audience. The singers appeared in costumes similar to those worn in the court scene in "Cinderella."

On New Year's day the Lyric had a big crowd waiting outside for their turn to see "Cinderella." On Tuesday the mercury ran down below zero, and on Wednesday it was 15 degrees below. This kept many at home who, otherwise, would have attended.

Manager Rothapfel informed me that he never before had so many telephone calls about a picture as he had for "Cinderella." He was anxious to retain the film for Thursday, Friday, Saturday and Sunday of New Year's week, but they were booked in St. Paul. He has arranged, however, to repeat "Cinderella" on the days mentioned, beginning Jan. 11.

Mr. Rothapfel billed "Cinderella" heavily and used all the aids furnished by the publicity department of the Selig Company. He advertised liberally in the daily newspapers and had a special electric sign in front featuring "Cinderella" and Mabel Taliaferro.

Admission prices were 10 cents for matinees and 10 and 20 cents for evening.

"Mignon."

Adapted from the Well-Known Opera By the Solax Company—Staged and Directed By Madame Alice Blaché.

CAST.

Mignon	Marion Swayne
Filina	Blanche Cornwall
Guglielnio	Darwin Karr
Laerte	Gladden James
Lothario	Edgar Lewis
Giarno	Lee Beggs
Federico	Billy Quirk

The story of "Mignon" is as fascinating as it is rhythmical. Mignon, the daughter of noble parents, is stolen, when a child, by a band of gypsies. Her mother dies from grief and her father, almost deprived of reason, gives up his ancestral home for the roaming life of a minstrel. He wanders from place to place in search of his child.

Mignon grows up without knowing her antecedents. She is ill-treated by the gypsies until her liberty is purchased by Guglielnio, a student finishing his education by traveling. She falls in love with her rescuer, but he is allured by the seductive charms of Filina, an actress.

Events come to a most thrilling climax at a castle where a grand fete takes place and where Filina is the lioness of the occasion. Guglielnio's attentions to her enrage the untutored mind of Mignon into a frenzy of jealousy. She is about to commit suicide when the soothing notes of a harp played by an unseen hand outside stops her. Lothario, her father, appears and she confides in the minstrel and implores his advice and protection. The half-crazed minstrel is carried away by the girl's story and sets fire to the castle.

This rash act is almost fraught with fatal consequences for Mignon. But it is the means of bringing father and daughter together and of opening the eyes of Guglielnio to the affection which Mignon had for him.

As produced by Madame Blaché the story gains charm. It is done in one reel and is finely presented by a capable cast. The costuming and settings are sumptuous and the acting is of a most intelligent order. Some of the scenes are most beautiful in conception and the photography is excellent.

We are advised that special music, adapted from the score of the opera, has been prepared for this picture and will be distributed by the exchanges.

KINEMACOLOR CHANGES MANAGEMENT.

Mr. Henry J. Brock, the well-known theatrical personality and partner of the Mark-Brock Enterprises, of Buffalo, N. Y., has succeeded to the active management of the Kinemacolor Company of America, replacing ex-President Ford, who has resigned and returned to the West to look after his banking interests. It can be stated also at this time that Mr. J. J. Murdock is no longer connected with the active management of the Kinemacolor Company, owing to the requirements of his various other interests. Mr. Sawyer, however, still remains with the company as active manager of the publicity and other departments.

With practical theatrical men at the head of affairs the Kinemacolor Company will begin an aggressive campaign and will be heard from in a decisive manner in the very near future. Plans are now being formulated for a regular service to theaters of the higher class throughout the country, and it is safe to say that Kinemacolor will be a by-word everywhere for the classiest there is in moving pictures.

LITTLE MIGNON BEFORE SHE IS KIDNAPPED

TEN YEARS LATER HER LIBERTY PURCHASED FROM CRUEL GYPSIES BY GUGLIELNIO.

GUGLIELNIO IS ATTENTIVE TO FILINA AND MIGNON IS JEALOUS

GUGLIELNIO AND FREDICO FIGHT FOR FILINA BUT ARE INTERUPTED BY JEALOUS MIGNON.

MIGNON'S RESCUE from THE SPITE-FIRE SHE HERSELF CAUSED.

THE REUNION of FATHER AND DAUGHTER AFTER THE FIRE.

Scenes from the Solax Feature Production "Mignon," Release of Friday, Feb. 2.

CHICAGO LETTER.

By Jas. S McQuade.

DR. E. B. McDOWELL, scientist and globe trotter, now on a tour of the world, writes an interesting letter to a Chicago friend, from Queenstown, New Zealand, bearing the date of Dec. 9, last. Dr. McDowell is an ardent supporter of moving pictures, and made it a point to master the operation of a camera some time before he set out on his present trip. He took with him a complete apparatus and supplies for taking negatives, and at the time of writing had shipped over 4,000 feet to Chicago.

After dwelling on the extreme difficulty encountered on the south island of New Zealand in taking negatives, owing to the infrequency of sunshine, he writes that he was about to cross the mountains to one of the famous West Coast sounds or fiords, where he expected to find something especially picturesque and striking. This trip meant a walk of 100 miles over the mountains and the carrying of apparatus, etc., on the backs of men, as neither horse, mule nor ass could be had.

Dr. McDowell frequently attended moving picture shows in New Zealand, in connection with which he writes as follows: "American films are in great favor; more than half, I believe, are of United States make.

"Vitagraph, Biograph, Edison and Lubin seem to lead, with a few Seligs, and the Independent make also is somewhat used. Selig's 'New Faith'—I think the name was—or the 'Sign of the Cross,' produced by the Los Angeles Company, set them crazy one night when I attended a show in Wellington.

"Pathe's assistant manager in Wellington told me that 'the American makers were producing some wonderful pictures of late, and especially Selig.' He also said that 'The Pony Express' was a sensation, and I have heard people in hotels talking about that film, so I hope to see it. I was working, the nights it was on in Wellington. Pathe's manager also spoke of Selig's animal pictures, stating that they had made a great hit.

"The American-made films are too thin for the amperage they use here, which, I am told, is from 60 to 80.

"I saw a show in Dunedin the other night, where the projected picture was not over 13 or 14 feet and, after the show was over, I asked the operator how much juice he was drawing. He told me he was using sixty amperes. The operators here don't seem to know anything about raising or lowering resistance to suit the picture, but use enough current to project the heaviest colored films, with the result that the film of average density looks glaring or chalky. I would advise, if it can be done, that American makers pick out the densest films for New Zealand.

"The motion picture theater has a higher standing in New Zealand than it has in the United States. I like their programs better, because nearly every program has one or two scenics and one industrial, and what I like, too, is that the people really admire these educational pictures and always applaud them, which is different from the practice in the United States. A good orchestra, of about ten pieces, is the rule in picture theaters here.

"The illustrated song, thank God! has not struck the country; or, if it has, it is dead and gone. The general admission is 25 cents, and 37 cents for a reserved seat. The theaters are pretentious and seat on an average 1,000 or 1,200 people."

After making the trip referred to at the beginning of this article, Dr. McDowell will go to Melbourne and take in Tasmania en route afterwards.

A Talk With Vitagraph's Representative.

C. L. Fuller, special traveling representative of the Vitagraph Company, passed through the city on Wednesday, January 10, on a trip to the Pacific Coast. On his way Mr. Fuller will stop over in all the principal cities on his route to ascertain trade conditions and to learn how the Vitagraph product takes with moving picture followers. He expects to be engaged for three or four months in the West. In returning he will stop over in the chief cities in the northern section, including Spokane, Butte, Fargo, Duluth, Minneapolis, St. Paul, etc.

Mr. Fuller informed me that he had just finished a six months' tour of the South, and that conditions there were very encouraging. The demand is for high quality films—first-class dramas, historical, comedy and scenics being i great favor. Military dramas are also in big demand. Vitagraph's "Vanity Fair" proved a wonderful success in th South, and subjects of a like nature are heartily welcomec

Moving picture theaters in the South offer exceptiona programs, and the smaller houses are being gradually re placed by pretentious structures. A majority of the pictur theaters in the South charge 10 cents admission, Mr. Fulle informed me.

Chicago Exhibitors' League.

The Chicago Moving Picture Exhibitors' League held th regular meeting last Monday, January 15, in their hall o Adams Street, and many matters of interest were brough up and considered. Preparations and plans were made t take care of the National Convention to be held in Chicagc August 12, next.

Full arrangements were made for a Dutch comers, to b held in the banquet hall of the Sherman House, Monda evening, February 5, at 11 o'clock. It is expected that a least 300 exhibitors will be present and also representative from the manufacturers, film exchanges and the press. Th occasion is looked forward to with unusual interest by al concerned.

The annual election of officers for the Chicago Leagu will take place next meeting, Monday, February 5, at o'clock P. M.

The following resolutions drafted and proposed by F. C Nielsen, of the Kimball Theater, and Julius A. Alcock, o the Edna Theater, this city, were adopted unanimously b the league, after due consideration:

Whereas, unusual suffering prevails among the destitute people of Chicag at the present time; a condition aggravated by the continued severity of tl weather, wherein the poor have neither sufficient fuel nor shelter to keep the warm, nor sufficient food to sustain life, and

Whereas, it is the duty of every person blessed with a fair share of tl world's goods to heed the cry of the less fortunate ones, and

Whereas, the giver shall find joy in giving, and his name shall be record in the Book of Life. And whereas they who relieve the bodily sufferings the poor shall be pleasing in the sight of God, and will be laying up f themselves imperishable treasures, be it therefere

Resolved that all moving picture theaters of Chicago represented by tl Moving Picture Exhibitors' League of America take pleasure in setting asi Tuesday, Jan. 23rd, as a day to be given over to charity; the total receip of all performances on that date to be devoted to the relief of the poor the city. Be it further

Resolved that the entire amount be turned over to the Mayor of Chicag for distribution among the city's poor, in manner and form as his judgme may direct. Be it further

Resolved that a copy of these resolutions be forwarded to each of tl Chicago daily papers and that the press as a whole be asked to co-opera with us.

A New Independent Exchange.

The Majestic Film Service Company, an Independent concern, was recently organized in this city with officers a follows: C. J. Hite, president; R. C. Seery, manager; T. A Hewitt, secretary and treasurer.

This firm bought out the old Globe Exchange in th Northwestern building, on Fifth Avenue and Lake Stree The new firm will make headquarters on the first floor c the Northwestern building and has arranged for commodiou floor space. The firm will buy the complete output of th Sales Company. Fourteen reels are now being purchase weekly.

The president, Mr. Hite, will be remembered as bein long and favorably connected with the H. & H. Film Exchange in the Monadnock block. Manager R. C. Seer managed the Calumet, a Licensed exchange, at one time, an for some time past has been manager of the Standard, a Independent concern, with Joe Hopp as president. M Hewitt is known in financial circles here as an able man c good means.

Moving Picture Theaters in Grand Rapids.

I am indebted to K. W. Linn, special representative c Pathe Freres, for an interesting letter from Grand Rapid giving conditions of the picture business in that city.

Mr. Linn writes me that he discovered the first movin picture house in America running only one reel. The hous is to be found in Grand Rapids, and is known as the Monro Vaudette, at 65 Monroe Street. The manager is Mr. Williams. The house seats 143 people. The program consist of one reel and one song, the film being carefully selecte and rented from the General Film Company's branch a Detroit. The projection is excellent, and the house is cosil decorated. Merchants and business people frequent th house in the day time as they have just about time to se one reel of film, and at night the best people of the tow fill the cozy little house. The owners of the Monroe Vaudett are Gillighan and Smith. Other houses owned by the are the Idle Hour, seating 200 people; the Original, seatin 250, and the Idea, seating 240. These are all straight moving picture houses, running two Licensed films, furnishe by the General Film Company's branch at Detroit. Admi able projection and exemplary management prevail in all c them. Business was very satisfactory during Mr. Linn's sta

The Orpheum, a large house seating 1,200 people, and a o owned by Gilligham and Smith, uses two reels of film a l seven acts of vaudeville. The latter is booked by the Vestern Vaudeville Managers' Association. Pathe's Veekly opens the performance and is looked upon as a v uable asset by those in the box office. The prices are 1 20 and 25 cents.

Clever Advertising of "Cinderella" by Saxe Enterprises.

Frank Cook, publicity man and booking manager for the Sxe enterprises, was in the city recently, and drew my attition to the thorough manner in which "Cinderella" had ben given publicity, prior to its presentation at the Alhamta, the largest moving picture theater in the United States —seating 2,600 people. In addition to extensive newspaper avertising, all advantage was taken of the fine lithograph psters provided by the Selig Polyscope Company. The 8heet, two styles of 3-sheets, and the de luxe 1-sheet were a used.

In order to draw special attention to the importance of te presentation, a special circular letter, accompanied by te Selig folders, was sent out to the superintendents, prinpals and teachers of all the public and high schools in Ilwaukee. The letter read as follows:

"We take this means of calling your attention to the sperb production of "Cinderella" to be shown at the Almbra on Wednesday and Thursday, January 10th and th. Carefully read the enclosed folder which will give u some idea of the magnitude of this photoplay. It is i three reels, or over three thousand feet of film.

"Pictures of this sort, presented in a theater like the Almbra, are worthy your consideration and well worth entioning to your pupils. Mabel Taliaferro, the star of is production, was formerly the star of 'Polly of the Cirs,' which played in the Alhambra at $1.50 a seat. **You ill now have the opportunity to see her at Alhambra ices.**

"We wish to thank you for any attention shown and hope be honored with your presence."

An announcement was made by the principal or teacher at ch school, before dismissal.

Chicago Film Brevities.

Frank Kerr, city license inspector for Winnipeg, Man., as in the city from January 9-11. He returned home on the tter date. Mr. Kerr paid close attention to the conditions the picture business in Chicago, and familiarized himself ith the manner of censoring films, as practiced by the Chigo Censor Board. Mr. Kerr visited the Selig plant and xpressed himself as being astonished at its magnitude.

* * *

Professor Kent, principal of the Audubon School, this city, lled at the World office recently and informed me that e had installed a moving picture machine in his school, the rst of its kind to be introduced in any school in Chicago, r educational purposes. Further information regarding he use of the machine and pictures will be given later on.

* * *

Last Sunday, January 14, I chanced to pass the Alcazar heater, on Madison Street, and my attention was attracted y the poster gotten out for Edison's fine picture, "Lead Kindly Light." I could scarcely believe my eyes when I ound that the singers in the church or meeting were holdng open hymn books in their hands and strange to say, he pages presented nothing but a blank—not even the ightest attempt to imitate a bar or a note of music. Such osers as these are a scandal to the trade.

* * *

Stanley Twist, the well-known publicity man for the Selig Polyscope Company, is in the Polyclinic Hospital here, uffering from a combination of physical ailments. Mr. Twist has won a wide circle of friends, and all sincerely wish for his speedy recovery. Mr. Harry Gordon is atending to Mr. Twist's duties during his indisposition.

* * *

"In Vaudeville," the latest addition to many popular ongs, was written by two Milwaukeeans and dedicated to he Saxe Brothers. The words are by Henry W. Francis, local writer, and the music by Glen R. Crum, musical diector of the Crystal Theater orchestra. The song received ts premier at the annual banquet given the Saxe Brothers mployees recently, Mrs. Bob Fitzsimmons sang it in fine style. This song is being introduced to Crystal patrons by Sam Beverly, the entire audience joining in the chorus.

MISS MAY BUCKLEY.

Probably the most important leading lady of the Lubin Film Company's five stock companies is Miss May Buckley, who has been featured and almost starred by many of the largest producers of the country. David Belasco may claim the credit of discovering this then talented child when she was playing in a Chinese play in San Francisco. The play was called "The First Born" and Belasco sent it to London with May Buckley in the role of Lucy Tsing. There she attracted the attention of Charles Frohman, George Edwards and other London managers, and was engaged by Mr. Frohman to play in the John Drew Company, presenting "A Marriage of Convenience." George Edwards then secured her for "San Toy," which delighted London for over a year.

Charles Frohman then brought her back to New York to play in "Hearts are Trumps," in which she held her own with one of the most notable companies ever organized, the cast including Amelia Bingham, E. M. Holland, Edwin Arden, Cecil de Mille and Josie Basby. Again she divided honors with James O'Neill in the Liebler & Company's beautiful production of "The Manx Man." In other Liebler productions she was equally successful and in turn became a prominent member of Henry W. Savage's players. One of Miss Buckley's greatest hits was the role of Michael, in the "Shepherd King." Of this performance David Belasco wrote, "I am very proud of the little girl I brought from San Francisco; as Michael you seemed to me as if you had stepped out of the Bible." Miss Buckley is very emotional and intense and the Lubin films will be much enhanced by her acting.

INDIANAPOLIS OPERATORS' ORGANIZATION PROSPEROUS.

Elmer H. Brient, secretary of the Moving Picture Machine Operators' Local 194, of Indianapolis, Ind., writes to The Moving Picture World recalling the fact that it is one year since the Indianapolis operators formed their organization and states that they have had a very prosperous year; also, that they are looking forward for far more prosperous times in 1912. Concluding, he writes: "There is one thing we are proud of and that is that there seems to be nothing but harmony existing between the managers of Indianapolis and our Local, and it is our sole aim to keep it so."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

JOSEPH T. STEED, of the Belle Theater, Ensley, Ala., writes in a recent letter: "We have had a great many letters of inquiry about my Colleen Bawn program and child coupon. We answered all who sent stamps. Anyone else who desires to know about these features should enclose return postage."

Most persons do not stop to think that while their inquiry requires only the courtesy of a two cent stamp, the expense in the aggregate mounts into the dollars. Even where the stamp is sent, the inquirer remains the debtor of the manager queried, since the stamp does not pay for the labor of writing a letter and enclosing the printed matter. The very least that can be done is to keep the correspondent whole in the matter of postage. It would be better still to enclose a large envelope self addressed and double stamped. It is just thoughtlessness, but don't be thoughtless when you are asking a favor. Be appreciative.

Mr. Steed is the man who makes his advertising for a special release pay for the extra charge and an additional profit before the subject comes into the house. That he is not a man of one idea is shown by some recent performances.

Pictures in a Church.

Christmas eve, Mr. Steed ran the Urban-Eclipse, The Little Match Girl, in the First Methodist Church at the Sunday School entertainment and he advances the claim that this is the first time that a motion picture has been shown in a church on a Sunday in the South. The value of such an endorsement in a small town can only be appreciated by those familiar with the conditions in the Southern States where the best people regard innovations with distrust. The subject is a secular, not a sacred topic, but has a special reference to Christmas that makes it particularly available.

Better still is a sort of donation party explained by the advertisement reproduced here. Mr. Steed writes that every minister gave his endorsement, some of them from the pulpit, and that everyone came to help the work along.

This is good only for a small town, but in a town where it will make town talk it is splendid work, since it identifies the manager as one of the leaders and gives the house a standing that no amount of general advertising can bring. The idea is also applicable to Decoration Day, Easter or Thanksgiving and can be twisted to meet emergent conditions.

This is the advertisement:

Mgr. Joe Steed

Makes a special announcement that no pictures will be shown at the Belle Theater that have not passed the National Board of Censorship.

Mothers like their children to see the pictures at the Belle Theater, because they are so clean and quaint, so picturesque and homelike and yet all of them up-to-date. All of our pictures are very, very real and very, very true to life. Pictures parents can take their children to see, pictures the children can take their parents to see and pictures that your friends and neighbors can come to see.

Joe Steed, the pioneer picture man of Ensley, has selected pictures so long for the people of Ensley he knows just what will please the little ones and big ones and he always gives the little ones his special attention on children's day.

Tuesday we're going to give a special day for the poor children of Ensley, Pratt City and Wylam.

Any Child that wants to make some poor little heart happy is requested to bring an apple, orange or candy, potatoes or a doll or just anything you want to bring. We are going to place them in a box at the Theater. We are going to give them to the ladies of the Home Mission Society and they are going to give them to Santa Claus and Santa Claus will give them to the poor children.

Specials For Monday—"Making a Man" and "Suffer Little Children."

This coupon and one apple, orange, candy or anything you want to give the poor children will admit one lady to the Belle Theater Tuesday, Dec. 19th.

This coupon and one apple, orange, candy or anything you wish to give to the poor children will admit one child to the Belle Theater Tuesday, Dec. 19, 1911.

From the Royal.

A copy of Royal Reports, the house booklet of the Royal Theater, Marion, Ind., asked for last week, has come to hand. It is a weekly with sixteen inside pages, 6 x 9 inches, with a cover in green and black. Although but seven numbers have been issued, there is plenty of outside advertising and some good reading matter relating to the Independent manufacturers. It leads off with a story of one of the films, running 1,000 to 1,200 words, gives the synopses of the leading releases programmed for the week and plenty of gossipy items.

On January first there was inaugurated a prize contest with prizes of $10, $5, $3 and $2 for the best short story written from one of the subjects shown in the theater, the contestant being permitted to make his own choice. The prize winning stories are to be published in Reports and possibly in the local papers.

This will rouse interest in the films and make for business, but we would suggest that in future contests the scripts be identified by some other means than numbers. The plan usually followed is to mark the script with so name or quotation and write the same on a sealed envelope containing name and address of the contestant.

Another Contest.

The People's Amusement Co., of Portland, Oregon, is making a feat of a weekly contest along the same lines, the details of which may gathered from this quotation from the program:

FOR YOUNG AUTHORS

Prizes Offered Weekly for Bright Essays on Films.

The People's Amusement Company desire to inspire boys and girls toward efficiency in Composition. To that end the management invites all ambitious youths of either sex to contribute short compositions based on pictures which are exhibited in our various theaters.

Competitors may choose whatever picture they desire and write thereon neatly on one side of the paper, a short story not to exceed 300 words, and mail or bring their MSS to the People's Theater, addressed to the Prize Essay Department of the Company.

Every week, one boy or girl will succeed and the prize will consist of an Invitation Box Party to the Saturday matinee following, and the successful boy or girl will have the privilege of inviting free, twenty of his or her friends as his or her guests and the whole prize essay party will be allowed to occupy the best box seats in the People's Theater.

The only condition being that competitors must affirm that they are pupils of the schools and that they have received no aid from their elders in preparing their compositions.

There are six local houses under Melvin G. Winstock's management the single contest covers all the theaters. It should yield a large ret in advertising. The company maintains a mailing list that not only he business but which is a good talking point for the advertising solicitor.

A Royal Argument.

Getting back to the Royal advertising, this quotation is taken from a page advertisement:

A Little Talk About the Royal.

"What's the reason everyone likes the shows at THE ROYAL so well, that they will stand in a crowd to see the pictures, when they might go some place else, and get a seat?"

This is the question that has been asked us over and over again. We sometimes look at the immense crowds ourselves and ask the same question, but when we come to think of it the answer is easy, BECAUSE,

We get the best pictures to be obtained, IRRESPECTIVE OF COST. We try to get EYERY DAY a program of pictures that will please everyone.

And then, "correct effects are never accidental." So its no accident that makes our pictures so clear, its simply that we employ the best operator to be obtained, and have a curtain made by ourselves, which we think shows just as fine a picture as a $400 mirror screen.

Then, again, we have another "charm." We have some of the best pianists in the city who know how to play the pictures.

Another thing: We try to keep your interest in our pictures up to the "boiling point," by the "Royal Reports," by our weekly program advertising and by not being a bit backward about letting you know "who's who, and what's what" in the picture business.

This may sound to you like an essay on the supremacy of the Royal to all other theaters on earth, but it isn't that really. We talk a whole lot, but we try always to back our talk up with actual deeds. We have simply set a splendid standard and have MAINTAINED it.

So this is the "excuse" for our patrons liking our show, and it isn't such a "worse" excuse, IS IT?

There is little brag here, just a quiet, convincing talk that may others to plan their announcement. The house is run by Miss Dolly Sp who is not only sole owner, but house and advertising manager, edit of Reports and trap drummer, according to the program announcem The little publication, Ruffles, is used as an illustrated supplement to Reports, permitting slower press work on a small form of cuts, which the cost while ensuring better work.

One good feature of the program is a list of coming features classi by makers.

Cheap But Good.

Ezra Rhodes, manager of the Surprise Theater, South Bend, Ind., se in a couple of sixteen page booklets which are used each week, ten th sand of each issue being distributed.

No outside advertising is carried and no effort is made to put on st but there is something about the simply printed sheet that impresses with the idea that the house must be well managed because the bookle so business like. Many more pretentious booklets are spoiled because t are so wretchedly displayed. Here the style is uniform, ten point da eight point capitals to head each story with the name of the maker and classification and the title is set in heavy type in the first line of the st

SATURDAY, DECEMBER 30th.

Thanhouser Drama.

Brother Bob's Baby.—A bachelor, with plenty o money and not a care in the world, suddenly finds himself in- (etc.)

The descriptions furnished by the manufacturers is used and to avoid an awkward turn a few lines of advertising are used to fill out a page where necessary. One of the issues carried a back page announcement, quoted here, which indicates the method of distribution, showing that carefulness in management extends even to the little details.

> We commenced this thinking that by giving you the outline of the story you would understand the picture better, also, to enable you to pick out the pictures you would like most to see. We know that our efforts are appreciated by a great many, others may not care for the stories, and still others may not understand that the book is for a whole week but take it the same as the ordinary Theater program—for the day only—so destroy it, rather than to keep it for future reference, which was our idea.
>
> In the future we will discontinue handing them out at the door, but will keep them in box office on call, also other convenient places in the Theater, and ask you to be sure and get one, taking it home and as many extra copies as you can use. We appreciate your handing them to your friends and neighbors, and on request and address shall be pleased to send you one by mail every week.

Be Careful.

Most photoplay patrons do not know much about printing and they may not realize that the conventions are violated, but they are unconsciously impressed by the appearance of a publication and it lies with the management whether this impression be favorable or the reverse. A sheet that shows a different style of make-up for every page, that heads one story in eighteen point and leaves another as important without any head at all does not look "right" even to the inexpert and somehow suggests that this shiftlesness extends to other branches of management.

If you get out a booklet, a very little effort will enable you to get it out right. After you've laid your plans with the boss, have a talk with the foreman. Tell him what you want and get him to show you how closely he can come to your ideas. Decide upon the style of type for the heads, the style in which the heads are to be set, the manner of make-up and how to lay the cuts. Select the style that pleases you most and then adhere to that style. Every publication of any consequence has a "style sheet" that takes into account the peculiarities of make-up, and no program is too small not to require a definite plan of make-up. Select what you want, let the printer keep the proofs and then insist that each issue follow these lines exactly. It's one of the little things that makes big business.

At Last!

At last the Tenth Street Theater, Kansas City, has branched out and is using other matter than synopses in its program. It has started the serial publication of some articles by Frederick J. Haskin, who tells less about motion pictures in a given space than any writer who has yet touched upon pictures. It is not an auspicious start, but it's at least a start and we hope to see greater space devoted to general matter that will build up interest in the pictures in general and not merely in some specific release.

We're afraid that the Tenth Street editor does not read this paper as closely as he should else he would not have used John R. Cumpson for a frontispiece six weeks after the departure of that plump comedian from the Edison Company.

The Tenth Street now shows three new reels a day and has rearranged the program to get all the stories in. They do most things so well that we would like to see them grow more ambitious.

More from Mr. Chaney.

Mr. N. E. Chaney, of the Orpheum Theater, Hillsboro, Ohio, who has contributed many valuable suggestions, sends in a program to show that he has adopted with profit the suggestion that the coarse screen half tone will work best.

He has revived a last season's hit in the form of a Ladies' Night on Wednesdays when the musical program is amplified and extra features are introduced. The program reads:

> Tickets now on sale for Ladies' Night at the box office. First show at 7 P. M. Second at 8:30. One full and complete show before the curtain at the Opera House.

In a small town this matter of getting the crowd on nights when there is a combination at the theater is an important one and Mr. Chaney seems to have met the condition as well as it can be done.

Another feature is the announcement that fifteen programs of as many different dates will entitle any woman to five matinee tickets and four general admissions are given to each of the first five to bring to the theater a full list of words mis-spelled in the current program.

Keeping in Touch.

Just to keep in touch with his patrons Mr. Chaney makes occasional distribution of a card similar to the form reproduced here. It is useful in keeping the manager in touch with his patrons and emphasizes the idea that he is trying to please his supporters instead of himself. The card can be used with profit almost anywhere. The form reads:

> To Our Patrons:—
>
> We feel that you are interested in our picture theater to the extent that you will at least tell us what your wishes are. We wish to cater to your wants but we must first know what they are, consequently we would kindly ask you to fill out the answers to the questions below and sign your name and drop this card in the box in the lobby during the coming week. Your requests shall be kept confidential, and complied with as near as possible. We thank you in advance for this favor.
>
> What four manufactures' pictures do you like best? Indicate by crossing out on the following list:
>
> Biograph—Edison—Essanay—Melies—Am. Pathe—Selig—
> Kalem—Lubin—Vitagraph.
>
> Do you want Pathe's Weekly every week?......If so, what night?
> ....
> What night do you wish to have as "Ladies' Night?"...........
> How often do you wish Comedy each week?.......................
> How often do you wish Drama each week?........................
> How often do you wish War Pictures?...........................
> Remarks: ....
> ....
> ....
> Signed..
>
> No attention will be paid to cards not signed.
>
> Wishing you a Happy and Prosperous New Year, we are,
>
> Very truly yours,
> Orpheum Theater Co.

Mostly Reading.

The last issue of the Saxe Brothers Milwaukee Amusement Slide to come to hand differs from most theatrical booklets in that it shows a marked tendency to get away from the large display programs and give more real reading matter. Each house has from two to three inches of single column advertising and some reading notices, but the rest of the space is given over to general theatrical and picture gossip. Many managements will regard this as a mistake, but the space given to pure reading gives greater value to the smaller amount of advertising carried, the result is better than a collection of display type that is listlessly read. These four young men believe in doing things well and their success has been earned through hard and intelligent work. Hard work alone will not count. Effort must be intelligently directed.

Keeping It Going.

Just to prove that they can keep up the pace they set themselves in early issues, the Columbia Amusement Company, of Santa Rosa, Calif., sends in some recent issues, including a Christmas program in two colors and black. The first inside page is held to snappy paragraphs about the pictures and the houses and this page is really more valuable advertising than the two pages given over to the Columbia and the Theaterette bills. They do not clip, but centre their efforts in matters relating to the local interests such as the Selig pictures of the Rose Carnival, the Burbank pictures, etc., and even the paragraphs about more general releases are given a local twist where possible. It it almost as good as a personal chat and it holds the patron to the pictures.

A Catchy Reader.

Catchy advertising for a recent Eclair is sent in by the Pastime Theater, Walla Walla, Wash. It is a reading notice on the city page (which carries at least one reader in every column) and runs:

> The Time—2 till 10 P. M.
> The Place—Pastime Theater.
> The Girl—"Miss Masquerader."

It is a clever adaptation of a current phrase and holds interest better than would a brief announcement, though full face type lines are used as well.

Do You Get It All?

Did you ever ask yourself if you're getting all out of your house that you can?

Did you ever stop and size up the situation?

What if it does pay you a fair return upon your investment. Can't you make it yield a larger percentage?

There are hundreds of managers through the country who are growing garden truck over gold mines. There's money in garden truck if the market is handy, but why not dig for the gold?

Don't be content to get along with a small profit and an easy life. Hustle a little and develop your property. Perhaps you are all alone in your town, or it may be that you and your competitor are both contented to take things easy and share the business. Perhaps you're a little fellow overshadowed by a larger enterprise. It doesn't matter which.

If you have no competition, begin your campaign now against the time when you've got to fight. Get so firmly entrenched that when the live wire comes along to give you a fight he'll decide that he won't stand a very good chance and he'll go somewhere else in his search for an exhibitor whose alarm clock is not wound up.

If you're the under dog in a competition fight, don't lay on your back and yelp. That doesn't do any good. Fight back and try to get up again. If the other fellow spends ten dollars where you cannot spend one, perhaps you can spend half a dollar and make it a dollar next time out of the profits of the first investment. Keep hustling. Hustling is merely advertising, but advertising is not merely taking space in the local paper or buying a few posters. You advertise your house through your programs, your projection, your house management, your employees, your music, your lobby, your attitude toward your patrons. There are times when a twenty-cent broom is a better advertising factor than a dollar's worth of space in the daily paper and a can of paint a better drawing card than two dollars worth of stock paper.

The small exhibitor is being crowded out in some sections by the large concerns. By hustling you can make yourself big.

Do it now and get it all.

OIL BATH AUTOMATIC FEED ATTACHMENT

The Lavezzi machine works will install an oil feed arrangement in all machines which are not equipped with the regular oil bath, as all up-to-date machines are. This attachment will do more with one drop of oil than any other oil bath devised, as it carries the oil direct to the cam pin, and thence to the star slot, where it spreads it in fractions of a drop on the cam. This attachment is entirely out of the way, so as not to hinder the operator when removing the star, arbor, etc. Mr. Lavezzi claims that this attachment should be installed on all makes of machines to insure even and accurate lubrication.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

Be Concise.

LITERALLY hundreds of scripts are thrown out of the studios each year just because the author clouds his idea with a mass of unessential detail in the planning of his scenes.

It is one of the greatest faults of the beginner's script that the story is apt to start several scenes too soon and perhaps end two or three scenes too late, while in between there are a lot of useless scenes written in simply because the author lacks the faculty of concentration.

If you've a story with only ten or twelve scenes, do not pad out to twenty because you've been told that a full reel should run about twenty scenes. Let it go as a half reel. You won't get as much money for it, but you will better your chance of making a sale by a thousand per cent.

Some writers even invent extra incidents to pad out the script and utterly spoil the story.

After you have made the first rough draft of the script, go over it very carefully and make certain that the story really starts in the first scene. You're apt to find that you could start just as well with scene two or three, or perhaps even scene six or seven, and still have every factor of the real story. If your story tells of the rivalry between Bill and Jim for the hand of Lizzie, don't first show Jim in his room getting ready to pay a call, Bill in his room getting into his glad rags, an encounter between the two on Lizzie's front steps and then the call. There may be a lot of good comedy business in those first three scenes, but that's no excuse. The business does not directly relate to the story and it's your concern to tell the story simply and directly. Start with the scene in the parlor where Bill and Jim come in, then hurry right on to the finish and then stop so quickly it almost takes your breath away.

Of course comedy business is what is wanted and comedy business is going to help you sell your script, but it's the comedy business that happens while the story is being told that the director wants, not comedy business that happens before the story or that which comes after.

Your story has to do with how Bill or Jim wins Lizzie, or how some other fellow comes along and cuts them both out. Begin with the scene that starts the story and get the audience interested immediately.

Then after you get started hustle along to the finish. Do not interrupt the narrative action to show how Bill steps on a banana peel and takes a tumble, or how Jim gets thrown off a street car because he has no nickel. If he spends his last five cent piece for soda for Lizzie and he and she are both put off the car because neither has money, then the matter becomes narrative action since it advances the story to the point where Bill comes along in an auto and saves Lizzie from having to walk home, while Jim is left to take pedestrian exercise; but, unless the action is necessary to the telling of the story, it does not belong. If you're writing the sort of comedy where you have to go outside of the story for the comedy action, you're not writing the story that is going to sell, and stuff that is put in "to make it funnier" should be regarded as a danger signal. Make your narrative scenes so crisply funny that you'll not need to write in a few extraneous scenes of really funny action. Get the laughs while the story is being told instead of between paragraphs.

It is even more important in a serious story to move the plot smoothly to a close with as little outside matter as possible. Sometimes this can be accomplished by the cutting out of certain scenes, but it is more likely that you will need to study how to combine two scenes into one.

It may seem impossible, at first, but as the effort is made each succeeding script yields more readily to treatment. Don't make each separate happening into a scene when a stronger scene might be evolved through a combination of two incidents.

Suppose that in one scene you have a woman receive a threatening letter. She exhibits lively concern and exits to the library to show it to her father. Perhaps, as you've written it, there is a scene in the hall as she hesitates before the library door and then her entrance into the library and the display of the letter. If you have the father on the scene the woman can get the letter, hesitate for a moment, then turn to her father and show him the note. You can preserve the element of suspense as to whether she will show the letter or not, and the moment will be the more dramatic because of the presence of the man in the room. You may not think of her appeal to her father when she receives the letter, but if he is on the scene the thought at once suggests itself that she should show the letter to him and you are all eagerness until she does. You've not only eliminated two unnecessary scenes, but you've established the dramatic suggestion from twenty to fifty feet earlier.

Take this hint and apply it to your own script. You'll be astonished at the improvement in the story, if you've a story to start with.

Holding on to Scripts.

We are afraid that we are going to disappoint a correspondent who writes from Chicago to this effect:

> It is with a great deal of interest that I read The Scenario Writer, and in view of your having treated criticisms and complaints so judiciously in behalf of the scenario writers, I would like to register my "kick" with you also, to see what, in your large experience, you would consider a square deal, especially in the case I cite herewith.
>
> On October 6, last, I forwarded to the American a manuscript and, despite several inquiries, no information as to the decision on this manuscript was given. In this morning's mail (January 9) the manuscript is returned, not a word of comment being made.
>
> Inasmuch as this manuscript was in this company's hands for over three months, and then the same is returned without comment, is there not some way in which the position of the scenario writers could be impressed upon the mind of this editor?

We have no personal acquaintance with the American's editor—we don't even know who he is, but we think that when a script has been retained more than four weeks, a brief word of apology should have been sent, but on the other hand the correspondent does not advise as to the tone of those "several inquiries" he made nor state whether he gave full details as to title, etc., nor does he mention a stamped return envelope.

Without having personal information it looks as though the script was being advanced close to acceptance and had its chances hurt by the tone of the inquiries as to its fate.

There used to be a woman down in Tennessee who started after her script just seven days after it was mailed, with the result that the editors came to know her and the script always got back to her about the sixth day if she did not send it too far from home.

It seems tough to have a script tied up for a quarter of a year and then have it fired back, but it's the way studio conditions compel some scenario editors to work, and, since this is their practise, the writer who wishes to sell to that studio must conform to the rule. He has the alternative of not sending in the story or holding it last on the list, when its retention does not matter.

It's not fair to the writer and it is a practise that will prove hurtful to the studio in the long run, since it will keep the scripts of the experienced writers away. But the buyer establishes his rules and the would-be seller must conform to the same. It's irritating to the beginner, but twenty years' experience proves editors to be pretty much alike in the matter of deliberation, and it is not always the editor's own fault, as our editorial experience has taught us.

We fail to see that the correspondent has any definite kick save as to the wordless rejection.

And for his benefit and for the information of others, we suggest this form letter of inquiry:

> Editor of Scenarios,
> Blank Film Company:
>
> Dear sir—On November 9, 1911, the writer sent your company the scenario of a photoplay entitled "And a little child shall lead them." If this has not reached you, he will be glad to supply a new copy. If it is in your hands he will appreciate your advice as to when he may expect a decision. A stamped and addressed envelope is enclosed for reply.
>
> Very truly,

Subsequent letters will suggest themselves.

The Detective Story.

The Detective story, which promised to become popular, has not kept its promise. Some few good productions were made, but the necessity for a crime as a prelude to the story was apt to make trouble with the censor board and this seems to have discouraged the producing staffs.

The crude recital of a crime is not necessary to the story if the detective work is skillfully planned and, with this made the feature, it is entirely possible to have the crime happen before the opening of the story. Make the plot hinge on the cleverness with which the detective unravels the tangled threads, keep the suspense well sustained and keep the spectators fully informed as to the progress of the chase. The detective of deductions, such as the Sherlock Holmes stories, will not suit; for the involved mental processes will require too many leaders, and the detective of fact is too commonplace a person. The inspirational genius; the man who finds a suspender button and locates the trousers it came from by some brilliant move, is a good type, if the inspiration is not made too absurd, but the progress of the search must be clearly indicated and the "getaways" of the criminals cannot be too clearly shown. It is tricky stuff to write, but if well done it goes well with all classes. Even if you do not turn out a product that will sell, you'll find it excellent practise, and practise eventually leads to improvement if not perfection.

Just Because.

Just because you see now and then a story that violates all of the rules you've been taught, don't get the idea that there is a new dispensation. The probabilities are that some director has been breaking rules for some reason best known to himself and the director can break rules where the outsider cannot.

In one studio where the editor had explicit instructions not to take any stories of crimes, one of the directors kept on with a series of pictures of near-lynchings. Because he made them they had to be pushed through, and he made them on the near side of the Censorship standard, but meantime the authors who had received their stories back, with word that no stories of crimes were acceptable to the studios, wasted valuable two cent stamps asking the editor why he did not practise what he preached.

It's the same way with a lot of other stuff. A weak story may be passed through the cutting room (sometimes called the cannery), because the director made it, when that same director would shriek in agony if he was asked to buy the same sort of story, and when the limp or the lurid gets on the screen the outside authors get the idea that it represents the company's needs and flood the studio with precisely the sort of scripts the editor doesn't want.

Before you make up your mind that the editor is not giving you a square deal, weigh in the director and make proper allowances. The director is usually a bigger man than the boss and he does pretty much as he pleases on the proposition that he cannot do good work unless he can do as he wants. Play safe and ignore the eccentricities of the director. Don't do it just because you've seen it done.

Seasons in Scenarios.

Get ready for the summer season in scenarios. Along about April the Editors will begin to look for the summer story. All winter they have been sending back the "outside stuff," training the regulars to write for interior production, and now that they have been trained, the demand changes and the outsider who keeps on writing outside stuff all winter because he knows no better, gets the inside track for a while.

It is one of the odd things about production in the present development that if a company winters in the South, it makes only southern stuff. Arthur D. Hotaling is taking his Lubin comedians south to finish off some exterior pictures, but most of the directors make only southern or southwestern stuff.

The author who does not appreciate this fact keeps on sending out the usual run of story all winter, arguing that since the companies are below the frost belt it does not matter, but it is important to cater to the demand for interior stuff for studio production from September until about March and write exterior stuff the remaining six months.

Most of the southern companies now have their own scenario writer, since they work some distance from the home studio, and these writers prefer to wait until they get on the ground to fit their stories to the environment, so that the outside author has little or no chance with the field companies unless he stands well in with the studios and knows exactly what is wanted. The safest procedure is to shelve the inside stuff about six weeks before spring and put the summer stories in camphor just before the winds grow chill. It's tough to write summer stories with the steam heat on a strike, but soon it will be the best selling stuff, so commence to do it now and build up your string.

The Helping Hand.

This from a recent letter:

"If those at the top could only realize how much a word of counsel means to the beginner! I have no friends nor acquaintances in the field of story writing, and the only help I ever get comes through some patient editor, who scribbles a word on the rejection slip. As a rule, though, it's just the slip, without any word. One nice editor told me how to alter and improve one story. I guess I'll remember him a long time. Another told me frankly that she didn't like my heroine, and told me just why. This also helped me. I must add that your articles are a great source of needful information. To me, at least, they are worth a great deal more than the subscription price of THE WORLD."

It is to be hoped that all editors will come in time to realize the helpfulness of the word or two scribbled on the rejection slip. It takes the sting from the return and offers some definite reason instead of the vague phrasing of the slip that leaves the novice guessing as to just what hit the story. It means a lot of extra work to a man who is apt to already have more than he can handle, but men like Archer McMackin, of the Essanay Company, and Giles R. Warren, lately of Lubin's, find that it pays them to take this extra trouble. It means extra work, but it also means a great return in the building up of a list of expert writers, most of whom will remain loyal to the company.

Not all writers will repay the editor with better work, nor are all writers worth the trouble, but the editor who really wants to make good will find this one of the greatest helps, and to these editors the paragraph above is respectfully referred.

A Little Brag.

S. Walter Bunting, who was one of the earliest scenario writers in the field, writes in a recent letter:

"I am using an extra sheet showing my scalps to date. After my productions numbered more than sixteen I decided to stick to that number and now drop them off in the order of age or quality, though you will note that I still cling to 'The District Attorney' of two years ago."

Sixteen would be a rather high number for most scenario writers, but the idea is to be commended. If you've done good work, brag about it a little. There is no one in the Eclair studio to know that you are the author of that particularly good Lubin, so tell them yourself and show that you have made good with others and can presumably make good again. Even after the studio has come to regard you as a regular, you may help your chances by showing that you're selling to other companies. Excessive modesty is not a good business asset and to brag about good work is not egotism; it's merely salesmanship. Don't live forever on the strength of one good production. Hold over the big things, but keep the rest up to date. Until the author's name is used on all film releases, it's your only way of making yourself known.

The Lubin Editor.

Giles R. Warren, for the past year editor for the Lubin Company, has resigned his position and for the present many authors will miss the helpful suggestions he was wont to make when returning scripts. Mr. Warren has not been in good health for some time and the strain of keeping three or four directors supplied with scripts has told on him. He expects to resume editorial work with another company in two or three months and tendered his resignation to the Lubin Company that he might have a couple of months of absolute rest before engaging in his new duties, which will bring him into better physical trim. Both with the Imp and Lubin Companies Mr. Warren has made hundreds of friends through his courtesy and consideration and his return to active work will be welcomed by the regulars. Meantime he will enjoy a well-earned rest apart from the turmoil of the studio.

For the present Mrs. Lillian M. Rubenstein, formerly his assistant, is signing as Editor for the Lubin Company, but it is probable that a new editor will presently be appointed.

Get There First.

The following letter calls for no comment:

Joplin, Mo., Jan. 8th, 1912.

Mr. Epes Winthrop Sargent, Sir:—In reading THE MOVING PICTURE WORLD under the date of December 16th, I find an instance where William H. Kitchell had written and submitted a scenario to the Edison Company and only two hours after the postman brought him a copy of THE MOVING PICTURE WORLD containing a story almost identical with the one he then had in the mails.

The habit of certain writers accusing the production company of stealing their stories is, in the opinion of any fair minded person an injustice. It is true that there is some dishonesty in almost every line of work, yet the scenario writer, if he expects to make a success, must not start out with the intention of making war on all the production companies if their work is not accepted at first intent.

A few days ago I finished a scenario which I had been laboring on for nearly a week. It was an entirely original theme with me, and I would have almost wagered my life that there was nothing on the market anything like it either in theme or construction.

Night before last I went to a local play-house and to my bitter disappointment saw upon the screen a story identical to the one which I had taken so much pride in writing. To say that I was disappointed is putting it in very mild form. I felt like cussing; yet what could I do? Nothing. The other writer had "beat me to it." He had thought of the same theme before I had and he had a perfect right to. As in the case of Mr. Kitchell if my scenario had been submitted to a company and had been produced there would have probably been trouble, but it had not; and this proves beyond a doubt that we are always too ready to cry thief. Give every company the benefit of the doubt, anyway, until you are sure that they have appropriated your ideas, then cut that company off your list.

I am writing this in the hopes that it will be published, for the claim of some writers that the most of the companies will steal your ideas if they get a chance is a growing evil, and is a stumbling block in the way of the scenario writer. Put up something that is good and original, get there with it *first* and your chances are two to one that you will win.

Very truly yours,
VERNE VICTOR BARNES.

Inquiries.

MISS A. B. and CARL.—You do not state whose pictures you want and in default of more definite inquiry we can only say that some companies do and some do not sell photographs of their players. The Vitagraph and Kalem Companies make a feature of this, the Vitagraph having three different styles. The Imp Company has just announced a set of photographs at a very reasonable price. We understand that the Lubin and Essanay companies are arranging for the sale of photographs of their players, and we think you can get the photographs of the Edison players by addressing the business offices in Orange. Prices range from five to forty cents, according to style, size and finish, and the best way would be to address those companies whose players you favor and ask information, enclosing a stamped envelope for a reply. Carl should explain that he is a manager.

E. J. N.—This matter was treated in some detail in last week's scenario page. In the case of the particular studio your letter seems to indicate, we would advise you that the editor has been ill and away from the studio for a time, while changes in the companies have helped to delay decision on stories. At the same time we do not regard three weeks as a long wait, even under normal conditions, and do not advise querying a script within six weeks after it has been received. You doubtless have a receipt for the script, and this should indicate that it is safe.

E. R. C.—The Kalem Company states that Miss Marin Sais played Bess in "The Revenue and the Girl."

G. T. E.—There were two Davids in the Thanhouser "David Copperfield." The David in the first reel, "The Early Life of David Copperfield," was Miss Flora Foster. Ed. Genung was the adult David. Miss Anna Seer was David's mother.

GRACE.—The reason some manufacturers specify that they are to have the story rights to the scripts they purchase is that many scripts are now done into fiction form in the Motion Picture Story Magazine and other publications following that lead. They offer you a stated sum for the fiction and film rights. It's a plain business transaction. If you think the manufacturers "have a nerve," you write something you can sell to the Green Book and see what you get on that check. They reserve the right to dramatize it, novelize it, make it into a poem or set it to music if they want to.

W. L. P.—The cast of the Vitagraph's "Vanity Fair" it too long to be reprinted here. The manager of any theater using licensed pictures will let you copy it from the Vitagraph Bulletin if you are interested. The cast of "Colleen Bawn" has been published.

MISS A. V. D.—The best way to reach Miss Gauntier is to enclose the envelope stamped with a five-cent stamp and left blank for the address in a second envelope, addressed to the Kalem Company, with a request to forward.

G. F. I.—Marshall P. Wilder has never played with the Lubin Company. Probably you saw the remade "A Hot Time at Atlantic City." In one of the board-walk scenes he rode into the picture on a tricycle, not as a member of the company, but just to get a little advertising. His official connection is with the Vitagraph.

J. P. G.—At this writing the last Selig release listing Miss Winnifred Greenwood is "The Prosecuting Attorney," dated January 11th. She was also in Cinderella, playing Cinderella's mother.

L. I. R.—The way to get a job with a picture company is to prove experience and the way to get experience is to get a job with a picture company, but we don't know whether the hen or the egg came first.

ANXIOUS.—You've been up against a chap almost as good as the Annanias who killed a whole section of the Biograph Company the other day, just to have something to talk about. We know of no motion picture actress killed by a fall from a flying machine, and we think we would know had such a thing happened. Be reassured as to your favorite.

C. M. W.—The specialty you mention has been offered to many of the companies and has been done twice. We do not think you stand much chance of getting a trial.

JIM.—A "light studio" and a "dark studio" are commonly accepted as meaning the same thing, a studio in which the illumination is obtained through some form of electric arc or vapor lamps. What you evidently take to be a "light" studio is referred to as a "daylight" or "skylight" studio. In a daylight studio electricity may be employed at times to gain certain light effects or augment the feeble illumination of a cloudy day.

T. G. Y.—"This paper" will not do to write scenarios on, even though you may save postage. It is intended for use where many carbon copies are to be made at one typewriting, and is not intended for general use. Get a good bond or linen paper and leave the "onion skin" alone.

E. W. A.—There are three methods of obtaining the effect you describe, but we do not explain trick effects because it spoils the pleasure of others who are less interested than you in discovering what sort of sawdust your doll is stuffed with.

C. L. J—Gladys Hulette was the lame boy in Edison's "Pull for the Shore, Sailor." She is by no means a newcomer in the Edison studio. She was a player there before she was engaged for the original cast of "The Blue Bird," at the New Theater.

MARY S—Romaine Fielding and Jack Standing were the leads in "Love's Victory," but it was Mr. Standing who had the lead in "Romance of the 60's," so it would seem that he is the Lubin player indicated. He has not appeared in recent Lubins because he is no longer with the company. Look later for "A Timely Lesson."

ADMIRER.—Address the player, in care of his company, and the letter will be forwarded.

RECENT SUBSCRIBER.—Your question is taken up in the scenario page.

H. J. S.—You seem to be getting the Misses Reva and Winnifred Greenwood confounded. The latter is the Selig player and the former has figured in Kalem and Edison films.

C. F. M.—We appreciate your alleged poetry, but poetry and daffydills are rigidly barred from these columns.

T. T. O.—Miss Turner was not in a railroad wreck on her way to California. She recently appeared in one of the San Francisco films and her appearance was duly reported in this paper.

PUZZLED.—Writing a scenario in action means telling the story by means of what the players do rather than by telling what they say. You cannot photograph speech, and you can photograph action, and by telling the action you can tell the story more simply than in words. If you cannot get the bang of the idea, go to some picture show and try to write the action of some film you see You'll find, if you get it all down, that you have no conversation, but that the actions you saw tell the story in conjunction with the leaders. Now if you apply the same idea to your own plot instead of something you've seen on the screen, you'll find that you've done the same thing. Don't describe every little bit of action, but only the action that helps tell the story.

New York Exhibitors' Grand Reception

The Motion Picture Exhibitors' Association of Greater New York are going to make their bow to society. They are going to make their combined social debut at a grand entertainment and ball, which is to be given Monday evening, January 29, at Palm Garden, 58th Street and Lexington Avenue, New York City, at 8 P. M. During the past few months this organization has taken on added strength by reason of the large number of exhibitors who have enrolled themselves as members, so that by this time the New York Exhibitors' Association is a big strong healthy organization and it is their desire to celebrate their success by entertaining themselves and their friends, and the trade in general, at a splendid function which, no doubt, will tax the capacity of the Palm Garden.

The New York Exhibitors have a twofold object in giving this function. One reason is the desire for sociability among themselves, and the other reason is that they may demonstrate not only to the trade, but to all who may be present that they stand for the betterment of motion pictures in general. They desire to be correctly understood as to their moral and business integrity, which has been unjustly assailed, principally from the outside.

Much praise is due to Dr. Oscar J. Lamberger, chairman of the entertainment committee, for the excellence of the preparations, which are at this writing practically complete. Financially the affair is already a success, as exhibitors have disposed of great numbers of tickets and the trade has been surprisingly liberal in patronizing the expensive souvenir program which will be given out. Preceding the dancing there will be a high class vaudeville entertainment, which is in no way to be construed with ordinary picture-house vaudeville, and will be intended as a repudiation of such. "Big time" entertainers of the more refined class have been engaged. Between the acts and during the dancing there will be a continuous exhibition of pre-release moving pictures. The music for the occasion will be furnished by Fred Hyland's band of fourteen pieces.

It is the intention of exhibitors at this time to demonstrate their general fitness and to go on record as being in favor of all that makes for the welfare and uplift of the moving picture. To this end there have been invited prominent members of civic societies and well-known public officials representing such departments as Health, Fire, Police and Building. A number of well known photoplay stars have given their consent not only to attend, but to appear during the olio in specialties. Among those who have signified their willingness are Maurice Costello, of the Vitagraph Company; Ulis Davis and Mr. Kenyon, of the Champion Film Company; The Thanhouser Kid; Mr. King Baggott, of the Imp Film Company, and Miss Cognt, recent juvenile star of the "Blue Bird" at the New Theater.

In moving picture circles there is no doubt that the New York Exhibitors' reception will be the event of the year. All of the Eastern film manufacturers have already secured boxes and will be present in person, and many notable men in the trade, representing both the Licensed and Independent interests, will mingle that evening for the first time in several years. The reception will probably eclipse anything for size and general eclat for many days to come. It is going to be a great, big successful affair and any motion picture man who misses it will have reason to regret it. All exhibitors in Greater New York and those on the Jersey side of the Hudson, are cordially invited to attend as well as any one in the trade from other cities. Requests for tickets should be addressed to Dr. Oscar J. Lamberger, care The Motion Picture Exhibitors' Association of Greater New York, No. 12 East 15th Street, New York City. Tickets admitting lady and gentleman $1.00, including wardrobe privilege.

EVELYN FRANCIS.

The Champion Film Company announces the engagement of Miss Evelyn Francis as a member of its stock company of picture players. As will be observed by the accompanying engraving Miss Francis may justly lay claim to much personal charm. She is described as a particularly vivacious beauty of but nineteen years and especially suited to ingenue rôles. She has had considerable theatrical experience, having played in stock and musical comedy companies. The Champion Company seems to be particularly elated upon securing her services and promise some excellent pictures on the strength of her ability.

FEATURE FILM EXCHANGE FOR BOSTON.

F. F. Byron and C. W. Spanuth have formed a co-partnership under the name of the Feature Film Exchange, with offices at 795 Washington Street, Boston, Mass. The offices have been neatly equipped and a reception room, with all trade papers on file, has been fitted up for the accommodation of visiting picture men.

Mr. Byron is a Boston man and Mr. Spanuth hails from New York, and is a brother of H. A. Spanuth, of the Sales Company.

GENERAL FILM PUBLICITY & SALES COMPANY.

H. A. Spanuth and Louis H. Cohn are president and secretary-treasurer, respectively, of a new concern styled the General Film Publicity & Sales Company. It is explained by the organizers of this concern that it will manufacture educational, scientific and industrial pictures for the trade. The offices of the company are located at 145 West 45th Street, New York City.

Amusement Reform In Reading Pa.

Secretary Fry, of the "Committee of Seven," Explains the Movement Started in That City.

By H. P. Fry, Secretary.

ABOUT two months ago, the Evening Telegram, of Reading, of which Herbert R. Green is one of the owners, caused an investigation to be made into the amusement conditions of the city. Neither the Telegram nor Mr. Green are particularly prudish in their views of the stage and its allied forms of amusement, but it had become generally said around the town that the burlesque houses were "putting over" some pretty raw things, and the moving picture theaters were showing pictures which dealt with all sorts of crimes. The writer was detailed to make an investigation of the picture shows and worked for some time visiting the houses, looking over the films exhibited, reading copies of The Moving Picture World and endeavoring to get an idea of the business. The results of the investigation were astonishing, even to one who had been about the country a good bit. In every theater visited there was some picture which was objectionable. Not a large proportion, but enough to spoil the good effect of the whole. Specifically these pictures had to deal with all kinds of crime, such as murder, robbery, suicide, assaults on women, sensational elopements, vulgarity, revenge, hatred, drunkenness, hold-ups, and the Lord knows what not. If any crimes in the penal code from arson to whatever commences with Z were left out, the industrious scenario writer must have overlooked his hand.

Criticism in a vague sort of way is worse than no criticism at all. It is very easy to condemn things, to make sweeping assertions, and attempt to damn a whole trade, but in discussing this question I propose to take hold of concrete facts. In writing of a film I shall name the film. The trade knows who makes it and it will save time for me to look up the maker.

I shall criticise first a film, out of proportion, in total bad taste, and unfit for observation. It was entitled "The Easterner's Peril," and showed a man from the East who visited a Westerner and unconsciously intruded on the love affair of a Western "bad man." After a lot of coarse melodrama the Easterner is waylaid, dragged from his horse, pulled along the ground to a bed of quicksand, and then left to die, being finally rescued from his peril by his lady friend. The picture is disgusting, brutal and depicts a scene which under no circumstances could happen in the West.

Another sickening picture was entitled "Over the Cliff," showing a scene of gypsy revenge, where the wife or woman of a gypsy kills her man and his paramour by overturning a wagon, so that it rolled over a cliff. "The Desert Claim" opened in a tough barroom, was a drama of robbery, attempted murder and greed and unfit to show. A drama which showed a story of two men and a woman who were in a lighthouse, was disgusting. The name was "Shut Out from the World," or some such name. A star story, which to my mind was a "school for crime," was entitled "A Woman Scorned," and showed all the details of burglarizing a house, assaulting a woman, blackjacking a man, binding and gagging him, and trying to rob. There were more of these pictures, but the above are good examples. They were exhibited around December 1, or the latter part of November of last year. I take these pictures as a text, because I do not care, as I said, for criticism unless it is specific.

It developed that the greater portion of the spectators who saw these pictures, was young children. Little boys sat in rapt attention while the villain "jimmied" his way into the window and cut the telephone wires. Now, the picture business is made the scapegoat for a lot of things and many people unjustly charge that it is responsible for crime, but even the most conservative ought to admit that it does a child no good to see pictures of murder and robbery and rapine.

As a result of the expose of the conditions by the Telegram, a committee of seven leading citizens, headed by Charles E. Leippe, leading banker and manufacturer, was formed to look into matters, and co-operate with Hon. Ira W. Stratton, the Mayor, who was deeply interested in the subject, and who had been making investigations of his own before the Telegram began to print its stories. Taking hold of the situation, Mayor Stratton, assisted by the Committee of Seven, has shut out of Reading all vicious pictures. The Mayor has a police investigation made daily, and all shows are checked up. He intends to revoke the license of any play which is contrary to good morals. This means plays which make crimes their motive.

From the Reading action, there has resulted a general policy on the part of the Committee of Seven, which it intends to spread to other cities in Pennsylvania and elsewhere. That policy is to reach the manufacturer by awakening the public to a realization of the great possibilities of moving pictures and demanding that they be kept clean. It is believed that if every town in Pennsylvania demands that "crime" pictures be cut out, and this demand is backed by a refusal to patronize the show, the exhibitor will tell his exchange, the exchange will put it up to the manufacturer, and the latter will see that it pays to put out film which is clean and free from blood and thunder scenes. There is nothing prudish in this. It is simply an awakening on the part of leading people to the immense amount of good that pictures can do, and the infinite amount of pleasure to be derived from seeing a healthy film.

My idea of the proper way to accomplish reforms in this line is that a committee should exist in each city, to help the proper authorities. This committee should attack objectionable pictures by name, and be specific. It should denounce the man who shows the film and call by name the concern which makes it. It should do all in its power to keep the better element of the community away from the show. This will result in the better class of showmen cleaning house. When this is done I am then in favor of turning around and, as a reward of merit, advertising the respectable exhibitor's place, and telling the public that his place bears the stamp of the committee's approval.

In Reading, when we first hit the shows, we struck all in a bunch. The men who are trying to run a clean show at first suffered, but in the long run I think that the good show people will prosper.

This movement will be placed before each community in the State. Moving pictures must be kept free from objectionable features. The people who make them are sacrificing art to quantity. As long as the requisite number of reels is turned out a week, the manufacturer hasn't seemed to care much what he was turning out. In future he will have to improve his product.

The business has no end of possibilities. I have investigated it from every angle, and looked into all the various phases of it. In a short time the motion picture will be a feature in every well equipped schoolhouse. It will be part of the equipment of the church, the lecture platform, the literary society, the industrial bureau, and it is quite likely that some day men will sell goods, using the picture to illustrate the manufacture. I expect to be interested in the educational side of the work. I have nothing but the kindliest feeling for the people who make the pictures and for those who exhibit them. I insist, however, that the business should be free from dirt. I make my criticisms from what I see, not from hearsay or prejudice. Hence, I hope that they will carry some weight.

The Committee of Seven would be pleased to hear from any of the manufacturers who may have suggestions. Communications addressed to me as Secretary, Room 400, Berks County Trust Company, Reading, Pa., will be given attention.

LUBIN PLAYERS EN TOUR.

The Lubin Manufacturing Company have just sent two large organizations South and Southwest to make films in the true atmosphere. One company is under the management of Mr. Arthur D. Hotaling; the personnel of the troupe number 30 people, the principals of which are: Mae Hotely, Jerold Hevener, Peggy Glynn, Betty Camerson, George Reehm, Robert Burns, Spottiswoode Aitken and Walter Stull. This organization carries a Pullman standard sleeping coach and a day coach; also a 70-foot baggage car containing a big outfit of scenery and the probable necessary props and furniture. The first stop will be made at Jacksonville and the itinerary to follow being Datona, Miami, St. Augustine, Knights Key and thence to Cuba, returning by way of New Orleans and up the Mississippi River. Mr. Hotaling has been one of the important producers of the Lubin Manufacturing Company for 15 years, but is still called the "Boy Director." His special work is comedy and many of the best photo-farces stand to his credit.

The second company is under management of Mr. Wilbert Melville, who also carries 30 others. The principals being Burton King, Webster Cullison, W. J. Wells, Romanie Fielding, Harry Berger, Charles Lugert, Edna Payne, Virginia Bennett and Adele Lane. The traveling equipment will be the same as Mr. Hotaling's troupe and the itinerary will include all the important cities, reservations and garrisons of picturesque Arizona. Both companies expect to be gone for six months.

Bson-101 Feature Pictures.

Big Two-Reel Subjects of Surpassing Quality and Interest Soon to be Released at Regular Prices.

THE history—the true history—of early life in the Wildest West is being written on the film. The famous Bison 101 Ranch aggregation is now at work on a stupendous series of films that will be a revelation to the outside world of the actual life and experiences of the early settlers in the Far West, the Indian tribes, the gold prospectors, the cattle herdsmen, etc. We have been surfeited ad infinitum ad nauseam by the Diamond Dick novel kind of Western film. [And, by the way, the Bison trademark of old proclaimed the source of too many of these travesties on Western life and human intelligence, many of which were so ridiculous that exhibitors in Western states dared not show them.] We have had plenty even of the Fenimore Cooper style of Western drama, based on fact, no doubt, but lurid, highly colored and imaginative to a degree. It marks a distinct step in advance when a manufacturer sees his mistakes and now sets forth to present to the public the great West as it really was and is.

Exhibitors still tell us that the Western picture is still considered a drawing card, although so many have been bitter disappointments, scarcely appealing to the low-brow and certainly not to the small boy, who is very quick to note the blunders and incongruities. The Bison 101 Ranch troupe is not to be compared with the old Bison company, whose films were chiefly notable for their bad points, as naively stated by Mr. Bauman himself. The old Bison company was disbanded; the old Bison factory was sold; the old Bison (N. Y. M. P. Co.) offices have been vacated—in fact, there is nothing left of the old New York Motion Picture Company except the name and the Bison films that will continue to do duty on the screen for a few more weeks to come. As we have before stated in these pages, President Bauman has not only caught up in the race for supremacy and quality but he has set the pace. The new laboratory and offices in a modern fireproof building is a sign of renewed strength. The new Bison 101 stock company, with the famous 101 Ranch as the base of their operations, is the trump card in a game which is no longer a game of chance. Judging from the pictures that we have already seen, Bison 101 will mark a distinct epoch in the advancement of the motion picture.

(Scene from "War on the Plains" (Bison's 101 Ranch).

"Spare no expense to get the proper settings and material. Spare no time nor trouble to get the correct details" is the instructions to the director of the new Bison 101 company. Historical accuracy, correct costuming, perfect photography, should combine to make Bison 101 pictures moving picture classics. For example, in "Custer's Last Fight," which is now being done, there will appear grizzled veterans who actually participated in that famous incident of Western history.

The first Bison 101 release of February 23 is entitled "War on the Plains." We will not give the story here, as it will be printed in its proper time and place. But it is a thrilling drama, portrayed amid natural surroundings by a capable company, and the photographic clearness is remarkable. Some of the scenes are sublime in their grandeur; others are impressive in the number of people employed; others are startling in realism and prolific in incident. While there is plenty of action, the dramatic element has been well sustained. Bravery and cowardice are sharply contrasted. Love and jealousy play a part, but the impression that it all leaves is that here we have looked upon a presentation of Western life that is real and that is true to the life, and that we would like to see it again and again so as to absorb more of the details. "War on the Plains" is

A Feature Film.

Hitherto the exchanges and the exhibitors have complained that extraordinary subjects have been issued as special releases or sold under state rights at greatly advanced prices. Basing our opinion on the two films that we have seen and from what we know are being prepared, every Bison 101 will be a feature film, but they will all be sold to the exchanges at the regular price. It may be that the demand for them will become so great that the exchanges will be compelled to ask higher rentals, but the exhibitor will eventually be the gainer, as Bison 101 day will be his day for big gate receipts.

It should also be mentioned that Bison 101 pictures will all be two-reel subjects. One double reel each week on Fridays. Eminent moving picture authorities have long pointed out that the two and three reel subject was the logical development of the business if it was to advance. As we sat before "War on the Plains" certain other great films were called to mind. It might be said to compare with Ambrosio's "Golden Wedding," a magnificent film which is yet fresh in the memory. In some respects it resembles another famous picture of recent release, "The Battle," which only fell short of being a masterpiece from the fact that many of the finest scenes were ruthlessly curtailed and details omitted to conform to the 1000-feet limit.

Scene from "War on the Plains" (Bison's 101 Ranch).

So, in inaugurating a regular two-reel release, the New York Motion Picture Company has shown both wisdom and foresight and, while it may upset the preconceived notions of the exchange man and for a time disarrange his established routine, we venture to say that they will all welcome and encourage the Bison 101 departure by their unanimous support. They have complained, some of them bitterly, of the inroads that the state right pictures and specials have made upon their business, and it seems to us that in this new series of films they will have a good weapon to defend themselves.

NEW REPUBLIC PLAYER.

Charles De Forrest, formerly leading comedian of the Rex Company, has now joined the forces of the Republic Film Company at Saranac Lake.

PICTURE PLAYER MARRIED.

Leo Charles Berger and Miss Margaret Marie Grace McMahon were married at the Church of the Immaculate Conception, Jacksonville, Fla., on Saturday, Jan. 20th. Mr. Berger is a member of the Kalem players now in Jacksonville. The bride is the daughter of Mrs. Mary M. McMahon, of Jacksonville.

President Hutchinson, of the American Film Mfg. Company, left Chicago last week to visit the Western studios of the company at La Mesa, Cal. Mr. Hutchinson is a California enthusiast, and seldom enjoys excursions out of town so much as those to the Western studios. His family accompanied him.

Projection Department

Edited by F. H. RICHARDSON.

LIGHTED AUDITORIUMS.—For some time past there has been a very lively and determined agitation for lighted theaters. Rather, however, it might better be said: LIGHTED MOTION PICTURE THEATERS, since no mention is made by the agitators of the regular theaters, although their auditoriums are very nearly, if not quite as dark as is the motion picture house—often even darker. But it is not to discuss the inconsistencies found in all such agitation that I have taken up this subject.

That considerable light is desirable in a theater auditorium, or other place where large numbers of people assemble, no sane man would deny. There is and can be no argument on that point. But when we come to discuss the amount of light necessary or desirable, that is quite another matter and, within limits, a proper subject for argument. There are those who, usually in pursuance of some selfish end, have set about creating the idea that the theater should be as light as an ordinary room. Some have advocated light sufficient to read ordinary newspaper print in any part of a theater auditorium. Still others have advocated the passage of laws compelling theater managers (motion picture, of course) to leave every light in the auditorium burning during the entire time an audience is in the house.

Luckily no one takes the latter brand of cheerful idiot seriously. It is to be doubted if he takes himself as anything other than more or less of a rather bad joke. However, this particular brand of genius is not a practical man but purely a crank reformer. Mind you, there is a genuine reformer and a "crank" reformer. The first named is a useful, earnest citizen, usually possessing a pretty fair fund of common sense. The latter is merely a nuisance, when he is nothing worse.

But to return to our subject. There is no good reason for any large amount of light in the auditorium, and there are very excellent reasons for keeping the illumination down to the lowest point consistent with safety, comfort and morals. In the first place, current costs money, and it takes current to light an auditorium. Every light shut off is just that much saved in cash. Excessive light injures the projection; that we all know.

How much light, then, is desirable? Easily answered, according to the ideas of the writer: Just sufficient to enable one, after being seated long enough to become accustomed to the semi-gloom, to see clearly objects in one's immediate vicinity and to dimly discern objects all over the house. It is not necessary to be able to read a newspaper. One doesn't go to a theater to read papers while the show is on. If one can see all over the room, even dimly, one can certainly see everything in one's immediate vicinity. This being the case, everything necessary to safety and the conservation of morals is accomplished. More light would be purely a waste of money, an injury to the projection, and less pleasing to the audience than would the semi-light.

Even supposing projection would not be injured it would be utterly needless and very expensive to have the house fully lighted. Too much light detracts from the interest of the show, be it moving picture or a regular performance. The eye is unconsciously attracted by other things than those on the screen or stage. Besides these considerations, there is a restfulness and a quieting effect in surroundings but dimly lighted.

The agitation for light in picture theaters was brought about by the fact that many of the storeroom houses are long and narrow. Unthinking managers, not considering the effect as a whole, turned out all auditorium lights. The result was that the rear end of the long hall was in practically total darkness. The front of the house was lighted well enough for all practical purposes, except when a very dark film was being projected, by reason of light reflected from the screen.

In this connection it might be said, by way of remark, that mirror and polished metal reflecting screens have a much greater effect in lighting the auditorium by reflected rays than do the plaster, cloth or other non-reflecting curtains.

The state of affairs set forth naturally called forth criticism. Had managers promptly recognized the justice of the protest and made immediate arrangements to light the rear portion of their halls, all would have been well. The matter would doubtless have been dropped. They did not do so, however, and this gave the extremest reformer his opportunity. Here was a fault. It was one which none could reasonably deny. Mr. Extremist and his wife, Mrs. Extremist, were in their glory. They lit on the matter with both feet. They proceeded to dance a hornpipe. Reasonableness plays no part in the programme of the extremist. Let he, or she of the crank persuasion, find a fault, and not only must it be removed, but also must the spot where it lay be scrubbed with carbolic acid, or else be dug up and also removed. Theaters were too dark (Motion picture theaters, of course), ergo, they must be made light—no common light, mind you, but real light. Metaphorically speaking their roofs must be removed and the glorious light of Old Sol admitted—performances on cloudy days not allowed; night shows prohibited.

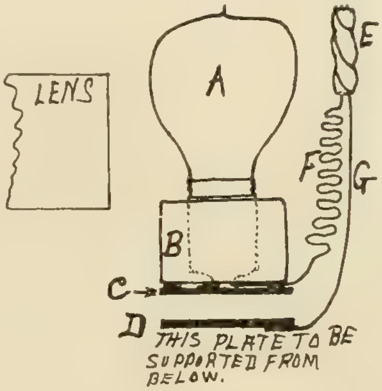
All this talk about daylight in a theater, light sufficient to read a paper in comfort, etc., is pure bladerdash. It is neither desirable or good.

Sufficient light to enable one to see what transpires in one's immediate vicinity, and to see dimly all over the house, is amply sufficient. It is all, or more, than obtains in the regular theaters while the show is on and it is enough.

CARBON TROUBLE.—Wilmington, N. C., writes: "During the past year we have been using ⅝ cored carbons of a well-known make. Recently we ran short and ordered 3,000 more of the same kind. This new lot is not giving satisfaction. We use 50 amperes at the arc. About 10 or 15 minutes after installing new carbons the carbon clamp-screw becomes red hot, and where it makes contact with the carbon a hole forms. This causes the carbon to become loose, of course. Without stopping, I open the lamp-house door and tighten up the screw. But when the times comes to put in new carbons, it is frequently found that the screw, having been red hot, cannot be turned either way. I have this trouble with both the top and bottom thumb screws. I am mailing you one top and one bottom carbon and one top and one bottom clamp screw. Do you think this trouble is caused by the carbons being too soft? Connections are all tight. Am using Compensarc and Edison latest style lamp."

I am inclined to think that, for some reason or other, your carbons are not making good contact with the carbon arm. The screws are badly burned and show evidence of having been very hot indeed. Clean out the inside of your carbon arms thoroughly. Send 75 cents to the Nicholas Power Co., 117 Nassau Street, New York City, for a can of graphite. Take out the clamp screws every day, put a drop of oil on them, wipe the surplus oil off, dip the screws in the graphite and replace them in the lamp. It is, of course, possible the trouble is helped along by that lot of carbons having poor binder. I would suggest that if cleaning the carbon arms thoroughly does not stop the trouble, you send one of the carbons to the importer, explaining the matter fully, and asking him to test the carbons. I am pretty sure, however, that cleaning the carbon arms will solve the difficulty.

THREADING IN FRAME.—Georgetown, Texas, writes: "I note in the October 28th issue someone inquires about threading and starting in frame. Your answer directs him to look back through the Department. The man I work for takes the WORLD, but has not one so far back as that. Of course, one could look through the lens, but I thought you had a quicker way, and you know that minutes count with an audience waiting while reels are changed. I have not been operating for about four years, and find I am somewhat rusty, owing to the wonderful change in machines and the business in general—it is almost like starting all over again. I take great interest in the Department. It is a good work and a great aid to all operators. I am working for a wide awake manager, and you know what that means—good projection and light, and short intervals between reels. Everything around the show is run on a businesslike up-to-date plan."

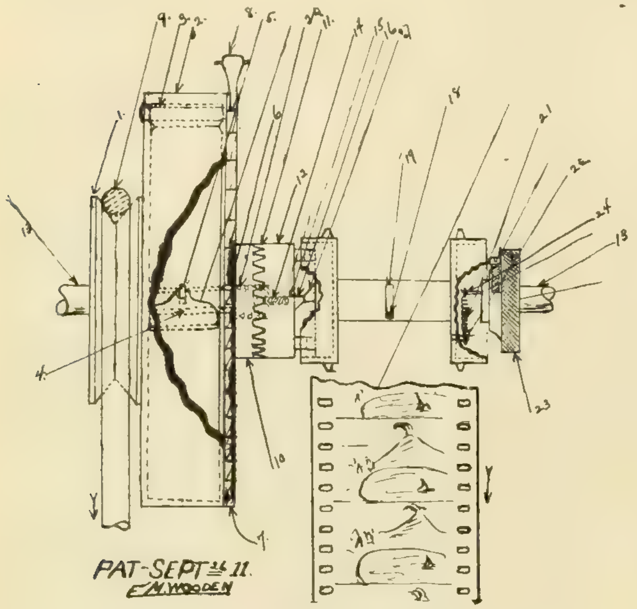


There are several schemes for threading the film. The one referred to, however, is shown in the accompanying cut, which is largely self explanatory.

The lamp is arranged with a hinge, to tip over out of the way. In threading it is tipped back into place by means of a foot treadle, lighting automatically. Thus one is enabled to see just how the film is, in relation to the aperture. A four c. p. lamp is plenty large enough. Yes, there have been big changes in projection machinery and methods during the past four years, and to one who has been out of the game for that length of time, it would indeed be almost like starting over again.

TENSION DEVICE.—New York City submits the following: "I have noticed that in your answers and in advice given you have laid stress on the importance of a perfect and entirely automatic tension equalizer to control the amount of tension on the takeup, or machine rewind. I also note that you have expressed a desire to see or hear of such a device. I herewith respectfully submit for your inspection and criticism a sketch of one which I believe will fill the bill perfectly. I have tried it out and find it adjusts the tension perfectly and automatically, without any attention whatever. It allows only enough tension on film feed to lower reel to wind smooth and solid, whether the lower reel is full or nearly empty. Tension on the film is always the same. As the drawing is somewhat crude, owing to my not being blessed with a good knowledge of drawing, I will explain how the device works. I have somewhat enlarged things in the sketch in order to show the idea more plainly.

"Unlike other rewinders, which depend on the takeup shaft spring and belt-slip to relieve the strain on the film, mine is done automatically. To begin: present machine takeups have the belt pulley on lower sprocket shaft fastened rigidly to shaft. Mine is loose, and here is the difference: Pulley 1 is fastened to cap 2, which covers and is attached to outside end of clock-spring at 3. The pulley and cap, 1 and 2, are loose on the shaft, as I said. The inside end of the clock-spring is attached to bushing 4 by pin 5. Bushing 4 is, in turn, fastened to cover 7 at 6. Cover 7 is cover of cap 2 and is loose, so far as cap 2 is concerned—that is, it revolves independently of cap 2. You will therefore see that, one end of the spring being attached to cap 2 and the other to bushing 4, bushing 4 being attached to cover 7, when cover 7 is revolved, cap 2 remaining stationery, the spring is wound up . The spring is held from unwinding by the fact that on the edge of cover 7 and cap 2 are ratchet teeth. In these teeth rest pawl 8, which is fastened to the machine head. It follows that as the clock-spring is wound up and cannot turn back, it must push ahead. We therefore have power to push belt 9, which in turn revolves the lower reel. But, you say, what winds the spring? You will observe that cap 7, on which bushing 4 is fastened, is also made fast to the thick washer 10, which has clutch teeth 11 engaging with similar teeth in movable washer 12.



"When this washer is moved it goes right or left, sliding on shaft 13, being held to shaft by key 14, which slides in key-way 15. The side movement of washer 12 is ⅛ inch, sufficient to lock or unlock clutch-teeth 11. Thus you see that when washer 12 is at its extreme left it revolves washer 10, which revolves, in turn, cap 7 and bushing 4, winding up the spring 3. Now to go back to washer 12. When it is at its extreme right, teeth 11 are unlocked and the spring is not winding, but is wound up, so lower reel is turned, or pushed—not pulled—only as fast as the film is fed to it. On bushing 12 you will see beveled cam 16, which rests on beveled cam 17. You see when the lower sprocket (which is loose on shaft 13, and can turn ¼ of a revolution, this movement being governed by pin 18 in slot 19) is pulled down this ¼ revolution by reason of too much tension on the lower reel, cam 17, which is attached to the sprocket, allows cam 16 to slide to the right, pressure to accomplish the sliding movement being supplied by coil spring 20. This movement unlocks clutch-teeth 11. Thus you see what locks and unlocks the spring. When the film unlocks the spring by pulling the sprocket around the ¼ turn, it stays in this position until the spring becomes so weak that the sprocket is re-set, which again starts the spring rewinding. resetting of the sprocket is accomplished by spring 21, one end of which is attached to sprocket at 22. The other end is attached to thumbscrew at pin 24. This thumbscrew may be turned so as to vary the tension on sprocket at will, being held to shaft by setscrew 25."

I would not like to pass upon, or even comment on this device without first seeing it in actual operation. The "clock-spring" spoken of would, I presume, have to be much heavier than the usual clock-spring. If the device really will supply absolutely uniform tension throughout the entire reel, and it has no seriously objectionable features, then it certainly is of large value. I should imagine, however, it would be pretty costly to manufacture, therefore correspondingly difficult to interest manufacturers in until such time as there is an increase in the selling prices of projection machines. Certainly I would welcome an automatic tension regulator, since necessary excess of tension in the beginning of the reel, to secure enough to revolve it when full, is doing vast damage to films. I shall be very glad to look at a working model of this device.

FROM LEADVILLE.—Mr. A. B. Cundy, Leadville, Col., writes: "Have noticed that the motor-generator discussion has been going merrily on. Have read, with much benefit, words of wisdom written by the many operators and others taking part. Have been patiently waiting for some one to correct me as to my explanation of the whys and wherefores of the no-resistance proposition, as applied to the shunt-wound generator, October 21 issue. However, with the exception of one letter, the writers of which were kind enough to endorse my theory, I have seen nothing bearing directly on the shunt-wound machine. If I am to take it that my statements are conceded to be correct, then I consider the 'case' of the shunt-wound generator to be proven, and that it is not only possible, but also practical to operate a projection arc from a shunt-wound generator without other resistance than that peculiar to the arc itself.

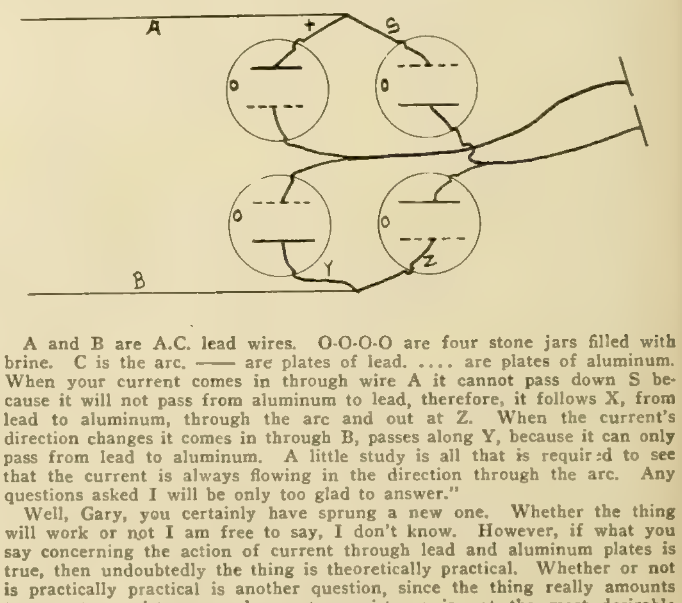
"I have noticed that many correspondents have endeavored to explain my no-resistance results by a long, and in most cases correct, dissertation on the compound-wound machine. This, so far as the original argument goes, leaves us precisely where we started. I want once more to describe my outfit, asking those interested to read it with care. If any one can shed more light on the subject than have I, let him come forward. I will confess that, while I believe my explanation to be correct, I am satisfied there are those who could make the matter much more clear.

"I have a shunt-wound generator, with field rheostat. Am connected direct from generator brushes to projection lamp and have absolutely no other resistance of any sort or kind in the entire D. C. circuit. Generator is operated by a single-phase, 60 cycle, 110 volt A. C. motor, directly connected; that is to say, its armature and the generator armature are on the same shaft, though there is absolutely no electrical connection between motor and generator. Please bear in mind the fact that the generator is shunt-wound."

I think Friend Cundy must have overlooked a letter from Mr. Hallberg, page 721, December 2 issue. Mr. Hallberg holds the operation of a projection arc direct connected to a shunt-wound dynamo to be impractical, using field resistance to govern current flow. The general concensus of opinion, so far as I recall the letters now, without actually looking them all up, is that while it is possible to operate an arc from a shunt-wound generator without resistance, using field coils to regulate, it is not practical from the operator's point of view. Perhaps, however, "not practical" isn't the right term to employ. I might better say the shunt-wound machine is undesirable, from the operator's point of view. I have learned considerable myself in this argument. The more I come to understand the whole thing, the more firmly am I convinced that the shunt-wound machine, while it can be made to do the work all right, is not the best dynamo for the purpose. It appeals to me as plain common sense that the "constant current" type of generator would be the thing for that kind of work. While you, Friend Cundy, may be able to get good results from such a generator under those conditions, I am very, very much inclined to doubt the ability of the average operator to duplicate your performance. In last week's department you will see that a Los Angeles correspondent is using a shunt-wound generator successfully. You will also, however, note that it is a very small machine and working up to the limit of its capacity. You will also note that the brother says he is very careful in the handling of his light. If the arc could be kept exactly the same length at all times then the shunt-wound machine would be practical and all right for such work. The arc cannot be kept that way, however, and that means variable resistance, with consequent fluctuation in amperage, result: variable light intensity on the screen. There is no use disputing this proposition, since it is a parallel to the fact that one and one makes two.

I am really sorry, Friend Cundy, that I am unable to climb down on your side of the fence. It was you who started this valuable discussion and I should have been much pleased to have been able to agree with you fully. It is not practical to use some types and not desirable to use others, among the latter the shunt-wound. It requires altogether too careful handling of the light and striking the arc is too complicated a process—you know what I mean by that. The constant current type is the thing, I think. Mr. Hallberg was, in my judgment, perfectly right.

??????.—Gary, Ind., writes: "Here is a bit of data which I think will interest operators—but just a word first. I have worked in Gary for some time. The current here is 25 cycle, but Gary operators get a better light than some places I know where direct current is used. I have not, as yet, tested the device I am about to describe, thought it is being used successfully in a wireless station in my home town. It is, in fact, a rectifier. As such it is more simple and more durable than either the motor generator set or the mercury arc. Some one discovered the fact that electricity will pass from lead to aluminum, but will not pass from aluminum to lead.



A and B are A.C. lead wires. O-O-O-O are four stone jars filled with brine. C is the arc. —— are plates of lead. .... are plates of aluminum. When your current comes in through wire A it cannot pass down S because it will not pass from aluminum to lead, therefore, it follows X, from lead to aluminum, through the arc and out at Z. When the current's direction changes it comes in through B, passes along Y, because it can only pass from lead to aluminum. A little study is all that is required to see that the current is always flowing in the direction through the arc. Any questions asked I will be only too glad to answer."

Well, Gary, you certainly have sprung a new one. Whether the thing will work or not I am free to say, I don't know. However, if what you say concerning the action of current through lead and aluminum plates is true, then undoubtedly the thing is theoretically practical. Whether or not is practically practical is another question, since the thing really amounts to a water resistance, and a water resistance is not the most desirable thing in the world. I am afraid that the device would not prove satisfactory on ordinary projection work, where heavy current is used. The water or brine would quickly become heated, probably to the boiling point.

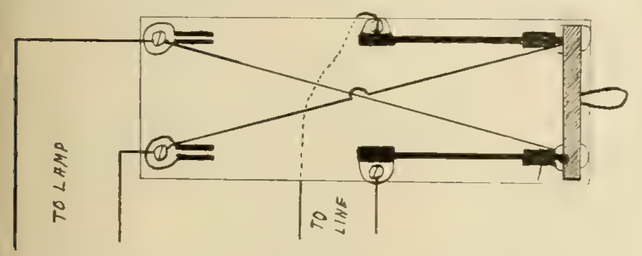
However, I think I will allow our readers to study this proposition and comment on it, since without practical demonstration anything I might say would be in the nature of a deduction.

LENSES.—New York City writes: "I am using 110 volt D. C., 30 amperes, Powers No. 6 head. Cannot get clear picture. Kindly let me know what size M. P. lenses is best, also size of condensers. Picture is 9 feet, with a 30-foot throw."

In the first place, New York, you did not sign your letter. I must again call attention to the fact that unsigned letters will reach the waste paper basket. The signature is not for publication. With your letter it doesn't really matter whether it is signed or not, but one has to enforce some kind of a rule and the rule is that all letters must be signed.

You ask what size M. P. lens is best. I don't know what you mean by that. If you are projecting a 9-foot picture you can't do it with any other focal length than the one you have without moving the machine closer to or further away from the screen. If it is the diameter of the lens you are asking about, the ordinary projection lens is plenty large enough. Your lens is about a 3½-inch E. F. With that lens you will probably get the best result by using two 6½ condensers. However, if that does not prove satisfactory, try one 6½ and one 7½, the 7½ in front. Are you sure your lens is clean? A very faint, almost invisible, finger mark will ruin the definition of the picture.

FROM THE FAR NORTH.—Mr. E. J. Running, Fairbanks, Alaska, writes: "I am but a beginner in the motion picture business, never having had any experience whatever until six months ago, when I secured the position as operator. I have, however, been very successful. I am having some trouble in keeping my picture in focus. Use one Edison Exhibition model and one Edison Underwriter's model. I do not seem to be able to discover the source of the trouble. We have some difficulty here when the light company switches from one dynamo to the other. This changes the polarity of the system. To overcome this I have connected my lead wire to the center post of a double throw, double pole switch. From one end of the switch I run wires to the lamp. From the other end of the switch I run wires crossing to opposite poles at the other end, as per sketch. Thus, you see, I only have to throw switch over to change the polarity.



We have seven operators in Fairbanks. The Projection Department I find to be very interesting. Will you tell me what is considered a good day's work for an operator in the States, also rate of pay and how many feet of film do they usually run?"

You have not described the out of focus effect closely enough for me to offer much advice. Very likely, however, it is caused by a worn aperture plate. If your apertures (film gates, the Edison people call them) are worn, it may cause the picture to come in and out of focus, due to buckling of the film as it passes over the aperture. A new aperture plate is the only remedy. Your switch scheme is very ingenious. But you would accomplish the result in better form by connecting the wires from opposite ends together outside of the switch. Operators in the United States work anywhere from three to eleven hours per day. The rate of pay varies in different sections of the country, all the way from $10 to $40 per week. I could hardly tell you the number of feet of film run. In a continuous show, where the man works eight hours, running one reel after the other, he may average 3,000 feet an hour, or 24,000 feet in eight hours.

MOTOR COMMUTATOR.—New York City propounds the following: "Myself and my employer have had considerable argument as regards the commutator of the machine motor. We have a Standard No. 4 motor-driven machine. Before starting the show I take a small piece of 00 emery, I have used for two months, and clean my commutator. He claims it wears the commutator out and in six months the motor will be no good. Who is right in this matter? I claim it not only does not hurt the commutator, but helps it. Some time ago I wrote you concerning condenser breakage on this machine. After buying 10 pairs of condensers myself, I have found a remedy. It is as follows: In the front wall of the lamphouse about half way between the condenser casing and the top of the lamp house, equi-distant from each other, drill three holes about 1-16 of an inch in diameter. Keep vent holes in the lamphouse hood clean. This seems to circulate enough air to keep the condenser lens from breaking. On January 2d I sent one of your Chicago advertisers $2. To date have received no reply. Is there any way I can get a line on this company? Surely they are responsible or would not be in the Moving Picture World."

I think you will find the advertiser is all right. Had you sent your street address I would have immediately forwarded your complaint to our Chicago representative, who would have attended to the matter. If you will write me stating the facts in the case, giving your street address, I will be only too glad to get action in the matter for you. As to the commutator, I shall have to side with the boss this time. There is no need to clean the commutator of a small motor every day; in fact, it is better not to do it. The commutator of a motor should not be touched at all as long as there is no appreciable sparking at the brushes. You say you use 00 emery, presumably you mean emery cloth. It would be all right to carefully clean the commutator with 00 emery cloth if there was sparking, due to dirt on the commutator or copper pulled across the insulation. This latter, however, seldom or never happens with a very small motor and a piece of canvas with a little commutator compound is about all that should be used on that kind of a commutator. The boss is wrong in saying that the motor would not be any good because the commutator is worn out. It is possible to install a new commutator, though it would be comparatively expensive to do it. I would be very glad to have letters from operators running motor generator sets, or even machine motors, giving their experience as to the best method of caring for the commutator; what to use on them and what not to use on them; in fact, anything experience has taught them in relation to commutator and brushes. As to the three holes, I can't agree with you there. Three holes, each 1-16 inch in diameter, would have very slight effect indeed, one way or the other, on the ventilation of a lamphouse. If your condenser breakage stopped, however, about the time you drilled these holes, I fully understand that I could not convince you of that fact in a hundred years.

CANADIAN TOWNS OCCUPIED.—Mr. Daniel L. Odette, St. Catherines, Ont., writes: "Replying to Mr. Orme, Washington, D. C., January 13th issue, in which he names certain towns as not containing a moving picture show, among them being Port Dalhouse and Merritan, will say that Mr. Orme is badly twisted in his population figures. Port Dalhouse, Merritan and Therold are all within twenty minutes' trolley ride from St. Catherines. Population is as follows: Merritan, 1,500, 5-cent fare from St. Catherines, where there are three moving picture houses. Port Dalhouse, 1,000, carfare from St. Catherines five cents. Therold, 2,500, carfare from St. Catherines 10 cents. In his letter Mr. Orme gives the population of Merritan at 10,000, Port Dalhouse 6,000 and Thorold 8,000. Mr. Thomas Crosby has a small show at Thorold, but is not making any fortune out of it. He has to close down in the summer time. I am afraid Mr. Orme was sampling some of our Canadian frumenti while here. Three drinks of it makes you see three people where there is really only one. Received the handbook O. K. It certainly is a gem."

According to this letter Brother Orme has failed to make good. But that gentleman comes in with the following: "Regarding what Mr. George Farncombe, Minnedosa, Manitoba, Canada, writes, will say that I have just been informed by a one-time partner of mine, who has been over my old route on a hunting trip into Parry Sound last year, that those towns are still open. As to population, I guessed at that. The only counting I did was nickles, dimes and quarters. My gas machine did the rest, where I couldn't hook up on A. C. If Mr. Farncombe means to roast me for trying to help some one to a good business, he is merely wasting words. I am even now looking out for good towns here in Virginia and North Carolina. For the benefit of my Pennsylvania friends, why doesn't some one get into Leesburg, Pa.? It is 9,000 population and 30 miles from Washington, or any other city."

And there you are. Personally I am inclined to think Brother Orme is wrong in the Canadian matter. It is quite possible he has unwittingly overestimated the population and a small town located within a five-cent trolley zone of a large town with three shows could scarcely be said to be open, or present a good field for the exhibitor.

I do not in the least doubt Friend Orme's good intentions. It must be remembered, however, that even so short a time as one year may entirely change the situation in such matters. Thousands of men are seeking open territory and, while there may still be an occasional open town of fair size, I am very sure they are few, in Canada or elsewhere. I don't believe Mr. Farncombe meant to "roast" you, but merely to correct what he believed to be an error on your part. Doubtless there are, as Friend Orme says, many small villages so situated that they could be linked up into a circuit of one night stands. I have known such circuits to be very profitable, where the towns are close enough together. However, you would have to show me the town of 8,000 population not already having at least one show, unless there were very good reason for the condition. I am too well acquainted with the numbers of men searching for locations.

AN EXPLANATION.—Baltimore, Md., writes: "I note in January 13th issue, page 124, a party in North Carolina says he has written two letters to Frank Lewis, of this city, supposing him to be secretary of L. U. 181. Kindly publish the fact, as soon as possible, that Frank Lewis is no longer the secretary, or even a member of our local. When the recent strike came on Lewis was out of work and immediately took a position in one of the non-union houses. He was promptly expelled from the organization. If North Carolina will write to George Ewell, secretary, 1945 Collington Avenue, he will receive prompt reply."

UNION WANTED.—Columbus, Ohio, wants to know how to go about becoming a member of an operators' union and whether there is an operators' union in or near Columbus. Also asks whether applicant has to work a certain length of time or answer a list of questions.

There is, I believe, no operators' union in Columbus. You have the right, however, to join Local Union No. 12 of the Theatrical Stage Employees, located in Columbus. Better consult its officers. What provisions they make concerning admission of operators I cannot say. Regular I. A. T. S. E. operators' unions oblige the applicant to pass an examination, though there is no set time of service as operator required, I believe, by any union. There is an operators' union in Cincinnati and one in Cleveland. You can only join the union having jurisdiction in the territory in which you work. That is No. 12, of Columbus.

OPERATING ROOM PAINT.—New York City writes: "Please settle the following dispute. A says that motion picture theaters in the West start at 7 A. M. B says he is wrong. Which is correct? I would also ask if you have any knowledge of a Mr. Pichards. Does he run any house in Indiana or Illinois? What paint is best for inside of operating room?"

Out West is a very indefinite term. However, I know of no houses opening at 7 A. M. anywhere, except possibly a few isolated cases in very large cities. Certainly there is no general practice in the West, or anywhere else, of opening theaters at that hour. I know nothing of the gentleman you mention. The operating room should preferably be painted with some dark, flat color. Personally, I prefer black, but it should not be a glossy black.

LOS ANGELES.—Lorain, Ohio, writes: "I expect to move my family to Los Angeles, Calif., some time in February, engaging in the moving picture business in that city. Can you tell me whether or not they allow motor driven machines there? If motors are not allowed with all machines, but on some, then what ones may be operated with motors? My experience has been with the Power's No. 5 and No. 6, and the Edison. I would also be glad to receive the address of the California State Fire Underwriters, in order to secure their rules and regulations governing theaters."

I have not at hand the information you ask. Will some one of the Los Angeles brothers kindly answer the gentleman's questions, also sending copy of letter in for publication, as such data is of some value. Address Mr. O. F. Stowe, 1018 10th Street, Loraine, Ohio.

Comments on the Films

Licensed.

"THE ETERNAL MOTHER" (Biograph), January 11 A very beautiful and subtle picture dealing with deep things in the human heart. Yet it utilizes a simple story and tells it clearly. What the spectator will get out of it, beyond and above this story will depend upon himself or herself, his experience and knowledge of human life. Perhaps the wisest will go away feeling that he never could find words to tell all that it showed to him. This reviewer has never seen a picture that affected him so much like music.

"The Eternal Mother" is the heroine of the story; there are two players who both take her part. The producer has wisely kept the action in lowly places near the ground so that nothing artificial may interfere with his idea. In the early scenes we are introduced to a young farmer and his wife, a mere flaxen-haired girl as care-free as a May morning. But soon, another character appears, a restless, passionate, dark-haired girl with a red rose in her hair. There is later a divorce and a re-marriage. The May morning has given place to the drouth of summer. The young woman who had divorced her husband hears that his new wife has become a mother, but is dying. She goes to him and her with forgiveness in her eyes, and when the wife dies, it is she who takes the baby and brings it up. This scene is very praiseworthily made. Perhaps it showed more than the producer really intended and so is to some extent a work of genius. If so, the producer, with the two talented young ladies· who played it, was like a composite unity, viz., the mirror in which the face of life was reflected.

It is, roughly speaking, a story in three acts. In the last act, it is shown that the foolish man sees, after his wife's death, how blind he had been. He is like a man expelled from his Garden of Eden. He can see the garden from afar, but he is conscious of his unworthiness. His child grows up into womanhood. The May morning has now become snowy winter as she stands white-haired and wrinkled, and a picture of wisdom that conquers tragedy. The man, as he works, can look up and see her passing in the distance, but he must return to his work again. This work among his cabbages and potatoes gives him a sense of service to the world. He doesn't buy comfort or amusement with the money that it brings him. It is purification alone that he seeks. In the end the Eternal Mother recognizes in him, white-haired and bent with age, a time-battered ruin, a companion spirit. He is permitted to come back to Eden.

"ROPED IN" (Melies), January 11.—A bright and fresh comedy of character. The center of interest is a cowboy who is a champion rope-thrower. Nothing that he wanted got past him. That rope of his would shoot around it and it would be his. There are, it is true, some farcical doings toward the end of it, whose chief effect is to lengthen it. But in spite of these "old gags" it remains a rattling good comedy. The audience laughed heartily and often. The photographs are fair. It is commendable as a program lightener, for it has substance.

"A QUESTION OF SECONDS" (Edison), January 13.—A thorough-going melodrama, with the heroine leading the cowboys at a wild gallop to the rescue. The Mexican workmen on the big job had been incited to strike by the villain, who also loved the girl. The fuse was very fast creeping near to the charge of dynamite. The girl jumped from her horse and stamped out the fire. It is like other good melodramas, speedy, clear and satisfying. It was well photographed and the audience liked it.

"ST. JOHNS, NEWFOUNDLAND" (Edison), January 13.—A travelog that is an eye-opener. It is surprising to see how big and important looking St. Johns is. An excellently pictured and acceptable number.

"THE BLACKSMITH" (Lubin), January 11.—A melodrama in which a country blacksmith, his girl, and a boarder from the city, play the chief parts. The city man coaxes the girl away from the smith and then abandons her. She gets sick. The smith goes to the city and compels the man to come back. They reach the house after the girl has died. Most of the photographs are merely so so, but there are two prettily lighted scenes, including a fireside picture and one with moonlight coming down through a window on the bed of the dead girl. The audience didn't express itself. The picture is a very fair program filler.

"PAID IN HIS OWN COIN" (Lubin), January 13.—It is a pity that the leading lady of this picture, Miss May Buckley, who, it may be, is to take Miss Lawrence's place in the Lubin pictures, should not have had a medium more worthy of her than this picture furnished. She takes the part of a society girl who, in the early scenes, is lame and suing a railroad for damages. The junior partner of the railroad's law firm undertakes to win the suit by gaining her confidence and then betraying it. This is rather unconvincing, but it is nothing beside the trick he used to discredit her suit. He got her to permit him to carry her through the waltz. There was nothing shown to us that prepared us for this action in the girl's temperament. The man thus got witnesses who "saw her waltzing." Later the girl is cured. The man really falls in love with her and gets paid in his own coin. Miss Buckley's acting is simple and dignified. We hope to see her in many pretty pictures.

"WILLIE'S SISTER" (Vitagraph), January 13.—A comedy with a picture of college life that is not quite truthful, but serves its purpose since it furnishes the contrasts needed to understand the situation. The fun comes from the difference that is shown in the way Willie is treated at first and then later. He was a freshman, and seemed to be the only one at that college. He had a dog's life until the boys found out that Willie had a very pretty sister. It is an amusing good picture and the audience seemed to like it. But its value comes from the good acting. The photographs are good and interesting.

"ALMA'S CHAMPION" (Vitagraph), January 10.—A satisfying melodramatic story with no special idea. The situation is this: Alma has become of age. Her guardian, general manager of the railroad, wants her to let him handle her stock in the road, but she refuses this. Her distrust is vindicated by his actions, for he attempts to force her to do it. She runs away. Her champion, who helped her, and kept her guardian from overtaking her, is a locomotive engineer; we know him to be the son of the road's president learning the business. She, later, invites him to a dance; her guardian also is invited. In a beautiful conservatory both propose, very melodramatically, delightfully so. They return to the ballroom and there, in a scene that in itself is as pretty as anything of its kind that the Vitagraph Company has turned out in many a day, she learns that her champion is the president's son. The scene in the first act where she hides from her pursuing guardian at the railroad station is also highly commendable. Its photographs are very pretty. It tells a speedy, clear story. The audience seemed to like it.

"THE SHEEPMAN'S ESCAPE" (Essanay), January 13.—A Western picture based upon the feud which formerly existed between sheepmen and cattlemen. A sheepman is warned to go, but declares his intention of remaining. He is ambushed, and when he returns his shot wounds one of his enemies. The injured man is taken to the home of the sheepman where he is cared for by the man's mother. Meanwhile the cattlemen have found the sheepman and to save a lynching the sheriff locks him up. Learning that he has been cared for by the sheepman's mother, the cattleman confesses that he was shot in self-defense and the feud ends.

"THE GOD OF WINE GETS STUNG" (Gaumont), January 13.—A little adventure in which Bacchus and Cupid play rather important parts, and notwithstanding his machinations the wine god is defeated and departs crestfallen, while the beautiful Leona falls into the arms of her true lover, the shepherd. It is colored and very pretty.

"THE ARDENNES FOREST, FRANCE" (Gaumont), January 13.—This film illustrates how stags are brought from Bohemia and freed to afford sport for hunters later. Some of the scenes are extremely good studies in a forest. The picture affords an excellent idea of what a forest is like in that part of the world.

"A RAGTIME LOVE AFFAIR" (Essanay), January 12.—The idea upon which this excellent comedy is based is new. To lose a fortune by forgetting to turn off an electrical piano is sufficiently unusual to arouse interest. The girl was given a fortune provided she learned to play the piano within a specified time. Her sweetheart assisted her and all would have gone well, but when the couple left the house they omitted to stop the electrical appliance. Their scheme was thus disclosed and while they got each other they lost the fortune. The comedy is exceptionally good and the audience appreciates it from beginning to end.

"THE O'NEILL" (Kalem), January 12.—An Irish romance which will touch the hearts of most audiences at once. The O'Neill is a patriot who flees the country because of charges against him. He returns secretly and very romantically meets a young woman who betrays him and assists in his capture, but relents and elopes with him afterward. A situation like this is sufficient to arouse the emotions and hold them. The meeting, when the young man acts as a highwayman to obtain the wherewithal to assist his unfortunate friend who helped him, their subsequent meeting at a masked ball, and the girl's betrayal all afford ample opportunity for thrilling action. The players do very well indeed. Then comes the girl's remorse as love awakens. They escape together and are married when they reach the coast and fly to France where they live happily afterward. A story of this character is more than ordinarily interesting and will please an audience better than almost anything a manager can offer.

"LEAD, KINDLY LIGHT" (Edison), January 12.—A picture like this, with its suggestion of what might happen under certain circumstances, will make an impression which will not quickly wear away. It tells of the temptation of a pure-minded country girl and how she was saved by the intervention of a woman of the world who succeeds in getting the little one home to her mother. Then, as the memory of other days rouses in her the desire for the better things, she staggers along the street until before a church a stream of light flashes across her path from its open door and she is guided into a better life. While the film is a sermon, it is handled in such a way that it seems real and there is a tendency to think of similar situations in the experience of those who may have come within the circle of one's own acquaintance.

"A MODERN ANANIAS" (Selig), January 12.—Deming, in an early morning altercation with his wife, who dexterously wielded an umbrella and emphasized her remarks with considerable vigor, received somewhat disfiguring marks. At the club he permitted his stimulated imagination to run riot and related an adventure of considerable excitement in which he plays the part of a hero. He meets his Waterloo, however, through the appearance of an amateur photographer who appears with a picture that he happened to make while passing the house while the difficulty was in progress. Deming joins the club founded by a gentleman who has been somewhat prominent in his country's history for the past few years.

"THE JOURNEY OF THE WESTERN GOVERNORS TO THE EAST" (Selig), January 12. This unusual topical picture shows close up views of all the governors who came from the West recently, on a visit. This firm had camera men with the party on its entire trip and the views they obtained should be carefully preserved as a part of the important history of the year. The illustrations thus secured will give to posterity an accurate reproduction of exactly how these men looked and exactly what occurred on their journey.

"MRS. SIMS SERVES ON THE JURY" (Kalem), January 10.—In this interesting comedy Sims attempts to teach a lesson to his wife, a suffragette. Accordingly he invites his stenographer for a ride and is arrested for speeding. But he is tried before a jury of women with his wife as foreman. The stenographer is discharged, but Sims is given six days in jail. Thus does his plan to teach his wife a lesson miscarry and he learns something himself. The way the tables are turned on him furnishes an unusually good comedy situation.

"MAX AND MAURICE" (Edison), January 10.—A comedy which consists of a series of pranks played by a band of live boys. They succeed in thinking of about every possible kind of mischief. Some will say that it has too much wanton destruction of property in it, though they, too, will have to admit that the average boy does practically the things herein illustrated.

"LAZY BILL AND THE STRIKERS" (Eclipse), January 10.—Lazy Bill led a strike at the office. The employees were complaining of overwork. After some difficulty they separate and go to their homes. Lazy Bill's wife knows her business and as soon as she discovers he is no longer working, she orders him to proceed with the housework. As may be imagined he does not go about his newly imposed task with any degree of enthusiasm. What happened to the others does not appear, but before long they also appear at the office and ask to be reinstated.

"POTTERY MAKING IN THROUNE, SWITZERLAND" (Eclipse), January 10.—The pottery made here is famous among lovers of beautiful clay work for its striking designs. Every process of manufacture is graphically illustrated from the rough clay to the finished product. It is an instructive industrial.

"THE TENDERFOOT FOREMAN" (Essanay), January 11.—This is a good Western love story of an unmarried girl ranch owner. Her foreman was a ruffian and had the whole outfit under his thumb. A tenderfoot who didn't look like a softy, being Mr. Anderson, applied for the job and was refused. The foreman came up, and the tenderfoot gave him a lesson in polite manners. This pleased the girl and she then employed him. Of course there was trouble and of course the tenderfoot made good. Of course he won the girl which, after such a rattling good story left everybody satisfied. The photographs are good. The action is brisk. Everybody seemed to like the picture.

"THE PROSECUTING ATTORNEY" (Selig), January 11.—The situation of this picture is strong. The prosecuting attorney secures the conviction of a woman charged with working the badger game. Upon her release from prison he marries her. All goes well until her old pal is released. He makes her life miserable until she is driven to frenzy and shoots him. Her husband, understanding the situation, assumes all the responsibility for the murder himself, when the officers come to make the arrest. There is a thrill of admiration when he does this, and the audience is ready with applause.

"THE RUSSIAN PEASANT" (Kalem), January 17.—There is an appeal in this strong play which will go straight to the heart of almost anyone who sees it. The poverty and misery of the Russian peasant is faithfully reproduced. Whether the cruelty of the nobleman and his friends as shown is real, or occurs only in rare instances must be left for those who know to say; but the picture is deeply affecting. A princess, the story shows, gained the gratitude of one of the despised peasants when she prevented an attack upon his sister. Then comes an uprising of the peasants, and the grateful one is able to recompense her for her kindness. And she, quicker to see actual conditions than her father, induces him to institute reforms which benefit these unfortunates. It has merits well worth consideration.

"THE BACHELOR'S WATERLOO" (Edison), January 17.—The first film to illustrate the leap year possibility. A bachelor finds himself surrounded by young women, in whose company his discomfort is plainly apparent. But his friend's sister interests him, and later, when through an accident they are alone, she assumes the privileges usually accorded to leap year and proposes. The bachelor, much to his surprise, accepts, and the way to the church utters an emphatic call.

"A FIFTY-MILE RAMBLE THROUGH THE THOUSAND ISLANDS" (Edison), January 17.—A boat trip through this wonderful beauty spot. There is more than a glimpse of one of the scenic wonders of America. Before the trip ends the audience has acquired an unusually good impression of the wonders of the region.

"HER UNCLE'S CONSENT" (Lubin), January 15.—Of course it was all a mere chance that Uncle was smitten with a chorus girl, but the chance was of advantage to his neice when he discovered that she had formed an attachment for the matinee idol in the same company. The situation becomes very tense when the Uncle puts his chorus girl out on the balcony and it begins to rain. The niece's lover sees the feather boa and recognizes it. There are the usual explanations and consents, after which the world contains the usual supply of happiness for each.

"BRAVE AND BOLD" (Biograph), January 15.—He was brave and bold, but when a toothache took him by storm and he hied him away to a dentist's to have the offending molar removed, a different condition ensued. Bravery is of many types, but the bravery which causes one to face a dentist has yet to be discovered. To what extent the subject of this sketch had developed this variety is adequately shown in the film. It will make your audience smile when they see it.

"DID MOTHER GET HER WISH?" (Biograph), January 15..—Mamma was quite insistent that Nellie marry wealth and there was much indecision on her part when first Jones and then the other man acquired increasing wealth. But Nellie had other plans and her mother is quite taken aback when the favored young men appearing with minister's certificate and furthermore a note is handed to her which directs her to marry the others herself if she wants to see them married. Nellie has eloped with the man of her own choice.

"THE DESERT TRAIL" (Kalem), January 15.—In this melodrama there is a good deal of human nature and some interesting backgrounds which afford a reasonably accurate impression of what a desert really looks like. The theme is the betrayal of a man by a false friend who left him to die alone that he might himself win a girl whom both loved. The girl is unconvinced and dreams of her lover struggling in the desert. She induces a faithful friend to search for him. He finds him and brings him home. There is a happy reunion and the perfidy of a false friend is emphatically exposed.

"THE OLD FLORIST" (Essanay), January 16. A pretty picture of sentiment in which a youthful sweetheart of a little girl who has consumption steals money to send her to some place where she can recover. The youthfulness of the two keeps this from being at all displeasing as it is shown. The young lover does not succeed in getting away with the money. He is caught with the "goods on him" by a policeman. He had already confessed to a friend of his sweetheart and of himself, the old florist, who acts as a sort of foster father to the two youngsters. The lad spends a short term in a prison and when he is freed a way is opened by which he and his sweetheart can both go to the West. The photographs are very good; the players pleasing and natural. It will make a first-class program filler.

"THE COWBOY'S BEST GIRL" (Selig), January 16.—The invitation to the dance had said "You and your best girl" to the cowboy. He had no best girl, but had just taken a partner, a young man from the East. This man had been engaged to a girl, but a jealous busybody had broken it. The young man, for a lark, dressed up as a girl. The girl happened to be visiting in the same locality. She, for a lark, decided to go to the dance as a man. The two meet there and in a dramatic moment discover each other. The photographs are so poor that it takes a good deal from the clearness of the story; it is hard to follow what is going on. The story is interesting. It will serve as a filler.

"UNCLE NED'S DIPLOMACY" (Gaumont), January 16.—A pleasant comedy, pretty, well acted and with interesting and carefully chosen backgrounds. It tells of the love between a young man and an actress, of his mother's distress thereat and how her brother, the lad's uncle, helped on the match while he hoodwinked his sister. It has no special strength or weakness. It will serve very acceptably as a program filler.

"JACK AND THE BEANSTALK" (Edison), January 16.—A delightful picture which was made primarily for children, being the well known giant story; but which is so skilfully accomplished that grown-ups will like it as much as though they were still but ten years old. It is a trick picture of course; but there is very little in the scenes to suggest that the relative sizes of Jack and the Giant were not as they seem to be. It is a good feature picture.

"CHUMPS" (Vitagraph), January 16.—Mr. Marshall P. Wilder and Mr. John Bunny are the two bright stars in this sparkling comedy. It made the audience shout with laughter and is easily the best comedy for two weeks. If Bunny, in it, is just a bit funnier than Wilder, it is because he is even funnier than usual, as though Wilder, being near him, like another log, had made him burn brighter. They make a rare combination. Wilder is a 20th century king's jester; a Touchstone brought up-to-date, and Bunny, although he is not only full of laughter himself, but the cause of laughter in others, is like Bottom. They never met before. An exhibitor can rely upon this comedy. It has its good scenes and its better scenes; but it will be no disappointment. It can safely be advertised as a house-filling comedy.

"THE MEETING OF THE WAYS" (Vitagraph), January 12.—A melodramatic story of two brothers. Their ways parted at college where Tom was expelled for hazing while Dick graduated with honor. At their parting Dick gave Tom a locket with their mother's portrait in it and this was the means of identification when fate brought them together again after many years. Tom, who had sunk to the underworld, had accidentally killed a man who was attempting to rob him of this cherished locket. Dick, who had become a great lawyer, was assigned by the judge to plead Tom's case and the locket was handed to him. His plea wins and his brother is acquitted. The picture is competantly made, well acted and photographed and is pleasing. It has many good qualities but no special strength. Mr. Costello plays Dick, and Mr. Delaney plays Tom. The rather close resemblance between their profiles makes them convincingly brothers. One very minor part, the nurse of Dick's children, was played with very commendable naturalness, we do not know by whom. The picture is a first-class program filler.

Independent.

"FATHERS AND SONS" (Champion), January 15.—This picture was reviewed on page 213, January 20, 1912. It needs no further notice here.

"DELHI DURBAR" (Gaumont), January 15.—This great scenic was reviewed on page 196, January 20, and needs no further notice.

"THE APPOINTED HOUR" (Reliance), January 17.—A very effective picture in which Miss Fernley shows remarkable strength in an emotional role. A reviewer of motion pictures has his feeings dragged this way and then that so often that he simply has to become hardened to a large extent. It takes a fairly effective picture to make such a one choke, but this does it. It is a tragedy with a happy ending. The tragic situation is pictured against the festivities of a masquerade ball. The man and his young wife who are giving the ball and a guest alone suspect its presence. The elderly man misunderstands his wife and the interloper is tempting her to flee with him. She has consented and the appointed hour is to be while the ball is at its height. Just before she slips out, the woman picks up a little package of her husband's love letters. She reads one and then she breaks down. Her husband, who, inconsiderate as he seems, still loves her, comes in and finds her weeping. They make up and go happily back to the ball room. The picture's strength comes from the sharp contrasts and from Miss Fernley's excellent acting, although she is very ably supported. Mr. Walthall plays the interloper. Almost a feature.

"THE HONOR OF THE TRIBE" (Bison), January 16.—A beautiful picture of water, pine trees and a level reach of cloud opens this film. It shows Indians coming to call on a friendly chief and bringing presents. Blue Flower, wife of the village chief, puts on her best dress to shine before the eyes of the visitor and this makes her husband jealous. Her husband calls her to account. The stranger will not have her and she kills herself. Many of the photographs are very pretty; many seem underexposed and indistinct. The action is fairly clear for the most part. It will not make a very strong feature; but will help to strengthen an ordinary bill.

"AN EVENING STORY" (Eclair), January 18.—A story is told by a French grandmother in the firelight. It seems to be a terrible story; for, afterward, the mother and daughter, left alone in the house, are afraid. A soldier, on leave, reaches home and to surprise his family climbs up by a ladder. It was not a sensible thing to do. The mother hears the man and shoots out of the window, killing her son. It is dramatic, but it is too gruesome to be pleasant.

"CULTURE OF THE SUGAR CANE" (Eclair), January 18.—This excellent industrial shows how sugar cane is handled in North Africa. It is instructive and very interesting. A few more sub-titles would have added much to its value.

"AFTER MANY YEARS" (Imp), January 18.—A very pleasing story of two brothers, one strong and a good business man, and the other a musician, but weak. This weak man couldn't keep away from the saloons and, in shame and contrition, had left home and wandered away. The picture, after a few scenes that tell this story, shows the contrast between the fates of these two men. They have lost track of each other. There are two little cousins; but, although these girls of about eight years have become acquainted, neither knows who the other is. The poor child comes in to see the rich child's house and becomes sick. The rich brother takes her home and there meets his long-lost brother after many years. The picture doesn't grip with quite the power that some pictures do; but many of its scenes are deeply emotional. It is a good picture for children to see as well as for their elders and it will serve as a feature, although it is not a very strong picture.

"THIRTY DAYS" (Comet).—Papa makes the prospective son-in-law an offer to let him marry his daughter if he'll make thirty dollars in thirty days. His first job was as a "puller in" for a Jewish second-hand clothier; but he soon got the grand bounce for pulling in a "bum." He got other jobs with as much success. On the twentieth day he cut wood like a veritable sawmill, but got only a dime for it. He then consulted the girl who advised him to hire out his own motor car. On the last day of grace his prospective father-in-law needed a conveyance and the young man made him come across with thirty dollars and he won his bride. The picture doesn't drag. It is fairly well photographed. Is a fair filler.

"THE DESERTED SHAFT" (Imp), January 15.—This is not necessarily a story of a mine; the deserted shaft might have been a part of any engineering work like an aqueduct. One of the assistant engineers on the work, which seems to be extensive, pushed the paymaster, who was a much slighter man, into it. He was jealous on account of a girl. The paymaster had the week's pay envelopes with him. He was missed at once and the men searched carefully for him, and a large reward was offered for his arrest and conviction. The engineer, however, was conscience-stricken and confessed to the girl, who got help and saved the paymaster, her sweetheart. The man's predicament and the stir caused by his disappearance are very skilfully shown and the whole situation is clear and interesting. It is a very good picture for almost any occasion. It is substantial enough to serve as the leading picture in most bills.

"LITTLE BOY BLUE" (Powers), January 16.—A very pretty child's story, with leaders taken from Eugene Field's famous poem of the same name. It opens with a Christmas party and tree. Then Little Boy Blue dreams that he sees an angel and his parents find him dead. This is very effectively pictured and it is followed by a fire-light picture showing the memories of the child's parents. With the other picture on this reel, it will serve as a feature picture.

"THE HISTORIC MOHAWK VALLEY" (Powers), January 16.—A very welcome film indeed containing some very good photographs of the old buildings and famous sites of old pre-Revolutionary happenings in the Mohawk Valley. The charm of the valley, however, isn't shown. It would take a colored picture to even suggest that. It is a very commendable and interesting offering.

"HUBBY MINDS THE BABY" (Reliance), January 20.—A farce showing how an awkward man took care of his baby while his wife was out. The poor kid received hardly the respect due a man-child of his age. The farce could hardly be called very amusing or very refined.

"A MOUNTAIN TRAGEDY" (Reliance), January 20.—A picture whose object seems to be merely to show a rather brutal struggle. It deals wholly with elemental things; there are no truly human traits of character shown. Yet its appeal, although made to the rougher elements of the mind, is effective. One seeing the picture will probably wait for the end. The struggle, at its climax, is like that shown in the first act of Moody's "The Great Divide"; the situation is more terrible. The ending is not so strong. The woman, struggling for her honor, by a chance shot from her assailant's pistol kills him. Her husband, on the bed, who was thought to be dead, shows signs of life and the posse, in search of the bad man and his comrade, now dead outside, enters.

"A SUMMER FLIRTATION" (Great Northern), January 20.—A comedy in which two friends go on a vacation together. Both fall in love with the same girl at a seaside hotel. The photographs are not very good; but it has a number of laughable situations and will be enjoyed by those who care for society pictures. It shows a caricature of life at a Danish summer hotel and is a good program filler for the right kind of audience.

"THE BURDEN OF SHAME" (Ambrosio), January 17.—A dramatic, tragic story which is simple and made very clear. Its scenes are done in soft, velvet tones. It is effectively acted. The parents object to a love affair. The lovers attempt to elope; but the car comes to grief and the man is killed. Later, the girl kills herself. On the same reel there is a pleasing farce.

"TWEEDLEDUM IN FINANCIAL DISTRESS" (Ambrosio), January 17.—In this farce, Tweedledum, the artist, is suffering from a well-recognized ailment, "artist's distress"; it is felt most keenly in the pocket book. He writes to his uncle that he has the cholera. Uncle comes and Tweedledum and his friends pick his pocket. Then follows an amusing chase; they in an automobile, uncle on foot. They had got him to put on a Grecian costume. Uncle catches them; but the girls persuade him to be one of the party. These two numbers on the same reel are a very fair program filler.

"A MAN'S A MAN" (Solax), January 19.—A story of a poor jew peddler. Its object is to show a human soul, ill-treated, scorned and terribly injured, showing courageous humanity and protecting from a mob of lynchers the very man who, in the first place, had wantonly upset his basket of apples and then had run over and killed his little daughter. The rich man insults the peddler further by offering him a few dollars. Later, the peddler finds him placing flowers on the child's grave and forgives him. The picture accomplishes what it sets out to do. The general effect is lessened, though, by the fact that some of the means it used were not wholly convincing. It is commendable for its fine object and, in large part, for its workmanship. It will make an acceptable filler.

"A BRAVE LITTLE WOMAN" (Nestor), January 15.—In this picture, which is likely to be popular, a sick man, his wife and a burglar have the chief parts. The action is helped by the Nestor sub-titles. The scenes show the tastefully furnished home of wealthy people. The acting and the photography are both good. The doctor had warned the wife that her sick husband must not be disturbed. In the night, the burglar comes. To keep him from awaking her husband, the woman goes down and plays that she is also a burglar, hoping that, when he finds some one else on the job, he'll leave. She even agrees to make the up-stairs haul for him, if he'll keep quiet. He sees through her pretense, and after complimenting her, departs. It will serve as a feature.

"THERE'S SOMETHING WRONG" (Nestor), January 15.—Like the finger sign board at the Irish cross roads which added, "If you can't read, ask the blacksmith," the man's wife in this comedy, when suddenly called to her sick mother, wrote a note to her husband telling him where the key was, placed it on the library table where he would see it, and then locked up the house. Something seemed to be wrong. He stirred up the neighborhood; but none knew where his wife was. The cop helped him force his way in. Then he said, "Just like a woman." It is a brisk, pleasing little picture. The two together make a commendable offering.

"DESPERATE DESMOND ON THE TRAIL AGAIN" (Nestor), January 20.—A truly Western atmosphere is given to the adventures of our noble bunk hero and the desperate villain, not only by the kind of adventures, but by the backgrounds. No description of them would do them justice. It was seeing the pictures that kept the audience in continuous laughter. One of the best laughs comes at the very end. Desperate is standing in front of a firing squad; he is to be shot when the captain says "Fire." He still is hopeful of "getting" the bunk hero yet. And we don't know whether the command to fire was ever given or not. It is a film that will grace any bill, especially one with a tragedy as the attraction.

"THE FUGITIVE" (Nestor), January 17.—A Western story relating in an effective way how a man suspected of highway robbery was cleared. In the first few scenes he is shown fleeing from a sheriff's posse. This chase is full of swift changes and departures from the trite straight course of the ordinary chase. The best thing in the picture, however, is the series of scenes in which the man's innocence is clearly proved to the sheriff. At this point, the sheriff has captured his man for the second time. He is taking him in the stage to jail. The real bandits hold up the stage and sheriff who sees his mistake. They are rescued by the heroine who brings help. The photographs are very interesting and of good quality. Where a "Western" is wanted, this will serve very well as the feature picture.

"THE RELENTLESS LAW" (American), January 15.—The opening scene of this emotional Western story is a revolver fight between an outlaw and a posse. It is smoky and takes place on a hillside covered with immense boulders around which the fugitive dodges. Doubling back, he manages to get one of the horses the posse had left unguarded. They are still hot on his trail and he takes refuge in his cabin where we see his wife and child. He is tracked there; but again eludes his pursuers by climbing through a back window. A little later, he is finally cornered in a cave. For two days he is held at bay, until, mad with hunger, he darts out and is killed. Meanwhile, his wife has remained in the cabin with the baby. Several pictures of her have been flashed on the screen as she sits with the child looking out toward the hills. It is her haunting face that pictures the tragedy. Beside this portrayal, the action is crude, but it makes a perfect background and the human qualities in the situation stand out against it very visibly. Miss Bush plays this outlaw's wife. She is showing in these "Flying A" pictures a wonderful breadth of insight and power of expression. Her work makes this a very good picture to feature with Miss Bush's acting as the attraction.

"THE JUSTICE OF THE SAGE" (American), January 18.—An acceptable cowpuncher romance with a situation, in its early stages, not unlike situations used in other romances of this kind by this company. It is worked out freshly, however. Two men love the ranch owner's daughter. The evil one kills the old man and gets the other, the acceptable lover, accused. The murderer is the sheriff and it is he who holds court. The ranchman, however, though long unconscious, recovers. The girl arrives in time to save her lover. How this picture got its name is not clear. That is a small matter. The picture is a good one and is an acceptable program filler.

"THE BRAID" (Comet), January 15.—The young wife died and her husband cut off her long, thick braid as a souvenir. Later, he sees and follows another woman who looks so much like the departed that he thinks she is her spirit. She is a vaudeville actress. His persistent attention, at first enrages her; but, later, she pities him and they become very friendly. She visits him and even consents to wear one of his wife's dinner gowns. A portrait of the wife hangs on the wall and the actress thinks it is of her. She also finds the braid. This deeply incenses the man who, after choking her, dismisses her. The picture is more or less morbid; it doesn't deal with sane human things. If it is intended as a psychological study; it chose an abnormal, not pleasant, mind to picture. The photographs are clear. There are many people who like this sort of thing; but it will distress sensitive people.

"A TALE OF THE SNOW" (Champion), January 17.—A backwoods story in snowy backgrounds and of rough people. It is fairly realistic, but has a human quality and truth that makes it very acceptable. The acting is commendable, at some moments it is excellent. The climax of the story is brought about by a very cleverly suggested snow-slide. The snow scenes are well photographed. The picture may be safely used to strengthen a bill when the other pictures are comedies. It will not make a very notable feature, but, still, a fair one.

"MAMIE BOLTON" (Eclair, American), January 16.—"Mamie Bolton" was a mine, or, at least, stock by that name was sold on the market. Some of this stock was bought by a young husband who had promised not to speculate. He received a telegram about "Mamie Bolton" and left it on his library table. His wife misunderstood it and sent for her father and mother. Father came loaded for bear; but his wife took the gun away. Meanwhile "Mamie Bolton" had doubled and when the father-in-law got through clubbing the young husband and mother-in-law got through pulling his hair, they found out that he had just won a fortune. The comedy atmosphere is very well maintained. It never falls into coarseness and it is very well acted. The photographs are excellent. It is a pleasing picture; any program that includes it will be above commonplace.

"DR JEKYLL AND MR. HYDE" (Thanhouser), January 16.—There have been several other pictures of Stevensen's great novel. It offers one of the most attractive themes to picture makers, because of the effectiveness with which the substitution of Jekyll for Hyde and vice versa can be accomplished. This is a remarkable portrayal of the situation. It is played very acceptably and gives a heart-gripping feeling of wonder as we see the picture alternate between terror and romance, romance that is wild with all regret and terror that reaches the depths in our knowledge of evil. The picture is more effective, in its own way, than any of the others that this reviewer has seen; because its idea seems to be merely to bring out this fearful contrast. It doesn't tell so much of the story as the others. Exhibitors will make no mistake in using this as a special attraction and in advertising it as an unusually strong production.

"A NIAGARA HONEYMOON" (Thanhouser), January 19.—A great poet who knew once said, "Heavy are the feet that climb another's stairs." There's a young widow pictured on this film who was forced to live with relatives, and very effectively it is shown how unpleasant rich relatives can make it for poor kin who are dependent upon them. The story ends in a romance. The little widow wins the love and hand of the family's millionaire cousin. The picture is full of very interesting honeymoon scenes, including Niagara Falls, etc., and pretty pictures of the Delaware River near Port Jervis. It is a thoroughly delightful film and will serve well as a feature. The acting is fine. The photographs are excellent. The story runs smoothly and is kept very clear. The players are pleasing.

"THE HARM THE GOSSIPS DO" (Lux), January 19.—A country village pictrue, of France or Italy. A peasant workman saw a flying machine. The farmer discharged him as "an idle vagabond," because he found him sky-gazing at it. The gossips spread the report that he was an idle, good for nothing and he had to leave the village. He became a famous military aviator and then the townsfolk were proud of him, including the little girl who didn't believe the gossip. It is a very interesting and truthful picture, pleasingly put on and with some good flying machine pictures. While not quite substantial enough to come in the real feature class, it will be an acceptable addition to any bill.

"MAD DOG" (Lux), January 19.—He was an immense black dog, as big as a timber wolf, and he broke away in the midst of his bath, to rush down the street with soap suds on his face. It is needless to say that he caused some disturbance. It is short and exciting. It has no human quality to attract spectators very strongly.

"NEXT" (Majestic), January 19.—A very lively barber shop story in which Mabel Trunnelle plays the part of a pretty manicure lady. She applied to the barber for table room in the shop. This was very quickly granted. A young man, son of a wealthy family, came in for a hasty shave. The barber's attention wasn't on his business. The young man got soap in his eye and also in his mouth. The real fun begins after the young man has noticed the manicure lady. The barber gets so jealous that he sells the shop to the young man and then he wants it back. Then there is a wedding. Papa objects to this. In the last act papa looks in through the window. There's a bomb sizzling on the barber's chair, left there by the jealous barber. Papa gives the alarm. The young man runs after the fleeing barber. The bomb is thrown out by the lady and papa falls limply into the chair to be soothed by the new daughter-in-law. It's a farce that will make a good program filler.

"LIFE AND BATTLES OF DANIEL BOONE" (Republic), January 13 and 14.—This is not so truly a dramatic picture as it is a pictorial biography of the famous Indian fighter and woodsman. There is, however, in the pictures of several of the episodes a good deal that is of high dramatic value and this makes the film a good offering for spectators seeking amusement. It has the added advantage of being instructive and gives what stands very well for the true story of the early settlements in the Cumberland Mountain region. There are two reels. The second reel pictures the beginnings of actual settlements in this region. The story, here, seems more of one piece and is more romantic. The first dealt chiefly with Boone himself; the second gives a good deal of space to Boone's children. There is a very good picture in it of the attack on the log fort at Booneville by Indians. An exhibitor will make no mistake by using this picture as a special attraction and advertising it as such for public school children and others who want instruction of an entertaining kind.

"HER HEART'S DEPTH" (Powers), January 13.—A story of a Western girl. The backgrounds are in the Palisade country near the Hudson; but there are no grand scenes and the photographs are not very good. From the scenes, one feels that the action is dramatic; but it is slow at getting started and is not clear. There were two prospectors who were pals, and they find gold. Somehow, one forces the girl to marry him; but she loves the other. Later, these two meet and the unlucky one shoots the woman's husband. This is enough to make her love her husband and hate his assailant. The picture is filled with great improbabilities.

"HIS MUSICAL SOUL" (Solax), January 3.—A good farce, but one modeled without much originality on the well-known French type. Percy bought a trombone that its sweet music might make him more successful in love. He played so loud that chairs and inanimate articles began to dance throughout the house. The tenants of the other apartments came in and chased him. It is very amusing even to one who has seen several very much like it.

"THE WONDERFUL KEESVILLE FALLS" (Solax).—A pretty scenic of falls that are not very remarkable.

"BY THE HAND OF A CHILD" (Solax), January 14.—A Western story opening with a chase of an outlaw by a posse. These scenes are near the entrance of "The Garden of the Gods" and the photographs are very good. The outlaw escapes by taking to the hills. He finds a child, the sheriff's daughter, who has fallen from a cliff, and risks his freedom to carry her home. The outlaw, then softened by the child's gift, a doll, permits the posse to arrest him. The sheriff sets him free and gives him a horse. The picture of the outlaw with the doll is not very affecting, it is hardly believable. The film's best asset is its good photographs. It is a fair program filler.

"AN ABUNDANT CANDLE" (Itala), January 13.—A run and knockdown farce. A drunken husband was sent out for a candle and brought home a lamp post. It contains the usual stunts.

"THE MANIA OF CARICATURE" (Itala), January 13.—A farce in which an artist gets into many a scrimmage by drawing caricatures of every queer person he meets. The artist is very clever. His experiences are of the knock-over and break order. The quality of this kind of farce is well known.

"THE WIDOW" (Comet), January 12.—A farce in which two colonels, both hard drinkers, love the same widow. She promises to marry the one who first quits using liquor. The two colonels, great friends, have a hard time. Colonel Carson advises the widow to marry his friend Colonel Pepper, because he is unable to give up his "old enemy." But the widow really loves Colonel Carson. His friend sees this and, making it seem that he had committed suicide, leaves town. The other colonel then marries the widow. The interior scenes are very well pictured. The action and its incidents are colorless, but the film will be a fair program filler.

"THE SIXFOLD DUEL OF FOOLSHEAD" (Itala), January 6.—Foolshead collected challenges; he seemed to get them from every one he came in contact with. He got so nervous he hardly dared come into the room. Foolshead gets an idea from seeing an electric battery and coil and fits himself up to be a very effective swordsman. The results on the day of the duel are marvelous to behold and very laughable. As someone remarked, the actors did a good deal of very hard work.

"SEVERED FROM THE WORLD" (Itala), December 2.—A sea story opening in a storm during which a fisherman's daughter, washed overboard, is rescued from the rocks by two lighthouse keepers. The girl is compelled, by the wide reach of sea and the weather, to remain in the lighthouse several days. One of the keepers is a drunkard and the other, a fine character, saves the girl from his unwelcome attentions. The ugly man attempts to kill him; there is a struggle and both fall to the foot of the winding stairs. The bad man only is killed. Later, the girl is betrothed to the other. It is acted with unusual power and effectiveness. The leaders are very poor and some of them are ungrammatical. The effects are often very fine indeed. Some of the views of the "storm" show too plainly a calm sea. It would have been better to have omitted these broad views. One scene by lantern light, as the men are carrying the girl up the stairs, could not have been improved; it was perfect.

"AN UP-TO-DATE MEDICAL DOCTOR" (Itala), December 16.—Two burglars enter a doctor's office, dress up in his clothes as physician and lackey, and receive the doctor's patients, also their valuables; everything that is in their pockets. They also fool two policemen. This starts the scrimmage. It isn't so funny as the best Itala farces.

"FOG AND LIGHT IN THE MOUNTAINS" (Itala), December 16.—The clouds are seen surging about snowy mountain peaks. One picture with a herd of sheep in the foreground and at sunset or sunrise which breaks in from the left over a glacier is especially commendable. There are some remarkable cloud and sunburst pictures also.

"WATER FALLS IN SWEDEN" (Great Northern), January 13.—An extremely beautiful scenic picture of cascades. In several instances, large masses of water are pictured tumbling through gorges. The photographs are very good.

"FALSELY ACCUSED" (Bison), December 26.—A very prettily toned picture; the photographs give the story a delightfully romantic atmosphere and they are as clear almost as good eye-sight. The story is dramatic and although, in general outline, it is not new, yet as conducted and acted it has an acceptable freshness. The ranch thief places just enough of the stolen money in the pocket of the hero to get him suspected of the crime. This man had secretly married the ranch owner's daughter. They are cast out together and suffer the stress of poverty. Then the thief is discovered and the ranch owner with his wife come to claim the little grandson. The final scene is a big New Year's dinner.

"HEARTS OF ITALY" (Powers), December 23.—A well-told and very interesting love story of Italians. The setting of the early scenes is in Italy, of the later scenes in America. It has some dramatically sensational features. Toni and Luigi, a brutal, black-hand character, both love Lolita; but Toni, in a fist-fight, so thoroughly overcomes Luigi that he is eliminated for the time. Toni and Lolita come to America where a baby is born. Later, Luigi comes. He is sent by his employer to Toni's home with a bag of coal and is astonished to find Lolita. Twice he attempts to force her to elope with him. These scenes are tense and dramatic. Toni doesn't come in contact again with Luigi till the last scene when Luigi is finally done for, given over to the police. There are some good things in the picture, including very interesting street scenes in New York City.

INVESTIGATION IN PHILADELPHIA.

City Authorities and Underwriters Review Cause of Recent Exchange Blaze—Rules to be Drawn.

As a result of the demolition of the building occupied by the General Film Company's exchange at 928 Market Street, the motion picture men of Philadelphia are facing a strong effort on the part of property owners and insurance interests to force the exchange business out of the accessible districts into the suburbs of that city. A meeting of the authorities was held on Jan. 17 at the offices of the City Fire Marshall, at which were present Fire Inspector Baxter, Fire Marshal Lattimer, Assistant Director of Public Safety Murphy, and Gilbert Greenburg, chief of the Fire Department of Huntington, Pa. Among the film men were Harry Schwalbe, manager of the General Film Co.'s branch where the fire occurred; Lewis M. Kinsill, of the United Film Co.; J. A. Caffrey, of the Novelty Amusement Company, and a number of others interested in the discussion.

Experiments were conducted by William McDevitt, of the Fire Underwriters' Association, which tended to prove that films could be safely handled and that the element of danger from fire was not serious except when the careless and irresponsible operator was about.

It is expected that the subject will be taken up by Director Porter, of the Department of Public Safety, and rules for the handling and storage of film formulated.

INDIANA MOTION PICTURE EXHIBITORS' LEAGUE.

Second Meeting in Indianapolis, to be Held Tuesday, Feb. 6.

All Indiana exhibitors will be interested to learn that the next meeting of the Indiana Motion Picture Exhibitors' League will be held at Indianapolis, on Tuesday, Feb. 6. A very interesting program has been prepared and a big attendance is looked for. The exhibitors of Indiana have become keenly alive to the benefits of organization and new members are coming in rapidly. On account of the territory to be covered the State organizers, Messrs. C. H. Daugherty and D. L. Bryan, will not be able to see all the exhibitors before the meeting, but every Indiana exhibitor is invited to be present at the meeting. Not only will matters vital to the interests of every motion picture theater owner be discussed, but there will be addresses made by film exchange men and others relative to "boosting" the business.

Let every Indiana exhibitor make plans to be present at the meeting on Tuesday, Feb. 6, at Indianapolis.

H. S. DICKSON, President.

BANQUET GIVEN BY SAXE ENTERPRISES, MILWAUKEE.

The Saxe Amusement Enterprise, of Milwaukee, gave a grand banquet to their managers and employees in Alberty's, on 2nd Street, opposite the Crystal Theater, on Friday night, January 5. One hundred and fifty covers were laid.

Alberty's was closed to the public at midnight and turned over for the rest of the night to the Saxe Brothers. A combined orchestra, formed from the orchestras of the various Saxe theaters, opened the event with music, after which the guests sat down to a liberal repast. The banquet was followed by speeches, appropriate for the occasion, by Thomas Saxe, Attorney Allwell, and various managers and employees. Mrs. Bob Fitzsimmons, who was on the bill at the Crystal that week, and whose picture appears in the second row of the accompanying illustration, to the left, sang two solos. There was no dancing, but the guests were enjoyably entertained by singers and entertainers of the Saxe houses. The banquet ended at four o'clock A. M.

Those in the front row of the illustration here given, reading from left to right, are: Howard Tuttle, scenic artist; Manager Newton, of the Princess Theater; Manager George Fisher, of the Alhambra Theater; Walter Wright, accountant of the Saxe Enterprise; Lawrence Allwell, attorney of the Saxe Enterprises, and toastmaster for the occasion; Thomas Saxe, the host; Manager Ed Raymond, of the Crystal Theater; Frank Cook, manager of the Orpheum, and booking manager and publicity man of the Saxe picture theaters; Manager David Feinberg, of the Modjeska and the Globe theaters, and Manager McDonald, of the Theatorium.

View of Gathering at Banquet Given by Saxe Enterprises, Milwaukee, Wis.

Manufacturers Advance Notes

"THE GRUB STAKE MORTGAGE" (American).

When Jack Merton gave the finishing touch to his college education, he promptly went out West and soon found work as a mining engineer. Lonesome evenings taught Jack the value of good companionship—and, therefore, he saw much of Mary Walker.

Mary's father worked on the big dam. He was not shrewd—otherwise, Jim Blake, prospecting without success, could never have swindled the old man as he did. Blake had worked his claim for three or four months when one day, thoroughly disgruntled, it occurred to him to "salt" the mine and raise some badly needed finances on the strength of it. So he carefully filled the crannies in the rock with gold-dust, and having laid the trap, sought out Mary's father to tell him of the great discovery.

"I must have money to work that mine," explained Blake, "and if you will raise the necessary funds, and stake me, we'll go partners on the profits." The old man proved an easy victim, saw the loaded vein, believed it real, and decided to stake the impostor.

Scene from "Grub Stake Mortgage" (American).

He went to Raleigh, superintendent of the construction work, and told his tale. Raleigh, a man of ruthless, iron will, received a mortgage on the little hut in which the old man and his daughter lived. One week later Mary's father was suddenly killed in a mine blast, one of those accidents so common where the helpless souls are ever at the mercy of Dame Fortune.

It left Mary an orphan. The mortgage fell due, and, in desperation, Mary turned to the only friend she had—Jack Merton. He visited the worthless hole, his experienced eye soon saw the fraud, and torn between love and duty, decided to make a clean breast of the matter to Mary. Meantime, Mary had visited the superintendent, Raleigh. He, quite without heart, demanded the money or the home at once, but finally promised to send Jack to investigate, promising that if Jack's report was favorable, he would turn back the mortgage. This was the crisis that faced Jack on his return. Manfully, he went again to the hole, hoping to find some evidence of gold. At the hole he found not gold but Blake, and in the tempestuous talk that followed, Blake taunted Jack that a word from Jack to Raleigh would give the home back to Mary. Jack indignantly refused. Mary was summarily ejected. Jack then produced his own meager savings, satisfied Raleigh, and asked Mary to marry him and occupy the house that had been her girlhood home.

This is in every sense the exception in Western pictures. The protography is superb, the scenes staged amid a scenic grandeur that will remain long in the mind and the story is well acted, charged with action and carried to a logical conclusion.

"BATTLE OF POTTSBURG BRIDGE" (Kalem).

Kalem's long list of war pictures has received an interesting addition in a picture about to be released under the title of the "Battle of Pottsburg Bridge," performed by the Jacksonville company and said to be the portrayal of an historical incident occurring during the Civil War. According to the story of the picture the bridge at Pottsburg Creek is held by the Federal troops who are attacked by a detachment from General Stuart's brigade. The bridge is near the home of a young Confederate soldier and, because of his knowledge of the country, he is detailed to burn it and thus destroy the Federal communications. Discovered in his attempt the Confederate soldier is severely wounded, and when he drifts to the landing, he is rescued by his mother, sister and sweetheart, who have been watching his efforts.

Scene from "Southern Girl's Bravery" (Kalem).

The sister then takes up the task and manages to escape the sentries and sets the bridge on fire. At the time she succeeds the opposing forces are fighting on the bridge. The Confederates blow up one end of the structure while the girl sets fire to the other end, trapping the Federals between and compelling them to jump into the water and swim out when they are captured.

The girl drops into the water after setting the fire and makes a long swim to safety. When General Stuart visits the home of the wounded soldier to congratulate him upon the success of his venture, he learns of the bravery of the sister. This part is played by Marion Cooper, a new Kalem beauty, who proves herself to be some swimmer. There is much good action in this picture.

AN IMPROVED STAR MOVEMENT.

Mr. E. W. Lavezzi, who advertises in this week's issue of the Moving Picture World, claims that he has revolutionized the intermittent action. Mr. Lavezzi's claims for his improvement are as follows:

It does away with the cam while the picture is exposed. It runs in an oil bath. It is not necessary for the cam to be true, while Lavezzi's improvement is on the machine. It cannot possibly get out of order. Mr. Lavezzi says he will take an old worn cam, with his improved star, arbor and sprocket, and produce a better picture than any make of new machine on the market. This improved cam he places on any make of star and cam machine on the market. There is positively no movement of the intermittent sprocket while the film is exposed, Mr. Lavezzi states.

"A DIVIDED HOUSE" (Champion).

Brought up by a fond mother, and accustomed to having his every whim and wish gratified, Arthur Gleason deeply resents the stern rebukes administered by his father and causes an outbreak in the domestic ties. The upshot is that he leaves home. His mother separates from the father and each goes out into the world to enter a new life. Engaged as housekeeper in a wealthy home by an old couple, the mother is made miserable by the disgusting advances of the old man. His wife comes upon them while he is forcing his attentions on his housekeeper and attacks the poor woman, who in self-defense overpowers her assailant and leaves her apparently dead.

Scene from "A Divided House" (Champion).

Upon the arrival of the police we again see the son, who by this time has joined the force. Seeing the extreme difficulty in which his poor mother has fallen, he immediately seeks to engage a prominent lawyer to exonerate her.

After the separation of the family, the father puts his heart and soul into his profession—the law, which he pursues under an assumed name. Great was the astonishment therefore of young Gleason when he met his father in the lawyer whom he came to engage. No time is wasted in ceremonies and both hurry to the court. Here the meeting between husband and wife is most affecting. Needless to say, the brilliant efforts of the lawyer for the defense bring about the wife's release, and in the loving embrace of father, wife and son is concluded the drama of a divided family.

"A MOTHER'S SACRIFICE" (Majestic).

Good pictures continue to be the rule with the Majestic company. Clean, high-class subjects, ably portrayed by a very competent company of players. Among a number of reels scheduled for early release is one of considerable merit entitled "A Mother's Sacrifice" that is appealing. The story has a touch of human interest. Betty, the daughter of a widowed mother, is sent to a convent school, leaving her mother alone. During the child's absence the partner of the widow's deceased husband offers to marry the mother and is finally accepted, but when the daughter returns from school she has grown to lovely womanhood and the man is at once smitten with her charm.

Realizing that the man is desperately in love with her daughter, the poor mother releases him from his promise and returns to her widow's weeds, bidding farewell to the happiness she had hoped for.

Miss Mabel Trunnelle takes the part of the daughter Betty, presenting a delightful character. Mr. Prior is the stalwart lover appearing to excellent advantage. Good settings and excellent photography complete a picture that will meet general approval.

THEATER FILM AND SUPPLY CO. SCORES ANOTHER SCOOP.

At a very large expense, Moe Striemer, general manager of the Theater Film and Supply Co., has landed the McVey-Langford Fight films, 2000 feet. Those who have seen the pictures exhibited pronounced them to be the best photographic fight pictures so far produced. They are selling same in state rights.

"MIGNON" ADVERTISING TIPS.

In regard to the Solax production of "Mignon," which is to be released Friday, February 2nd, those exhibitors who use large or small orchestras will be supplied with orchestrations, on request, of a "Potpourri" or medley of airs from the opera, because its scores are for both piano and violin and because it can be played in about sixteen or eighteen minutes, which about covers the full length of the reel. The medley will give the proper atmosphere, and if musicians exercise the musical spirit of the opera, an intelligent interpretation of the picture may be given.

In advertising their production of "Mignon," the Solax people are endeavoring to pave the way of the exhibitor as much as a manufacturer is able to. They are not only putting out a drawing attraction of exceptional merit but are going to furnish the exhibitor with attractors with which to draw. There is in preparation a three-sheet poster, a special lobby display and special music besides the regular material furnished through the trade papers and a weekly house organ. Cuts and "still pictures" will also be furnished on application. With all this material at hand the exhibitor can make a vigorous campaign.

He may appeal to the music-loving element as well as the artistic and pleasure-loving bent of his constituents.

HALLBERG DIRECT CURRENT ECONOMIZERS IN DEMAND.

The past few weeks have shown a greatly increased sale of Hallberg Economizers for all circuits, and Direct Current Economizers are being turned out to the capacity of the factory. In all sections of the country where motion picture machines are being used on 110-volt, 220-volt and 500-volt power circuits, the tremendous saving of 50, 70 and 90% respectively on electric bills effected by the Hallberg D. C. Economizer, makes this device an adjunct of first importance in such cases.

"THE FLAG OF DISTRESS" (Imp Release, Jan. 20, 1912).

The Saturday Imp comedies have acquired widespread popularity for their humorous subjects and acting. J. W. Cumpson, whose fame as a moving picture comedian is so widespread, appears in them and has already made millions of friends for himself.

In "The Flag of Distress" Cumpson gets a chance, of which he takes the fullest advantage. "The flag" is an emblem by which he conveys to his friends the desired information that his wife has him under such strict surveillance that he cannot accompany them to a masked ball. However, he contrives by a clever stratagem to elude the lady's vigilance, and he and his friends make their way to the masquerade, where they have a specially good time.

Scene from "Flag of Distress" (Imp).

Meanwhile, the poor lady, in distress over the mysterious disappearance of her husband, consults the great detective, Mr. Shelocko, who, picking up the "Flag of Distress" on the sidewalk, is enabled to trace hubby to his destination, a dance hall, and not to, as the poor lady supposed, a place where his life was in danger.

A feature of the picture is the droll acting of H. S. Mack as the detective and the fun-making antics of J. W. Cumpson in the role of the erring hubby.

"The Flag of Distress" will no doubt be popular with the Saturday Imp audiences.

HAIL, THE REINCARNATION FILM!

An indifferent society girl of the present is introduced at a function to a man who impresses her as being "masterful." There is that about him which makes her weaken before his gaze.

Later, she sits alone, musing. She is carried back to a prehistoric age, in her dream, and she finds there a savage, the counterpart of the stranger at the ball, who fascinates and dominates her just as the stranger did.

Scene from "As It Was in the Beginning" (Thanhouser).

Do you think her dream had any foundation in fact—in the fact of the long ago?

Do you believe in reincarnation?

Anyway, you will like the film on this subject, as outlined above. Thanhouser releases it Tuesday, January 30, under the title, "As it Was in the Beginning."

The Thanhouser offices advise that an additional lot of three and eight sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne" is in the hands of the exchanges, but where an exchange is unable to supply this matter exhibitors are invited to write Thanhouser Company direct.

"THE STOLEN LETTER" (Reliance).

A picture of not great dramatic strength, but one which is more true to life than most people realize; that of a young man leaving his sweetheart in the country and going to the city to earn his fortune only to fall in love with a damsel at a boarding house. This theme has been touched upon a number of times before; but when one considers the large percentage of cases exactly like this in every city, it cannot be said that the idea has been overworked, and it is to be hoped that such pictures will do some good.

The moving picture show is a favorite resort for boarding house damsels that keep company with young rural fortune hunters who are already engaged to some trusting maiden back home. If any of them see this picture it is quite certain that it will strike home—up to a certain point, but after that point is reached it will have the opposite effect, because at the end of this picture the young man gets a letter from his country ladylove to the effect that she, too, has been busy in his absence and is already married to another fellow. On the whole, however, it contains plenty of food for thought on the part of the susceptible young country gentlemen in the city. The picture is well acted and photographed and will go well to make up an entertaining programme, although it cannot be properly classed as a feature picture. Release date, February 3.

FINISHING TOUCH TO AMERICAN FACTORY.

The new factory, for the past four months under construction by the American Film Mfg. Company, was given the finishing touch last week. The factory force was moved to the new quarters, at Evanston and Devon Avenues, where they will have generally increased facilities and more room. The new structure was erected at a cost of $50,000. The realty occupied adjoins the best residence section on the North Shore and was purchased from Edward Hines, the lumber magnate, whose holdings in that neighborhood are extensive. The American has neglected nothing that will make for more and better work. The universal popularity of its films demands those refining touches that can only be given where the working facilities leave nothing to be desired. The dark rooms and studio have been given especial care and possess some features quite new to motion-picture work.

SIXTH KALEM COMPANY AT NEW ORLEANS.

Mr. F. J. Marion, who is making his annual tour of the country visiting the many and widely separated producing organizations of the Kalem Company, writes to the New York office from New Orleans, where he has been superintending the installation of a new studio:

"Mr. George Le Soir, the director of our new company now locating here, starts off under better conditions than have ever favored one of our organizations. The studio is on the Bayou St. John, on the identical spot where the pirate La Fitte is said to have made his headquarters, and it is without doubt one of the most picturesque places in New Orleans. On either side are old stucco houses, dating back to the 18th century, surrounded by beautiful grounds and filled with furniture and curios which would make a Lexington Avenue antique dealer turn green with covetousness. And the neighbors have given us the greatest welcome I have ever seen. Their houses, yachts, autos, furniture, servants and live stock are all ours for the asking.

"Our friend J. A. Pearce opens the finest house in the South next Monday—'The Trianon,' on Canal Street, opposite the Maison Blanche and next to the famous Boston Club. Mr. Le Soir is to make the opening address and the Mayor of New Orleans and other dignitaries are to be present. The front of the house is solid white marble, with artistic electric effects on hammered brass and art glass. The interior is in ivory white, with high relief Louis Quatorz embellishments and at the frieze is a series of magnificent mural paintings portraying the spirit of the South. The screen is over the entrance and the projecting machine in a fireproof booth outside of the building. The interior effect is similar to that of Tally's in Los Angeles. Pearce is one of the biggest men in New Orleans at present and his rise to pre-eminence in the business world is the talk of the town. Everyone predicts an immense success for The Trianon."

CORCORAN WINS FIRST PRIZE.

To the film manufacturers of this country it will be interesting to learn that the Corcoran tank system won the first prize in a recent industrial exhibition in Jersey City, over several hundred entries.

The accompanying cut of the Corcoran float, a portable windmill, which has been exhibited in Paris, with prize winning honors, and also at American expositions, won the solid silver cup in the Jersey City Industrial Parade, October 6th, 1911.

Corcoran Float in Industrial Parade.

Though introduced within the past two years, the Corcoran System of developing tanks has been installed in every large plant in the country, and has won the endorsement of the most critical producers.

In the company's offices, 11 John Street, New York City, Mr. A. J. Corcoran informed us the results were most pleasing, and predicted the time when the "Corcoran Tanks" will figure as strongly in the production of good films as the actor and cameraman do to-day.

AN "AJAX" INDUSTRIAL.

The Ajax Motion Picture Manufacturing Company, of 120 West 31st Street, New York, will exhibit a picture of the Union Sulphur Company's mines at Sulphur, La., at the National Chemists' Club, illustrating the process of extracting sulphur from the bowels of the earth by the Freschi method. This picture will be one of the features of the meeting of the National Chemists' Society at the club rooms in 41st Street, New York City, on Friday evening, Jan. 19th. The picture is about 1500 feet long and of great interest.

A REX SCOOP.

That one's misfortune is very often another's fortune is a proven axiom. We see another illustration of the maxim in the fact that Rex is to release the famous Marion Leonard Gem negatives as a second release. For months past, exchanges and exhibitors have requested and demanded a second Rex release, but Rex withheld complying with the unanimous demand until such a time as it could produce a second reel a week of the same estimable merit as is represented in the single release. Its refusal to cash mediocrity into dollars, and its loyalty to the interests of the industry in the face of such general encouragement for two-a-week, are altogether commendable, and if such a thing is possible, have earned for Rex still more respect and admiration by the trade.

Marion Leonard, Star of the Gem-Rex Pictures.

Much has been claimed for the now famous Gem films, and those who have viewed the productions have employed the most flattering terms in their praise. Now, as further evidence that the unanimous commendation of the product was justified, Rex has accepted them as its second release. Analyzing the decision of Rex not to make a second release until its quality could be as paramount and pre-eminent as the first, its purchase of the Marion Leonard negatives is at once a tribute to their merit and another evidence of Rex enterprise and alert aggressiveness.

If the Marion Leonard productions are good enough to be Rex releases, they are good enough to have deserved the advance popularity and prestige they have already attained. Marion Leonard as a Rex star looks promising for the exhibitors' welfare, as well as for the general advancement of the industry.

POWERS STILL AT IT.

P. A. Powers is certainly going on full speed just now. In the last issue he announced a switch in releases in order to give his customers the benefit of the Durbar and Equitable Fire on a split reel, and now he repeats the trick. Being a good Irishman may have been responsible for his getting the much sought privilege of putting a cameraman aboard the boat of the Committee that welcomed Cardinal Farley to America. He made the trip back with the Cardinal aboard and succeeded in photographing a number of the most prominent ecclesiastics, merchant princes and judiciary lights who composed the Reception Committee. Then the Powers man got a choice location at St. Patrick's Cathedral, and photographed the new Cardinal as he entered, with all the magnificent pomp and ceremonial regalia attendant.

This is to be the regular release for Saturday, January 27th, in place of "The Nurse," which was scheduled for that day. Mr. Powers is to be congratulated on his aggressiveness in securing these pictures, and the fact that he is able to schedule their release so quickly is a compliment to his staff.

READY FOR BUSINESS.

The Great Northern Special Feature Film Company is now established in its offices on the seventh floor of the Lincoln Building, No. 1 Union Square, New York City, and ready for the transaction of business. On another page of this issue will be found the company's announcement of its first production, "A Victim of the Mormons," which will be ready for distribution Feb. 5, 1912. This subject is a three-reel dramatic picture of unusual interest. It is as beautiful as a photograph, and the acting is superb throughout. Each reel is crowded with exciting scenes and incidents, and the third reel is a whirlwind of sensation with a thrilling climax. This picture was briefly reviewed in The World of Jan. 13th. Other and equally interesting subjects will follow at stated intervals.

It is the plan of this company to sell territorial rights for exhibition and buying exchanges, and state rights men should get in touch with it at once.

SPLENDID NESTOR FEATURES.

The Nestor players are making some reputation for themselves out in California. It is not every company that produces just one good picture every week; but the Nestors come along this week with three subjects that are better than the average, and that is going some. To begin with, "A Matinee Mixup," released Jan. 22, an amusing society comedy in which a jeadous husband manages to make matters interesting for a number of people, is the leader of the group. Many are the laughs that this picture will elicit. Following this is "Cupid and the Ranchman," which is scheduled to appear on Jan. 24. Here is a Western comedy that possess real charm. Of course, you know it is a love story with cowboys, but it is done just a bit differently from the usual cowboy love story, and that is where it makes a hit. "Mutt and Jeff Fall in Love" is the release for Jan. 27, and is described as the most satisfying picture of that series. There are many amusing situations and laugh provoking incidents in this picture.

Scene from "A Matinee Mix-Up" (Nestor).

La Mesa, Cal., where is located the Western studio of the American Film Mfg. Company, seems to be rapidly gaining popularity as a home for motion-picture manufacturers, as several companies have recently announced their intention of locating either in La Mesa or the beautiful country adjoining. The American company has always contended that the average citizen was a California enthusiast whether he had been there or not. Hence the American has largely exploited the beautiful backgrounds seen in its pictures.

"A NEW LEASE ON LIFE."

Republic Film Company Gains State Co-Operation in "White Plague" Pictures.

An all-satisfying film, "A New Lease on Life" which embodies athletic, educational, scientific, sensational and romantic features, is soon to be issued by the Republic Film Company. This film ought to satisfy everybody. The scientific rôle is played by Dr. DeGrosse, the eminent bacteriologist, at Saranac Lake, one of the largest institutions for the cure of consumption in the world.

The hero of the story goes through an entire course for the cure of incipient tuberculosis, and the cure is shown in so simple a manner that it can be followed in your own home in the city or country. The wonderful object lesson that this will teach can be appreciated when mention is made of the fact that every second of the day a life is sacrificed to the Great White Plague which could be saved if people will only follow the practical demonstrations shown in this film.

An ice-skating race won by Champion Baker in which all records were broken for a quarter of a mile, as well as a game of hockey on ice, will meet the approval of lovers of sports. To those seeking sensationalism, a race between two sleighs, a fall of 60 feet down the side of a white mountain, and a fight between wolves and a pack of ferocious Alaskan dogs or huskies, will undoubtedly prove satisfactory.

The beautiful romance carried on throughout the entire story will hold the attention of everyone, from beginning to end.

RETURN OF CARDINAL FARLEY AN IMP RECORD.

His Eminence Cardinal Farley, archbishop of New York, landed at the Battery, New York City, at half-past twelve on Wednesday, January 17th, 1912. He entered St. Patrick's cathedral two hours later. At six o'clock a five hundred foot motion picture of the Cardinal's triumphal progress from the Battery to St. Patrick's Cathedral was projected on the screen at the Imp factory at 101st Street. By Thursday morning the Independent exchanges were supplied with the picture.

This Imp record was established by characteristic Imp daring. The police granted the Imp force free right of way and good positions, so that good photographs of "The Rosedale," the landing at the battery pier, the parade, the band, prominent politicians and Catholic dignitaries were obtained on Battery Park. Then the car sped up to 15th street, where close-up figures of the Cardinal and the committee were obtained. Then a move was made to 23rd Street, where the waiting crowd (hundreds of thousands) was photographed. Next the car shot up to the cathedral front. Here the daring operator hoisted his camera on a flagpole, many feet high, from which he took panoramic views of the cathedral and the crowd. The chief value of this rapidly-made picture lies in the very fine close-up views of the Cardinal which were obtained. It is a film that will possess historical value. The reception given to the Cardinal in New York City symbolized a nation's tribute.

"THE WATERMAN'S BRIDE" (Gaumont).

An impressive pastoral picture of exquisite charm and tender pathos is this new offering of the Gaumont Company. It deals with a phase of life that appeals to playgoers because they are always fond of simple narratives of quiet peasant life. The delicacy of the scenic selections and photography constitute a strong factor in the gripping power of so slender a story as is told in this picture. Briefly: It depicts the courtship of a young bargeman who woos and weds a peasant girl. The wedding celebration takes place on the rear deck of the barge in which the young couple start on their river honeymoon followed by the blessings of their rustic friends. At evening they pause for the day and are enjoying a stroll in a peaceful shadow when the bride is suddenly stricken and expires from heart failure. The closing scenes show the bargeman towing his craft back to the home of his bride as she lies in humble state upon the deck, much in the same manner as the body of Elaine was returned to her home, in Tennyson's "Idyls of the King." It will be acceptable on any programme.

Scene from "A New Lease on Life," by the Republic Film Co.

Calendar of Independent Releases.

MONDAY, JANUARY 22, 1912.

AMERICAN—Objections Overruled (Comedy) 1000
CHAMPION—The Brute (Dramatic) 950
IMP—Building the Greatest Dam in the World (Indus.) 1000
NESTOR—A Matinee Mix-Up (Comedy) ....

TUESDAY, JANUARY 23rd, 1912.

BISON—War on the Plains (Two reels, W. Dr.) .....
ECLAIR—Love Finds a Way (Am. Dr.) ....
POWERS—Four Yale Men (Dr.) ....
THANHOUSER—Her Ladyship's Page (Dr.) ....

WEDNESDAY, JANUARY 24th, 1912.

AMBROSIO—The Supreme Meeting (Dr.)............
CHAMPION—Her Brother's Partner (Dr.) 950
NESTOR—Cupid and the Ranchman (W. Com.) ....
RELIANCE—The Deception (Dr.) ....
SOLAX—The Little Soldier (Dr.) ....

THURSDAY, JANUARY 25th, 1912.

AMERICAN—The Mormon (Dr.) 1000
ECLAIR—Wanted—A Governess (Com.) ....
ECLAIR—The Turkish Police (Edu.) ....
IMP—The Worth of a Man (Dr.).................. 1000
REX—A Sane Asylum (Com.) ....

FRIDAY, JANUARY 26th, 1912.

BISON—The Ranch Girl's Love (W. Dr.) ....
LUX—Oh! You Kid (Com.) 511
LUX—Making Paper from Wood (Ind.) 416
SOLAX—Memories of '49 (Dr.) ....
THANHOUSER—East Lynne (Parts 1 and 2) (Dr.) ..

SATURDAY, JANUARY 27th, 1912.

GAUMONT—The Christian Martyrs (Hist. Dr.) ....
GREAT NORTHERN—A Friend to Children (Com.) ..
GREAT NORTHERN—A Man with the Puppets (C.)
ITALA—Toto Enamorato (Com.) ....
IMP—All a Mistake (Com.) 600
IMP—A Day on a Buffalo Ranch (Vocational) 400
NESTOR—Mutt and Jeff Fall in Love (Com.) ....
POWERS—Cardinal Farley (Topical) ....
RELIANCE—The Little Darkies (Com.) ....
RELIANCE—Rosanna's Dream—Natural History Series No. 2 (Edu.) ....
REPUBLIC—A Blue Ridge Romance (Dr.) ....

SUNDAY, JANUARY 28th, 1912.

ECLAIR—More Deadly Than the Male (Com.) ....
MAJESTIC—A Mother's Sacrifice (Com.-Dr.) ....
REPUBLIC—The Power of Innocence (Dr.) ....
REX—Readin', 'Ritin', and 'Rithmetic (Com.-Dr.) .....
SOLAX—Frozen on Love's Trail (Dr.) ....

ECONOMICAL PROCESS FOR MAKING FILM POSITIVES.

We call the attention of our readers to an advertisement on page 330, which may mark an epoch in the production of moving picture positives, which, at present are produced only by one method, i.e., the printing on silver bromide films. The manufacture and sale of these films is controlled by two or three houses, and the price is kept high, as it probably always will be.

Silver bromide is the most expensive printing material. The rapidity of the silver bromide films makes it indispensible where objects in motion have to be photographed, but after the negative is once secured there is no necessity to apply the expensive rapid emulsion, provided another slower and cheaper emulsion will produce positives of equal, if not superior, quality. With this idea in mind, a chemist thoroughly familiar with photographic processes, by hard and persistent studying, experimenting and application of ingenuity, gradually overcame one difficulty after another until the process is now in practical shape for application and, while it may still be improved and perfected, will equal the best, and at half the present cost, of moving picture positives.

ANOTHER LARGE SCOOP MADE BY THE THEATER FILM & SUPPLY CO.

At a very large expense, Mr. Striemer, general manager of the said firm, has landed the McVey-Langford Fight films, 2,000 feet. Those who have seen the pictures exhibited pronounced them to be the best photographic fight pictures so far produced. They are selling same with State rights.

Sixty-Four

Exchanges Buying From This Weekly Program. There's a Reason. Nothing Better on the Market.

Weekly Program

MONDAY --- Imp, American, Champion, Nestor.
TUESDAY --- Thanhouser, Bison, Powers, Eclair, [Amer.]
WEDNESDAY--- Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY--- Rex, American, Itala, Imp, Eclair.
FRIDAY---Bison, Solax, Thanhouser, Lux, Majestic.
SATURDAY--- Powers, Itala, Great Northern, Nestor, Reliance, Republic, Imp.
SUNDAY---Majestic, Republic, Solax, Eclair.
Rex starts January 28.

Independent Manufacturers

AMERICAN FILM MANUFACTURING CO., Ashland Block, Chicago, Ill.
NEW YORK MOTION PICTURE CO., 251 W. 19th St., N. Y. C.
CHAMPION FILM CO., 145 W. 45th St., N. Y. C.
ECLAIR FILM CO., Fort Lee, N. J.
GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y. C.
INDEPENDENT MOVING PICTURE CO., 102 W. 101st St., N. Y. C.
LUX FILM CO., 10 East 15th St., N. Y. C.
MAJESTIC MOTION PICTURE CO., 145 W. 45th St., N. Y. C.
COMET FILM CO., 344 E. 32nd St., N. Y. C.
NESTOR FILM CO., 688 Ave. E., Bayonne, N. J.
POWERS MOTION PICTURE CO., 511 West 42nd St., N. Y. C.
REX MOTION PICTURE CO., 573 Eleventh Ave., N. Y. C.
CARLTON M. P. LABORATORIES, 540 West 21st St., N. Y. C.
REPUBLIC FILM CO., 145 West 45th St., N. Y. C.
SOLAX FILM CO., Congress Ave., Flushing, L. I.
THANHOUSER CO., New Rochelle, N. Y.

Selling through the

Motion Picture Distributing & Sales Company

111 East 14th St. *New York City*

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JANUARY 22nd, 1912.

BIOGRAPH—For His Son (Dramatic)................	
KALEM—Things Are Seldom What They Seem (C.)..	1000
LUBIN—The Lady Police (Com.)....................	1000
PATHE—Pathe's Weekly No. 4—1912 (Topical).......	1000
SELIG—A Diplomat Interrupted (Com. Dr.)..........	1000
VITAGRAPH—The Blind Miner (Dr.)	1000

TUESDAY, JANUARY 23rd, 1912.

EDISON—The Stolen Nickel (Com.-Dr.)..............	1000
ESSANAY—Widow Jenkins' Admirers (Com.)	1000
CINES—The Brave Deserve the Fair (Dramatic).......	500
CINES—Artistic Venice (Scenic).....................	500
PATHE—Love's Terrible Sacrifice (Film d'Art, Dr.)...	
SELIG—The Bandit's Mask (Dr.)......................	1000
VITAGRAPH—Jean Intervenes (Com.-Dr.)............	1000

WEDNESDAY, JANUARY 24th, 1912.

EDISON—Father's Bluff (Com.)........................	1000
ECLIPSE—A Woman's Wrath (Dramatic)............	980
KALEM—Accidents Will Happen (Com.)..............	
KALEM—How Jim Proposed (Com.)..................	
PATHE—The Sioux's Cave of Death (Am. Dr.)........	
LUBIN—The Heart of a "Boss." (Dr.)................	1000
VITAGRAPH—Captain Barnacle's Messmate (C.-Dr.).	1000

THURSDAY, JANUARY 25th, 1912.

BIOGRAPH—With a Kodak (Comedy)................	
BIOGRAPH—Pants and Pansies (Comedy)...........	
ESSANAY—Alias, Billy Sargent (Dramatic)...........	1000
LUBIN—The Office Favorite (Com.-Dr.)...............	1000
MELIES—The Mortgage (Dramatic)..................	1000
PATHE—A Windy Dream (Trick-Comedy)...........	
C. G. P. C.—Life in Our Ponds (Educational)	
SELIG—Two Old Pals (Com. Dr.).....................	1000

FRIDAY, JANUARY 26th, 1912.

EDISON—For the Cause of the South (Dr.)..........	1000
ESSANAY—Economy (Comedy)	
ESSANAY—Dooley's Reward (Comedy)................	
KALEM—His Mother (Dramatic)......................	1000
C. G. P. C.—The Countess de Challant (Dr.)...........	
SELIG—A Safe Proposition (Comedy)................	
SELIG—Seeing Spokane (Scenic)	
VITAGRAPH—Love Will Find a Way (Dr.)	1000

SATURDAY, JANUARY 27th, 1912.

EDISON—The New Editor (Comedy).................	570
EDISON—U. S. Volunteer Life-Saving Corps, New York City (Vocational)...........................	430
ESSANAY—The Oath of His Office (Dramatic)......	1000
CINES—Joseph In Egypt (Biblical Dr.)...............	1080
LUBIN—Through the Drifts (Dramatic)..............	1000
PATHE—Swiftwind's Heroism (Am. Dr.)	
VITAGRAPH—For the Honor of the Family (Dr.)...	1000

ADVANCED RELEASES.

MONDAY, JANUARY 29th, 1912.

BIOGRAPH—A Blot in the 'Scutcheon (Dramatic)....	
KALEM—An Interrupted Wedding (Dr.)	1000
LUBIN—The Poor Relation (Dr.)	1000
PATHE—Pathe's Weekly No. 5, 1912 (Topical)	1000
SELIG—The Test (Dr.)	1000
VITAGRAPH—Where the Money Went (Comedy) ...	1000

TUESDAY, JANUARY 30th, 1912.

EDISON—The Jewels (Dr.)	1000
ESSANAY—A Brother's Error (Dr.)	1000
C. G. P. C.—Mr. Bughouse Is Cured (Com.)	
C. G. P. C.—Farming in Tunis (Scenic)	
C. G. P. C. —How Plants Are Born, Live and Die (Ed.)	
CINES—Jenkins Stops Everything (Com.)	695
CINES—Bessie Has Three Aunts (Com.)	430
SELIG—The Scapegoat (Dr.)	1000
VITAGRAPH—Indian Romeo and Juliet (Dr.)	1000

WEDNESDAY, JANUARY 31st, 1912.

EDISON—Mother and Daughters (Com.-Dr.)	1000
ECLIPSE—Kitty in Dreamland (Juvenile)	575
ECLIPSE—Earl's Court, London (Scenic)	415
KALEM—Walk——You, Walk (Comedy)	1000
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THURSDAY, FEBRUARY 1st, 1912.

BIOGRAPH—The Transformation of Mike (Dr.)	
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FRIDAY, FEBRUARY 2nd, 1912.

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SELIG—Bunkie (Dr.)	1000
C. G. P. C.—The Masked Ball (Dr.)	1000
VITAGRAPH—The First Violin (Dr.)	1000

SATURDAY, FEBRUARY 3rd, 1912.

EDISON—Niagara Falls (Scenic)	500
EDISON—Lucky Dog (Comedy)	500
ESSANAY—Broncho Billy and the Schoolmistress (Dramatic)	1000
CINES—Lost (Dr.)	760
CINES—Jenkins at the Circus (Com.)	280
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Several desirable houses listed—North, South, East and West. For particulars address, MOVING PICTURE THEATER AGENCY, Box 485, Madison Square Post Office, New York City.

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THE Moving Picture Operators' Union Auxiliary of Local 35, I. A. T. S. E., beg to announce their first Grand Entertainment and Ball, to be held in Tammany Hall, Fourteenth Street, near Third Avenue, New York City, on Friday Evening, January Twenty-sixth, Nineteen Hundred Twelve.

Having secured for this occasion first-class Vaudeville Artists and an Orchestra of high repute, a most enjoyable evening may be anticipated.

The Operators trust that you will attend this, their first venture in the field of public entertainment.

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> *But we'll do more, ... we'll deserve it."*
>
> *—Addison*

Ticket, admitting Lady and Gentleman, and including wardrobe, Fifty Cents

THE COMMITTEE,

Per Frank J. Gillick, Sec.

REMEMBER THE MAINE.

We learn that Wm. Stansbury, of Marion, Ohio, has purchased the state rights for Ohio in "The Mystery of the Maine" film, and will tour the state playing the different houses on percentage. Mr. Stansbury is a steady reader of the Moving Picture World, and says it should be read by every exhibitor in the United States. He is a charter member of the Exhibitors' League of Ohio has owned a number of moving picture houses, and is a staunch believer in the league. Mr. Stansbury thinks every exhibitor in the moving picture business should join the league, as by so doing the exhibitors will have some say, for in the moving pictures the exhibitor is the "man behind the gun." Mr. Stansbury is an old-time showman, having started his career with his father's old-fashioned one-ring circus back in the seventies, when but a boy of fourteen, and he has been in the business ever since.

NEWMAN LOBBY GOODS ARE POPULAR.

Mr. S. Newman, of the Newman Mfg. Co., 717-719 Syc more St., Cincinnati, O., was a visitor at the World office New York recently. Mr. Newman has built up a splend business of manufacturing lobby frames and easels for t especial needs of moving picture exhibitors. Any exhibit who possesses an outfit of Mr. Newman's fine brass lob sets must indeed be a happy man. They give any house tone of elegance, richness and stability that impresses pas ersby at a glance. The Newman Co., make anything brass that an exhibitor needs, such as cashier's double wi dow, megaphones and wickets, ticket office, box and orchest railings, illuminated changeable letter program frames, do plates, improved ornamental stair edging and corners, eme gency exit locks, etc. Mr. Newman expressed himself pleased with the way exhibitors have availed themselves his goods, and is planning new novelties for which the should be a ready demand.

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NEW ENGLAND.

Fire in the kitchen of a restaurant did damage to the extent of $70,000 to the Music Hall Theater block, Milford, Mass., in the early morning of January 3. The entire stage section of the Music Hall Theater was ruined. The asbestos curtain served to keep the flames in hand for a time, but later the entire rear of the building was burned. No one was injured, so far as can be learned. It is thought that $25,000 will be needed to remodel the theater alone, besides chairs, furnishings, etc., which were greatly damaged by the flow of water. The Music Hall was one of the historic structures of Milford, having been built in 1881. The theater is at present under lease of the Gordon Brothers' Amusement Company, who were offering their usual bills of vaudeville and pictures. The moving picture machines, and other apparatus used for the pictures, were badly damaged by water.

If only one-half of the things promised to the Boston, Mass., film exchanges materialize, there is going to be some "doings" in Beantown. There are rumors that crop up regularly that legislation will be passed with a view to classing film exchanges with gunpowder. That means that the exchanges will not be allowed to keep over 50 reels of film in their Boston offices. The remainder of the stock must be kept outside the city limits. This will be of great inconvenience to every one, and the exchanges should bestir themselves. The fire marshal of Boston is doing his best to egg on this move. In view of the fact that the storing of these films is not dangerous, if care is exercised, it would be a great pity to have such a law passed.

Williams' Ideal Theater, Roxbury, Mass., had its first opening to the public on Thursday, January 4. The Ideal Theater is situated on Dudley Street, and opened to big business. Independent pictures and vaudeville are offered. The Ideal holds about 525, and is managed by Bob Alexander, known as a great bicycle champion in his earlier days.

It is now rumored that B. F. Keith's Lynn Theater, which has been playing Keith vaudeville, will be soon offering attractions other than vaudeville. It is said that the Olympia has made great inroads upon the Lynn Theater and has forced that house to reduce its prices to five and ten cents for matinees. They formerly were ten and twenty cents.

The Bridgeport Theater, Bridgeport, Conn., which has been playing regular "legitimate" attractions, has decided it can do better by offering vaudeville and pictures.

The Pastime Theater, Brunswick, Me., was closed, due to an epidemic of smallpox that has broken out. The schools and other public places were also closed.

Proprietor Harry F. Campbell did a handsome business when he offered the "Raising the Maine" reels at his Marlboro, Mass., house. Mr. Campbell opined that those reels beat several of his best days' business for him. The Princess is doing very well, as it is efficiently handled by Mr. Campbell.

The Shawmut Theater, Blue Hill Avenue, Roxbury, Mass., which opened on Jan. 1, 1911, is playing to big business.

It is rumored that a big theater will be built in New Bedford, Mass. It is expected to be fireproof throughout, and high class in every way. Independent pictures and vaudeville will be the policy of the new house.

The National Amusement Company, of Newburyport, Mass., had quite a fracas with the White Rat Actors' Union. Manager Bartlett, of the National Amusement Company, had contracted to employ a number of vaudeville acts, booked by a Boston agent. At the last minute, the management telephoned to the agent and asked to have the entire program of vaudeville canceled. As contracts had been signed, the agent ordered the actors to report for duty. When the actors arrived in Newburyport, they were refused admittance to the theater. These White Rat actors immediately hired lawyers, and forced the National Amusement Company to pay the actors their contract prices. During these proceedings it was found out that the National Amusement Company had not been registered at the City Hall. As this was in direct opposition to the requirements of the law, the house was fined $100 for failure to register. The National Amusement Company had only operated a week in Newburyport, which accounts for their failure to comply with the law as regards registering. Many New England Theaters, using vaudeville in connection with their picture programs, have come to find out that the White Rats are energetic in having the terms of their contracts fully lived up to. On this account and due to the fact that the White Rats are extremely powerful, due to their strong organization, many photoplay houses refuse to book acts on the contracts specially written for members of this union.

Sunnyside Park, Natick, Mass., was almost completely wrecked recently when high winds and bad weather did much damage. This is a summer resort.

As has been told in these columns, Mayor Fitzgerald, of Boston, made a visit to three Boston photoplay houses, and stated that more police protection was needed in order to avoid overcrowding. The matter seems to have subsided for the present. The sole outcome of the whole affair appears to be the fact that every theater must have a special officer on duty at all times of the day and night. Every theater in Boston had a special officer in its employ, but, during dinner and supper hours, the houses would be temporarily without a special officer. Local houses are now busy having their assistant managers sworn in as special officers. In this way there can always be a "special" in the houses. The idea seems to be a good one, as any public resort is liable to find need of policing at any time.

Mr. William Chandler Smith, a prominent Bostonian, whose favorable attitude and remarks regarding Motography have been noted at various times in these columns, has just stated before a meeting of the Men and Religion Forward Movement in Providence, R. I., that moving pictures should be in every church and school. Mr. Smith particularly admired the various Y. M. C. A. clubs to avail themselves of the photoplay as a means of drawing the young men to the association. Mr. Smith has done yeoman work for motion pictures, and has been instrumental in helping things forward.

A trip to Worcester, Mass., finds vaudeville to be on the increase in the local moving picture houses. The Family, Park, Pleasant and Majestic theaters are all using considerable vaudeville. As they all report increased business, it would be rather difficult to cry down their policy. The idea each house conveyed was that by adding more and better vaudeville they were in a position to successfully cope with the regular vaudeville and "legitimate" theaters of their city.

Mr. H. S. Streeter, of Greenfield, Mass., has filed his certificate of incorporation of the Bijou Theater Company. Mr. Streeter will soon have his Bijou open, which will be a first-class house in every way. Greenfield is rather shy on photoplay houses, and the Biou should prosper. Mr. Streeter is president and general manager for the company.

Another incorporation is that of the Gem Amusement Company, of Boston, Mass. Charles B. Reed, of Boston, is president of the company, which is a $50,000 corporation. Mr. Louis A. Fisher is treasurer. A string of photoplay theaters will be acquired, some to be built and others will be bought from their present owners.

That Springfield, Mass., is to be the home of the first operations of the William Fox Amusement Company in New England is certain, as the Nelson Theater has been secured by Mr. Fox. It has been rumored for some time, as was noted in these columns, that the William Fox organization had decided that New England offered fine openings for a string of theaters devoted to vaudeville and pictures. Marcus Loew discovered quite some time ago that New England was "ripe," and has been doing good business in Fall River, Boston and other towns. It is stated that the Fox people do not obtain possession of the Nelson Theater until November, 1912, but the lease is already signed and recorded.

The Star Theater, Dover, N. H., has again been forced to close. Poor business is the only reason given. The Star never was able to make a good showing in Dover, while Jack Dolan's Lyric plays to big business, using Independent service. The Orpheum of Dover is doing very well, presenting Licensed pictures. In the small towns, even more perhaps than in the large cities, it is absolutely imperative that a quality show be presented, as news spreads very quickly as to the comparative merits or demerits of a program.

The Colonial Theater, Pittsfield, Mass., is being renovated by the men who have taken over the house. The Pittsfield Theater Company has as its officers: Dan England, president; L. J. Minahan, vice-president; W. H. Eaton, treasurer. Mr. A. Daniels has been engaged as manager of the Colonial.

Manager Buckley of the Orienta Theater, Roxbury, Mass., has added vaudeville to his programs, after getting along without any for some time. The Orienta has been doing a nice business.

A new photoplay theater was opened in Vergennes, Vt. The house is on Main Street, in the Gaines Block. The house is called the World Motion Picture Theater, and reports that results are satisfactory to date.

The following story is going around with reference to the Goldstein Bros. Amusement Company, Springfield, Mass., who operate a string of theaters devoted to vaudeville and pictures. The Goldstein Bros. use vaudeville in their Springfield house, and had this notification posted up: "If you have ever played Sprinfield before, don't hesitate to notify the manager, or you are liable for your salary. We keep records of all acts that play in the city of Springfield, by seeing them personally. If you say nothing, nothing will be said to you, until you are through. If we can prove that you played this city, you are liable for your salary." A White Rat actress played this theater, and was "closed" after a few performances by the management because she had played other Springfield houses. The White Rat Actors' Union had legal talent on the job a forced the Goldstein Brothers to pay the full co tract price. After this the old placard was moved, and this notice placed instead: "Any that has ever played Springfield is requested notify the manager, as they stand to be closed any time during the engagement."

Mr. John W. Barry, who has been running Palace Theater, Fall River, Mass., has given up interests in that house, and will give his entire tention to his Savoy Theater, New Bedford, Ma The Savoy has always been called a good mon maker, and Mr. Barry is considered a very capa manager.

The Cambridge Theater, Cambridge, Mass., had hard sledding ever since its first opening. is now playing stock company attractions after brief spell of vaudeville and pictures.

North Attleboro, Mass., has broken in the lin light, as a $50,000 corporation has been start and will build a large photoplay theater. Starkey Theater Company is composed of B. Starkey, Harry Young and T. R. Coady. No Attleboro should prove a good town for a first-cl house, as at present it cannot boast of any moving picture theaters.

The S. C. Taylor Amusement Company will s start work on a new photoplay theater, in Hartfo Conn. The house will be one of the best in Ha ford, and will be ready about April 1, 1912.

On January 15 the Park Theater, Bridgepo Conn., changed its policy, and is now present moving pictures and vaudeville. As the Park been called the finest house in Bridgeport, has been offering the best road shows, the cha was somewhat surprising. Small houses caused change and if the right kind of vaudeville and tures are given the Park will no longer suffer fr box-office-itis!

The Board of Health ordered all places of amu ment closed at Brunswick, Maine, owing to the o break of smallpox.

Kinemacolor pictures gave big results at the Co Square Theater, Springfield, Mass. On this count they were held over for an entire week. a rule the Court Square Theater plays "legitima attractions.

On and after Saturday, January 20, the Gl Theater, Boston, Mass., will offer vaudeville pictures. The show will be continuous, running fr 10 in the morning until 10.45 p. m. This act will no doubt seriously cripple the business at Unique and Premier theaters. The chances that the Premier will be forced to lower its adm sion price from ten to five cents, as this has b the case in the past whenever the Globe presen pictures. Manager Joe Janette of the Globe is w versed in the picture and vaudeville proposition, he has been through several seasons of this ki Licensed pictures are favored for the Globe.

Burton Holmes, the famous lecturer, is in Bos with his Travelogues, and is enjoying a big bu ness with his excellent motion pictures of fore countries. The hall at Tremont Temple is crow daily by people desiring to be "personally c ducted" to South America, Spain, etc.

Thornton's Theater, Arctic, R. I., is doing an cellent business with vaudeville and pictures. January 10, the regular show of pictures was om ted, owing to a local attraction at the theater.

The Gem Theater, also of Arctic, R. I., is do very well, using Independent pictures and vau ville.

As was noted in these columns, the Music H Theater, Milford, Mass., was entirely destroyed fire. It is understood that Mr. Nathan Gord treasurer of the Gordon Brothers Amusement C pany, together with J. J. McGuinness, the resid manager, were in touch with Mrs. L. K. Bart owner of the Lyceum Block. Mr. Gordon desired secure use of the theater in the Lyceum Block. definite statements have been made regarding conference, more than that Mr. Gordon would like secure the Lyceum Block, until he will be able build a house of his own in Milford, which is pr ised to be fireproof and up to date.

Plans have been completed by the Dreaml Theater, Bellows Falls, Vt., to enlarge the seat capacity, by the addition of a balcony to hold ab 300. The Dreamland is a big winner.

P. D. McKinnon, of Bangor, Maine, stated t his new theater is nearly ready for its openi The house seats about 500, and will offer vau ville and pictures.

The "Miller Brothers 101 Ranch" pictures m good for Proprietor Campbell of the Princess Th ter, Marlboro, Mass. All "specials" available Independent houses are offered to Marlboro peo who are certainly responding in great shape to Campbell's energetic management.

It is stated that several parties are negotiat for the Boston exchange of the National F Distributing Company, although nothing definite been given out.

Mr. Frank Merrill, president of the Mer Amusement Company, Boston, which books vau ville into a number of New England photop houses, has moved his agency into larger and m commodious quarters at 230 Tremont Street, Bost

HENRY

IN THE MISSISSIPPI VALLEY.

Guy M. Strickle, of Bloomington, has succee Fred H. Hancock as manager of the Colo Moving Picture Theater, at 117 North Sixth Str Quincy, Ill.

Manager Busby, of the Empire Theater, Qui

Song Slide Releases.

Excelsior Slide Company.

"You're a Wise Little Dame, I Think It's a Shame"—Pub. y Roger Brothers, New York.
"Someday"—Pub. by Tell Taylor, Chicago, Ill.
"Forty Years Ago"—Tell Taylor Music Pub. Co., Chi-ago, Ill.
"When the World Comes to an End"—Song Review Co., . Y.

De Witt C. Wheeler.

"Lady Angeline"—Pub. by M. Whitwark & Sons.
"Till the Sands of the Desert Grow Cold"—Pub. by M. Vhitmark & Sons.
"The Straight Road Is a Great Road After All"—Pub. by etropolitan Music Co., New York.
"In the Glooming—Was the Song She Sang to Me"—oseph N. Stern & Co.
"Honey Moon Love"—J. H. Remick & Co.
"Another Rag"—The Morse Music Co.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.
"If I Knew"—Pub. by Burdick.
"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"In Harvest Time"—Pub. by Harry Von Tilzer.
"Oh! Mr. Dream Man, Please Let Me Dream Some More"—Pub. by Harry Von Tilzer.
"Go Way Mistah Moon"—Pub. by Fred Heberlin Co.
"My Rose from the Garden of Girls"—Pub. by Will ossiter.
"I'm Sending a Message to Mamma"—Pub. by Leo Feist.
"Don't Leave Me Now"—Pub. by H. Von Tilzer.
"Sighing"—Pub. by Cutty Music Co.
"The Ragtime Goblin Man"—Harry Von Tilzer.
"Shufflin Dance"—Will Rossiter.
"That Italian Serenade"—Leo Feist.
"Tell Me a Beautiful Story"—Chas. K. Harris.

A. L. Simpson, Inc.

"When a Boy Without a Girl Meets a Girl Without a Boy"—Pub. by Geo. U. Meyer Music Co., N. Y. C.
"Everytime You're Lonely Don't Forget That I Am Lonely, Too"—Pub. by Geo. U. Meyer Music Co., N. Y. C.
"When I Am Waltzing With Mary"—Song Writers' Publishing Co., N. Y. C.
"Musical Rag-Time Sal"—Church, Paxon & Co., N. Y. C.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.
"My Marguerite"—Pub. by Shapiro.
"He Never, Never Said Good-bye"—Pub. by Shapiro.
"You're Just the Girlie I Adore"—Pub. by Shapiro.

THANHOUSERITES REACH FLORIDA.

Jacksonville, Fla., Jan. 17.—The Thanhouser Southern Stock Company is here for the winter. They arrived a few day ago on the "Apache" of the Clyde Line, and already have a completed picture to their credit. This picture was commenced near the home studio at New Rochelle, N. Y., during a fall of snow; was continued on board the "Apache," midst the howling of an Atlantic gale and was brought to a close in Florida, beneath a balmy Southern sun. The company is under the direction of George O. Nicholls and consists of Miss Marguerite Snow, Miss Florence Le Badie, Miss Viola Alberta, James Cruze, William Russell, Joseph Graybill, Lucy Tanguay, Violet Gooding, Helena Whitely, Edward Norton, Frank O'Neill, and Frederick Doering; Calvin Dix, stage manager; A. H. Moses, Jr., cameraman.

Chas. O. Bauman, president of the New York Motion Picture Company, leaves for Europe next week to establish a selling agency for the new Bison 101 films.

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installed in any make of star and cam machine for $12.00. Does away with that old cam drive.
Oil Bath and Automatic Feed for all machines, attached...... $3.00
Upper or Lower Sprocket, $1.00, also at...... 2.50
Intermittent Sprocket, $1.50, also at...... 3.50
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WE still have a few hundred song slide sets left from our inventory sale. Get busy, if you want some at *bargain* prices. Write at once.
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WE HAVE SECURED the exclusive manufacturing rights on the SPIEGEL MOTION SLIDE for song illustration. Announcement will be made shortly of the first song released illustrated with moving slides.
LEVI CO., Inc.
1560 Broadway New York City

Ill., was host to the Herald carrier boys when he exhibited the Kinemacolor pictures.

The Young Amusement Company, of Gary, Ind., has been incorporated with capital stock of $10,000 to operate a theater. The incorporators are V. U. and G. B. Young and C. J. Wolff.

Max and Vivian Sallee, of Litchfield, have leased the opera house in Raymond, Ill., and will operate a moving picture show.

Eddie Burns has accepted a position as pianist and singer at the Bijou Theater, Waukegan, Ill.

It is announced that Mell Lipscomb has secured the management of the Wonderland Theater, Jerseyville, Ill., and will give four reels of pictures each night for five cents.

The Princess, Peoria, Ill., carries a neat design in its advertising, distinguishing itself as "The Home of the Pipe Organ."

The East End Amusement Company, of Cleveland, Ohio, has been incorporated with capital stock of $1,000. The incorporators are E. T. Horsey, Cecile F. Horsey, W. H. Horsey, Pauline L. Horsey, and C. V. Brown.

C. Chandler, of Quincy, Ill., has filed a bill for an accounting in the Adams County Circuit Court against H. C. Wellman, his partner in an airdome business purchased from C. E. Marquis.

Following the advent of H. B. Jamison, of Philadelphia, Pa., into Edwardsville, Ill., as the manager of the Wildey Theater, a sixteen-piece band and a number of banner boys paraded the streets announcing the Wildey would be a vaudeville and picture house. Young lady ushers are in charge of the first several rows of seats.

L. E. Cutler calls his new moving picture show at Abingdon, Ill., "The Rosebud."

The Third Baptist Church, St. Louis, Mo., substituted moving pictures for the customary Christmas program of cantatas and recitations and is said to be contemplating the purchase of a machine, for use in connection with Sunday-school work.

For two years O. T. Crawford, of St. Louis, has loaned films free, a change a week, to the Infirmary, at St. Louis, and now the future of the entertainments is said to be in doubt because there is no appropriation for the musicians and manager of the entertainment. As many as 300 persons have attended the entertainments, press reports say, some of the inmates so feeble as to be almost obliged to crawl.

Miss May O. Hill has sold the Star Theater, a moving picture house at Watseka, Ill., to J. N. Petrea, of Farmer City, Ill., who took immediate possession. The new proprietor is experienced in the moving picture business. Miss Hill has gone to Chicago.

Thompson Brothers & Case have sold the Gem Theater, at Creston, Iowa, to Hulbert, Benson & Hulbert. The place will be managed by Mrs. Daisy Hall Benson.

Miss Myra C. Billings, of Chicago, and Percival Chubb, of St. Louis, were the critics of the moving picture shows before the convention of the Illinois State Teachers' Association at Springfield, Ill., December 28. They denounced the nickel theater and the comic sheet of the Sunday paper in burning terms, but were vague as to the evils of the photoplay.

Miss Bernadette Waugh, who has been featured as a singer of illustrated songs in Springfield, Ill., at the Savoy Theater, is now singing at the Capitol Theater, on Washington Street.

The Guardian Amusement Company, of Cleveland, Ohio, has been incorporated with capital stock of $10,000. The incorporators are Max Marcus, Jake Sogolovitz, A. E. Bernsteen, B. J. Sawyer and H. L. Bernsteen.

The Central Grocery and Market Company, of Chicago, has changed its name to Northern Amusement Company and increased its capital stock from $6,000 to $10,000.

The advertising committee of the "Made in Rockford" show, to be held in that city, will advertise the event in moving picture theaters within a radius of one hundred miles by the use of slides.

E. R. Stannard, of Waverly, has purchased the Majestic Theater at Cedar Falls, Iowa, and assumed charge.

The City Council at Galena, Ill., has raised the ban on Sunday shows, providing there are no outside music-bands or orchestras playing on the streets.

Henry O. Noben, proprietor of the Rockford Moving Picture Parlor, at Rockford, Ill., which recently was damaged by fire, will rebuild, it is announced. It will be necessary to almost entirely rebuild the structure.

A Henry, Ill., paper tells of the unusual presents made to J. J. Barnes, owner of the Star Theater, at Christmas by his wife. Mrs. Barnes set an alarm clock every hour and every time it went off she gave her husband a check for $100. She did this until he had checks for $2,000. He took it merely as a joke and supposed the checks were bogus, but later found they were good. Several years the couple conducted a "carry-all" and the $2,000 represented the pin money, savings which had been profitably invested since that time.

Rev. J. W. Porter, in his farewell sermon at the Christian Church, at Carlinville, mildly disapproved of the Sunday night programs at local theaters. One of the photoplay houses was showing a Biblical film.

Clarence Tharp has purchased the interest of Noah Stivers in the Gem Theater, at Clinton, Ill.

The Occident Amusement Company, of Cleveland, Ohio, has been incorporated with a capital stock of $5,000. The incorporators are E. E. Almire, J. E. Sykes, Christian Schuele, Fred C. Elmer, Charles W. Davis, A. E. Nyre, and Charles Rauch.

John Lukey has sold his interest in the Airdome, on North Main Street, Canton, Ill., to his partner, William H. Luker.

Miss Jess Rottgers, popular musician of Jacksonville, Ill., is now the soloist at the Majestic Theater in that city.

A correspondent, who does not sign his name, writes the Lincoln, Ill., News-Herald as follows:

"Mr. Editor—Would like to ask through the columns of your interesting paper, why some of our local picture shows do not adopt the idea of presenting our people with the "Pathe Weekly News" items, which they can get for the asking, in the place of some of the silly reels they now exhibit at times, and for the same price per reel as they are now paying? If they will use the 30-day old films, the film association (the one that uses the red rooster) is the one to see about them, but they will not ship them out without being insisted upon to do so, as they are very much in demand. The writer had occasion to visit a small town the other day of 2,000 population and saw these reels for the first time, and although they were thirty to thirty-five days old, they were great, showing all of the principal events of the world taking place during that week."

The Marquis Amusement Company, of Cleveland, Ohio, has been incorporated with a capital stock of $10,000. The incorporators are William H. Coonts, Edward M. Stonehill, Carl B. Ford, Francis R. Marvin and Laura M. Diehl.

The papers throughout the Mississippi Valley recently carried a sensational story on the explosion of a moving picture machine and a resulting panic among the inmates of the Illinois State Hospital for the insane, at Elgin, Ill. Inquiry reveals no official report was made of this to the State officials. The fire was of no consequence and as no report was submitted none was asked. "The machine at the Elgin Asylum is equipped with an automatic cutoff," stated Mr. A. L. Bowen, executive secretary of the State Board of Charities, to a representative of The Moving Picture World. "The patients are not allowed in the gallery where the operating room is located. The main floor of the amusement hall is amply provided with exits. There is an attendant to about every ten patients, and furthermore only the better class of patients who are practically able to take care of themselves attend these entertainments." It is evident that the story is purely a newspaper fake, and while little damage may be done it is to be regretted that there is even this slight influence working against the entertainment and cure of the afflicted throughout the country.

The Majestic Film Service Company, of Chicago, Ill., has been incorporated with a capital stock of $25,000, to deal in moving picture apparatus, operate theaters, etc. The incorporators are C. J. Mite, George F. O'Malley, and T. A. Hewitt.

The Randolph-Novambere Company, of Chicago, Ill., has been incorporated with a capital stock of $2,000, to do general theatrical business. The incorporators are Abram E. Adelman, Bernard Novambere, and H. S. Sheldon.

Every child bringing a new pupil to a St. Louis Sunday-school was given a ticket to a moving picture show, according to the St. Louis Times. "More than 1,000 persons crowded into the rooms of that church the first Sunday."

F. H. M.

PHILADELPHIA.

City Councils have approved the ordinance calling for five special inspectors to exercise special and continuous supervision over all moving picture houses in Philadelphia. These inspectors can be as obnoxious as they please. They have all the powers now vested in both the police and the fire departments plus that of the insurance patrol. Each inspector will be paid $1,000 a year. It is believed that at least one of the five appointees will be a woman.

There is a campaign in the interest of courtesy on now. Coal dealers are buying newspaper space to exploit the fact that they have the most courteous coal heavers in the trade; the department stores are being placarded with courtesy cards and in every line of retail business courtesy is being made an important talking point. Bad manners, "bluff" and impudence are now common only in the box offices of the so-called first class theaters.

On New Year's Day a film was vindicated, if films need such indorsement. It was decided to use a rather long picture as a chaser. It happened that the play was really worth while and instead of driving the people out, as expected, it glued them to their seats and an extra act had to be called into the game to turn them out.

Mr. R. W. Hagner, formerly manager of the Jumbo Theater, at Front Street and Girard Avenue, has opened the Montgomery Theater, at Girard Avenue and Palmer Street. It is a modern fireproof structure, and has attracted much comment.

Mr. Arthur Heyman, of the Calehuff Supply Company, has started on an extensive trip throughout the State. He says business was better for him last year than ever before.

Becker Brothers have added another moving picture house to their circuit, to be located at Bouvier Street and Snyder Avenue. They are covering the southern section of the city with houses and expect to open another house in the near future.

A spark from an arc lamp caused a film to catch fire at the Opera House in Westchester, Pa., and caused much excitement in the audience. Mr. Wayne Marshman, operator of the machine, was slightly burned.

The Shamrock Theater, Twentieth and Federal Streets, is again closed. This house has been in the hands of several people during the past year.

Mr. George H. Kline, formerly manager for George W. Bennathum, in Coatesville, Pa., has taken charge of Mr. Bennathum's new house, the Lincoln, at Forty-ninth and Woodland Avenue.

The National Theater, Tenth and Callowhill Streets, will hereafter be run as a vaudeville house. It is not definitely known whether moving pictures will be run by the new management, but it is highly probable.

Mr. Walter Martin, formerly manager of the Lyric Theater, Atlantic City, N. J., has built at a cost of $15,000, a new theater, to be known as The Grand, at Vineland, N. J. It has a seating capacity of 400 and will have a six-piece orchestra, with two acts of vaudeville and moving pictures.

Mr. Edward Hampson, of the Amber Theater, has announced that he will hereafter show vaudeville in connection with the moving pictures.

The management of Hart's Theater, Kensington, has instituted a series of amateur nights for Wednesdays and Fridays. Ten dollars in prizes will be distributed each evening. The Colonial Theater has run amateur nights for over a year with great success.

Mr. Henry W. Bache, manager of the Woodland Theater, had a rather painful accident last week when he bumped against a steampipe at the theater, which incapacitated him for several days. Since Mr. Bache has become manager of the theater, vaudeville has been withdrawn and the house devoted exclusively to moving pictures.

Mr. Charles A. Calehuff, of the Calehuff Supply Company, was laid up for several days with a touch of pneumonia.

The Twentieth Century Theater, Manyunk, will shortly open again. At a fire there recently, the inside of the theater was practically destroyed. Necessary repairs and some alterations have been made and all new machinery has been put in.

The Lyric Theater, Atlantic City, N. J., is now under the management of Mr. Edward Kraupa. Several acts of vaudeville will be run by the new management in addition to films.

The Carlisle Opera House, Carlisle, Pa., has been bought by Mr. W. F. Pascoe, of Carlisle, Pa., and Mr. S. W. Goodwill, of Shamokin. The new owners declare that considerable improvements will be made along with several changes in the policy of the house.

Mr. Wesley Greiht, manager of the Little Opera House, Conshohocken, Pa., has been presented with a bouncing boy. Both the mother and child are doing as well as can be expected.

Mr. J. B. Lovett has leased the New Opera House, at Cape May, N. J. Vaudeville and moving pictures will be run and the price of admission has been raised from five to ten cents. Former Manager Richardson is on the lookout for another house.

Mr. John S. Green, of the Calehuff Supply Company, has gone into the exhibiting line, and has just recently bought the Florentine Theater, at No. 1923 Susquehanna Avenue.

SOUTH BETHLEHEM, PA.

After an absence of more than eighteen months, Palmer Hahn has again resumed the duties of manager at the National Theater.

The Gem Theater, formerly under the ownership of Fred Eddinger, has changed hands, and is under the wing of Arthur Blacker, a well-known theatrical man. Joseph Capella is the manager.

The new theater which is being erected on Fourth Street, for some reasons best known to the stockholders, have ceased building operations, and all work is at a standstill. The trouble seems to be that the contractor, through a misunderstanding as to the thickness of the concrete foundation, which recently collapsed, has not been paid for his work, and he has sued the principals.

There is doubt as to whether the Lehigh-Orpheum will be completed.

The Victor Theater, which was opened last winter, was entirely completed this week, and, as a remembrance of its completion, the management extended its hospitality to their employees, and a pleasant evening was spent, after which a supper was served. The interior of the theater is of Oriental design, decorated in gold and red, and the exterior is of ornamental work which was done by experts. The entrance, with its many lights, forms a dazzling brilliancy and illuminates the street to such a degree that attention is attracted from some distance. Independent pictures draw the crowds, and Herman Burak, the manager, states that business is increasing.

SAMUEL CRISTOL.

LOUISVILLE.

A recent feature topic has been the merger of six houses in Louisville, New Albany and Jeffersonville, under the name of the Falls Cities Amusement Company. M. Switow is president and general manager of the new company, as well as the head of the

(Continued on page 322.)

War on the Plains

"101"—RELEASED FRIDAY, FEBRUARY 23—"101"

The Great Bison Two-Reel Feature

THRILLING AND SENSATIONAL

Perfect Photography

—

Wonderful Fire Scene

Three Sheet Posters in Four Colors

THE BATTLE

is sensational. The emigrants are seen fighting the hordes of redskins in wonderfully staged scenes. The hero rides to the settlement for help and engages in a thrilling duel with pursuing Indians. The settlers swoop down on the unprotected Indian village and burn it up. The savages seeing the flames hurry back and fall into an ambush. They are attacked from the rear by the emigrants and from the front by the settlers. In a wild scene of carnage the surprised Indians are mowed down by the hail of bullets, horses and riders falling in tangled masses.

THE PLOT

has been constructed to bring out dramatic rendition. From the standpoint of spectacularism alone, with the tremendous cost, the army of Indians and the great number of horses and cattle, as well as the stirring battle scenes, this subject would be recorded in the annals of motographic history as one of the greatest films the world has ever seen. When the splendid dramatic rendition is also taken into consideration "WAR ON THE PLAINS" will be considered by many the most magnificent production ever conceived. It simply overwhelms with its grandeur.

BOOK IT NOW! DON'T DELAY!

BIGGEST FRONTIER PICTURE EVER PRODUCED

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

January 10th, 1912

NOTICE

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned, there appears with this notice a copy of the order and decree entered in that Court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

MOTION PICTURE PATENTS COMPANY.

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

In the Supreme Court of the District of Columbia.

MOTION PICTURE PATENTS COMPANY,
Plaintiff,
vs.
CHICAGO FILM EXCHANGE,
Defendant.
In Equity
No. 28,605.

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq. of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows :

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof.

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed ; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD, Justice.

Decree entered December 23, 1911.

newly organized National Kentucky and Indiana Film Exchange, which is an offspring of the Falls Cities Amusement Company. David Levinson is associated with him. The latter has been incorporated with a capital stock of $150,000, this to be increased to $200,000 later, in all probability. The theaters which have consolidated under Mr. Switow are the Novelty and Crystal, of Louisville; the Dream, of Jeffersonville, Ind., across the Ohio River, and the Victoria, Grand and Crystal of New Albany.

While Mr. Switow is the president of the National K. & I. Film Exchange, C. K. Metcalfe has been Selected as manager and will have charge of the bulk of the active work in connection. Mr. Metcalfe formerly was connected with the Cincinnati Buckeye of Cincinnati. He was with that concern almost from its infancy, and did much toward making it a success. The new film company will occupy the second and third floors of the building in which the Novelty Theater is located on Fourth Street, South of Green. The offices will be located on the second floor, while the third will be devoted to a shipping department, inspection bureau and other branches. Films will be secured from the National Film Distributing Company, of New York. National films will be run with a daily change.

John Scherer, manager of the Louisville branch of the Globe Film Service Company, has been transferred to Davenport, Iowa, H. D. Ticknor taking his place here. Mr. Ticknor has just returned from the main office of the Globe in Chicago.

The Clifton, a moving picture house located at Frankfort Avenue and Bellaire, will open late in January. Robert Lucas, a local lawyer, is the promoter, being associated with his father and Elmer Pay in the enterprise. The Clifton is a two-story brick building. Its cost is about $7,500. The lobby is finished in marble. The interior arrangements are excellent, and the Clifton should be one of the most popular of the up-town theaters. The admission price will be ten cents for adults and five cents for children. Two Powers machines have been ordered.

The Majestic Theater, Fourth Street near Chestnut, which recently opened its doors after being remodeled, is attracting big crowds daily. The house is the largest in Louisville in point of floor space, and probably in the South. The colored pictures shown have proved to be big attractions. L. J. Dittmar is the proprietor.

Louisville men have applied for and received a permit for the erection of a $50,000 motion picture house at 2315 West Market Street. The structure is to be of brick, fireproof throughout. It will have a seating capacity of 1,400. The frontage will be 80 feet, the depth 150. The theater will be unique in having 42 exits. The stage will be 32 by 28 feet. Those interested are Fred J. Dolle, Henry Reiss, Joseph Stuerle, H. Gocke and Dan Kelliher. The building will be so constructed that during the summer it may be converted into an airdome.

James B. Haggin, the New York millionaire, has purchased a three-story building at 159 East Main Street, Louisville, and may convert it into a moving picture show. The price paid was $35,000.

Plans for the moving picture show to be erected in the old Phoenix Hotel Building, Lexington, Ky., have been received by John H. Stamper, Jr., promoter of the venture. Kennedy & Company, Cincinnati architects, prepared the blue prints. Lexington contractors will be given a chance to bid at once. Work will begin in the near future.

G. L. Motteler has received a permit for the erection of a picture theater at Twenty-third and Wilson Streets. The cost will be $600.

Louisville photo-theaters have done some big and effective advertising recently. Competition is daily growing keener and the proprietors have discovered that it pays to advertise. One of the largest individual ads was that of the Broadway Amusement Company. Four columns of space were bought in a daily newspaper. The Broadway represents six theaters, the Broadway, the Globe, the West Broadway, Crown, Ideal and Baxter.

Other houses which patronized the daily papers in bringing their shows to the attention of the public were the Norman, Olympic, the Preston, the Star, and the Standard Film Exchange. The Star makes the fact that Union labor was employed the base for their appeal. The Preston Theater is located at Preston and Camp Streets, and will be completed soon. The Preston Amusement Company is building it.

A presentation of Dante's Inferno has just concluded at the Shubert Masonic Theater. Over 5,000 feet of film were shown, and the portrayal of the poet's conception of Hell drew good crowds. The Masonic is the highest priced theater in the Gateway City, although rates were reduced for this attraction. Moving picture men regard this as a concession to the new style drama.

An overheated stove caused a fire of small proportions recently in the Crown Theater, 1215 South 7th Street. The blaze came after the place had closed for the night.

The company which already operates the East Broadway, the West Broadway and the Globe Theaters has begun the use of vaudeville in each. The West Broadway patrons have witnessed this for some time, but patrons of the other houses are having their first taste of it.

The films received from the new Kentucky and Indiana Film Exchange have been shown in the Gateway City during the past week and have been received with favor. The Novelty, the new theater, is among those which receive the new service. Manager Hampson stated that business has been up to standard, despite the forbidding weather, and that the new show-house has absolutely no cause for complaint.

Ralph Earle, of Pathe Freres, was preparing to make a picture of the women convicts at Nashville and an official said to one of the negro women: "Hold on, now he's going to make a moving picture of you."

"Well, suh," said the negress, "I sho' wish he'd make a picture of me a-movin towards home."

U. S. Senator Bradley of Kentucky will brush the dust from his guitar, and Senator "Bob" Taylor of Tennessee will take his old fiddle down from the shelf long enough to pose for a moving picture photographer in the near future, according to reports from Washington, D. C. The photo man braced Senator Bradley, who readily assented. Senator Taylor also jumped at the plan, and the two noted statesmen will give their farewell musical turn before the films of the photographer.

The Waycross Auditorium Company, of Waycross, Ga., will erect a combined theater, auditorium, and office building in that town in the near future. Plans are now being drawn and bids will be asked for as soon as these are completed.

Walter Mitchell, of Mobile, Ala., will remodel a building on Dauphin Street, for a moving picture theater. The cost will approximate $3,000.

G. D. CRAIN, JR.

INDIANAPOLIS.

A ninety-nine year lease on the property at 135-139 North Illinois Street has been taken by the Central Amusement Co., composed of Benjamin V. Barton and Charles Olsen, who conduct the Lyric, and other moving picture theaters. The lease calls for the payment of $1,000 a month and the erection of at least a three-story building, the erection of which is to start by March 1. The lease stipulates that the ground floor shall be a vaudeville and moving picture theater of 1,200 seating capacity. Instead of a three-story building, a fourteen-story structure, the upper floors of which would be a hotel, may be erected. The Lyric is now located on the property.

Miss Nell Green, principal of Public School No. 43, recently addressed the Principals' Club of the Indianapolis public schools on "The Educational Possibilities of Moving Pictures." She predicted that within two years public schools will be using moving pictures for educational purposes. The state board of education of Wisconsin, she said, already has under way the matter of establishing a circulating library for films. Miss Green said she believed subjects pertaining to science, nature study, agriculture and geography, could be taught by means of moving pictures. She also predicted that within a short time motion picture theaters will be conducted under censorship. The H. Lieber Co. showed six films that might be adapted to educational studies in schools.

The advisory commission to Mayor Shank, after several months' study, and consultation with charitable and other institutions, has drawn an ordinance for introduction in the city council. It provides that no child under fourteen years of age shall be admitted to any moving picture, burlesque or vaudeville theater, whether admission is charged or not, unless accompanied into such show by the parent or legal guardian or some person over twenty-one years of age who shall have written authority for such child to attend. This written consent is to name the person accompanying the child and must be signed by the parent or legal guardian. The ordinance also provides that no child under fourteen years of age shall be permitted to participate in any performance covered by the ordinance. Another provision is that no such theater shall be located closer than 250 feet to any public school building. A fine of not to exceed $100, to which may be added imprisonment not to exceed thirty days, is provided.

The Moving Picture Managers' Association has agreed to give Mrs. Amelia Mendel, a widow with six children, the sum of $10 a week. Mrs. Mendel's husband was burned to death a few days ago.

Moving picture theater owners of Portland have agreed to give no further Sunday performances.

A crusade to require moving picture theaters to close on Sunday is being conducted at Muncie, and a test case is now under way, Forrest Simmonds having been arrested.

Weber & Orbach have sold the Majestic Theater at Elwood, to Hugh F. Mosiam.

CLARENCE L. CUMMINS.

SEATTLE, WASH.

Manager Tom Smith of the Lyceum Theater of this city, is disposing of all interests of the People's Amusement Co., and said Lyceum Theater has been leased and will be managed by H. J. Brown. Manager Smith will leave immediately after disposing of same for Portland, Oregon, general offices of the People's Amusement Co.

A permit has been issued to Mr. J. Q. Clemmer, proprietor of the Dream Theater of this city, for his new theater to be located at 1412-1414 Second Avenue, and it is said when it is finished, will be one of the prettiest photoplay theaters west of Chicago. $80,000 will be expended in fitting the new theater throughout and it will be equipped with a mommoth pipe-organ and upholstered chairs, the seating capacity being 1,200.

The Imp Theater has been bought by Mr. P. Guvertz, formerly manager of the People's Amusement Co. of Portland, Oregon. Mr. Guvertz states that the policy of the Imp Theater will be Independent service, supplied by the Pacific Film change of this city. Mr. Guvertz has also ere a very pretty theater in the suburban part of city, to be opened in January.

The Dante's Inferno Co. of the state of Wash ton, controlled by Messrs. Woody, Stebbings, L and Shaefer, which opened at the Lyceum The with the Milano production, has been playing tremendous business throughout the state, finished its first tour of the state Jan 9, 1912.

Manager Jay Haas of the Grand Opera House, secured the state rights on the production "Twenty Years in Sing Sing." Mr. Haas leave shortly for a tour throughout the state will no doubt de very good as he has a very lobby display which will also advance the show.

The permanent headquarters of the Operat Union Local 154, I. A. T. S. E., is now located the offices of Ladd & Company, 307 Majestic Bu ing. Mr. W. W. Ladd of the firm of Ladd & C pany, is actively engaged in the slide-making b ness, and is also an active operator, thus giv part of his time for the good and welfare of operators' union. Mr. Ladd is president of L 154 and Mr. Thos. Kennedy is secretary.

The 1911 Chyenne Tournament pictures w shown at the Washington Theater and played to v good business, as the pictures were very clear in good condition. Mr. R. E. Smith has the st rights and is touring the state and says business very good.

Mr. Chas. Packertz, manager of the Union Thea of this city, outbid all exhibitors on Vitagrap "Vanity Fair," and for four days played to capac business.

Mr. Ray Grombacher, general manager of Pacific Film Exchange of this city, stated that film exchanges will be known as the Progress Investment Co., and was to be incorporated $250,000, controlling and operating the followi Pacific Film Exchange, Seattle, Wash.; West Film Exchange, Vancouver, B. C.; Independ Western Film Exchange, Portland, Oregon; In pendent Western Film Exchange, Spokane, Was Independent Western Film Exchange, Boise, Ida Pacific Film Exchange, Butte, Mont.

L. L. GOLDSMITH

IN THE SOUTHWEST.

Residents of Corpus Christi, Tex., are mak an effort to close the moving picture houses Sunday. A former attempt made a year ago w not successful.

Fire destroyed the opera house at Quinlan, Te recently.

Mayor Burton, Chickasha, Okla., is said to ha reconsidered his vote against Sunday shows a to have ordered an ordinance drawn repealing prohibitive ordinance.

William Lingenfelter, proprietor of the movi picture show at Waco, Tex., is said to have be arrested for refusing to let a sanitary officer d infect his playhouse in accordance with a lo ordinance.

F. H. M

IN THE NORTHWEST.

The Milwaukee Leader, a new aggressive Soci ist daily of that city, takes too optimistic view the moving picture business in Milwaukee in feature story reviewing the rapid rise and importance of the showhouses as a commerc asset.

Permits were granted in 1911 for twenty-th moving picture theaters by the building inspecto department of Milwaukee.

An ordinance has been passed by the Min apolis City Council providing for monthly insp tion of motion picture theaters by the fire ch and prohibiting children under sixteen years from attending picture theaters after 9 P. unless accompanied by parents or guardians.

C. T. Smithers, manager of the Idle Hour M ing Picture houses at Aberdeen and Watertow S. D., has purchased the Metropolitan Thea at Watertown, which is devoted to "the legitimate

James O. Clemmer has secured a building p mit to remodel the Shafer Building, at 1414 S ond Avenue, Seattle, Wash., into a moving pict theater at a cost of $75,000.

F. H. M

INDEPENDENT
SERVICE FROM THE
Swaab Film Service Co.
is an improvement over your present service. Try it and be convinced.
Motiograph and Power Machines always on hand, and General Supplies.
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"THE MORMONS"

(Release Jan. 25th. Western Drama. Length, 1,000 feet.)
One of the really master pictures of the year. Red-blooded, charged with action, this film, dealing with the religious wars of the early Mormons, will add heavily to your box-office receipts.

"LOVE AND LEMONS"

(Release Jan. 29th. Length, 1,000 feet.)
A Western comedy illustrating the old wag that sweets and acids will not mix. An educational picture with a story.

"THE BEST POLICY"

(Release Feb. 1. Western Comedy. Length, 1,000 feet.)
A rollicking good farce showing the value of the "straight deal." It's double-cross upon double-cross when three train robbers attempt to outwit each other.

"THE REAL ESTATE FRAUD"

(Release Feb. 5. Western Drama. Length, 1,000 feet.)
A charming, dainty story of an Eastern chap with a bank roll and a hankering for an orange grove. You cannot help but like this picture. It's clean-cut, with a touch of comedy here and there—just enough to make you want a little more.

"THE GRUB-STAKE MORTGAGE"

(Release Feb. 8. Western Drama. Length, 1,000 feet.)
A cracking good story of a "salted" mine and a young mining engineer's devotion to truth. You will enjoy this film. One of the "not-easily-forgotten" kind.

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LICENSED Film Stories

PATHE.

PATHE'S WEEKLY, Reel No. 4—1912 (Jan. 22). —Juvisy, France. M. P. Delaporte demonstrates on the river Seine that aeroplane motors and propellers, affixed on boats, may prove valuable in navigation.

St. Peters, Mo. The 9.15 p. m. train from St. Louis to Kansas City jumps the track while running at high speed, demolishing the new concrete station and injuring twenty-four passengers.

Washington, D. C. The funeral of Rear-Admiral Robley D. Evans ("Fighting Bob"), who commanded the American fleet which encircled the globe, takes place with full military honors.

Hempstead (Long Island), N. Y. A motor train, running at a mile-a-minute clip, crashes through a bumper, shoots across the street, smashes a taxicab to splinters, kills two men and brings up on the front porch of a real estate office.

New York, N. Y. Fire destroys the Equitable Life Assurance Building, the first "sky-scraper" erected in this city, resulting in a loss of $18,000,000. One billion dollars' worth of securities and cash are in the vaults buried under thousands of tons of ice and debris. Nine persons, including Battalion Chief Wm. J. Walsh, are dead. Twenty-one others are injured. Zero weather, with a sixty-mile-an-hour gale blowing from the bay, renders the work of the firemen particularly hazardous. The high pressure streams have but small effect upon the flames and the intense cold freezes the water almost as soon as it reaches the building.

ON THE EDGE OF THE PRECIPICE (Jan. 31). —Some desperadoes in a little Western village learn that Lucy Wright, a widow, is the one who gave the information which led to the rounding up of the gang of which they were members and alone escaped. They decide to have their revenge on Lucy and attempt to steal her child. Finally finding that they are pursued by a posse, with the sheriff in the lead, they suspend the child from the edge of a precipice and drop her on a rock which juts from the side of the precipice like a witch's tooth. Here she is finally seen by the pursuing posse and rescued by being roped with a lariat.

UNCLE'S STRATEGY (Feb. 1).—Two gentlemen with grown children meet after a long separation and decide that their children should wed. The more they try to force it the less likely it seems of successful termination. Finally the girl's uncle comes on the scene and being a regular Mr. Fix-it proceeds to work things out to his own satisfaction and also to the satisfaction of every one else.

INDIAN BLOOD (Feb. 3).—A brave attacks a Chief's son and is banished from his tribe with his wife and little son. After they have pitched their tepee in another place the brave goes forth to hunt and in hunting meets his old enemy. They fight to the death and the brave is killed. The little six-year-old son follows his father's antagonist's trail and avenges his father's death.

C. G. P. C.

MR. BUGHOUSE IS CURED (Jan. 30).—The curing of Mr. Bughouse is not accomplished in the film as we cure ham, because although Mr. Bughouse is sick he is not entirely on the pig. The chief difficulty with Mr. Bughouse is that he has a rat in his garret; in other words, his lid is loose, and his wife fearing that it may become entirely detached leads him in a medico, who puts a stethoscope on his brains and hears a weird sound of cogwheels with a gear stripped. Finally he procures a little auger—bores a hole in Mr. Bughouse's cranium and extracts a weird noise that has been keeping Mrs. Bughouse awake at night.

FARMING IN TUNIS (Jan. 30).—This film, though interesting to everybody in America, undoubtedly shows up the Tunisian farmer in rather a poor light because of his antiquated methods, when he might do so well with American-made machinery.

HOW PLANTS ARE BORN, LIVE AND DIE (Jan. 30).—This film shows the germination of the seed in the soil; how the roots sprout; how the stalk seeks sunshine through the surface of the ground; how the stalk grows and the leaves form and the bud appears and swells and finally blossoms. How the hyacinth proudly rears between its leaves the marvel of beauty which so delights the eye of every beholder. How finally in autumn feeling that its time of joy and beauty is over, raises its head for a final look at the sun and its petals turning sear and yellow, wither and finally seek their couch of death.

THE MASKED BALL (Feb. 2).—Amelia Ankarstroem, wooed by King Gustavus, hesitates between duty to her husband and her ambition. The King, anxious to know whether or not the woman will accept his attentions, goes to a renowned fortune teller to find this out. While the King is busy in amusing himself, his officers indignant at his conduct decide to punish him as he deserves. Renato, Amelia's husband, and loyal subject to his sovereign, wishing to frustrate their plans, goes to warn the King of his danger, when he discovers his wife's unfaithfulness. Crazy with grief, Renato joins the conspirators and is chosen as the one to deal the fatal blow at a masked ball given in the King's honor.

KALEM.

AN INTERRUPTED WEDDING (Jan. 29).—Nell and Frank become engaged with the approval of Nell's parents. One week later Nell meets Will Sharp, the new owner of a neighboring ranch, and Nell's father urges her to accept Sharp on account of his money. Frank naturally becomes jealous of the stranger because of his attentions to Nell. Sharp proposes to Nell and is refused. Knowing that Frank is her accepted sweetheart, Sharp attempts to get him out of the way by a cowardly trick, but is frustrated.

Nell's mother becomes ill and the necessities of life are denied to the family. Owing to their poverty Nell's father begs Frank to give up Nell that she may marry Sharp and rescue them from their unfortunate position.

Frank makes the sacrifice for Nell's sake. Six months later Frank is elected sheriff and a few days after his election receives a warrant and description of Sharp. Proceeding to Sharp's house he serves the warrant just in time to prevent his rival wedding Nell.

WALK —— YOU, WALK! (Jan. 31).—Sam has received a new automobile as a present from his father. To show off his present he invites Rose to accompany him for a ride, and being a little fresh he demands a kiss. It is refused. He then tells Rose she will either kiss him or walk home. Rose chooses to walk and arrives home completely fagged out. Telling her experience to her sister Nell, the latter young lady fixes up a plan to humble Sam by giving him a dose of his own medicine. To carry out this scheme, Nell writes Sam asking him to take her for a ride. Sam calls at the ranch house and takes the sisters for a spin down the road.

Wild flowers growing in a field by the roadside give the girls their opportunity. Sam is induced to get out of the machine and gather flowers. As soon as he is in the field the girls start off in the machine and leave Sam to walk ten miles home. Their joy not being complete, they stop at a neighbor's house and gather three or four of their girl friends. Riding through the village, they nearly upset two cowboys and the local constable. The sheriff is called out to arrest the speeders.

The automobile suddenly stops and the girls take to the hills as they see the sheriff and posse riding up. The men dismount and start on foot in pursuit of the young ladies. Circling the hill, the girls arrive back at the automobile, mount the horses and give the posse an opportunity to walk. Arriving at the town the girls leave the horses and run home. Sam coming up the road, finds the deserted machine, quickly gets it in running order and hustles back to town. Just as he is about to make a complaint in the sheriff's office, the constable who has taken the number of the machine while the girls were speeding by, arrests him and as he is walking down the street in the custody of the village police force, he hears the girls cry: "Walk, darn you, Walk!"

A PRINCESS OF THE HILLS (Feb. 2).—The old major domo receives word of the near arrival of Don Miguel Valdez, the young lord of the estate. Valencia, sister of the major domo, is much in love with Don Miguel, but her advances are repulsed.

Don Miguel sees the shepherdess and, unconsciously surrenders his heart to her keeping, and he confides to his friend his intention to woo the girl in the garb of a shepherd.

Valencia, suspicious of the young lord, follows him and witnesses his meeting with Camilla. In a mean spirit of revenge, Valencia tells Pedro that the don's attentions are not honorable. This story being repeated to the peasants of the Pueblo, they determine to take the law into their own hands.

When she sees the trouble she has started, Valencia, remorseful over what she has brought about, enlists her brother's aid, and when almost too late the young lord is rescued.

SELIG.

A DIPLOMAT INTERRUPTED (Jan. 22).—Col. Scott does not approve of either Lieut. Wilbur or Jim Virden, who spend most of their time in the company of his daughters, Genie and Jessie. The colonel faces ruination through his gambling losses with Count Orloff. The count proposes to return his winnings if the colonel will supply him with plans of certain fortifications. Forced to it, the colonel agrees. Jim overhears the bargain and steals the plans himself. The count then proposes that the colonel give him his daughter Genie in place of the plans. The girl is about to sacrifice herself to save her father's honor, when the lieutenant and Jim intercept the count in the act of stealing a telegram, which has just arrived, notifying the colonel of a fair sized fortune which awaits him. The count is disposed of in short order, and the
plans returned. The colonel is so happy that
willingly consents to a double marriage.

THE BANDIT'S MASK (Jan. 23).—A ban
after robbing the pay-master of the ranch, dr
his mask, which is found by Lieut. Rogers. Rog
arrives at the home of Anita de Vidal, where
obtains a glass of wine and the mask drops to
ground. He explains how he found it, and incid
ally incurs the jealousy and suspicion of Juan
Ramirez. Juan is notified of the robbery, and
membering the mask, starts in pursuit of Rog
whom he supposes is the bandit.

Rogers sees him and his companions coming,
thinking them bandits, fires at them and rides aw
Anita gives him shelter in her home and se
Juan on a false scent. He returns and enters
house where he finds Rogers. They are about
take the law into their own hands, when Don Pe
de Ramirez arrives, after capturing the real ban
Due explanations follow, the money is retur
to the rightful owner and the lovers, Anita
Lieut Rogers, are reunited.

TWO OLD PALS (Jan. 25).—Big Otto's ci
comes to a standstill when the old showman s
a farm hand creeping under the canvas to see
show. He attempts to oust the farmer and a f
ensues. As an outcome Big Otto is held in def
of bonds, and his circus is attached. Under c
of darkness Big Otto steals out, releases his
pal, Toddles, the trained elephant, and make t
escape. The pair is overtaken, but at a word f
Otto, the elephant charges the "bloodhounds of
law," and thereafter their road is clear. A
many trials and hardships the big beast cli
into a freight train and drags his master in a
him. Later they arrive in a town where a frie
circus is playing and the two old pals are gi
deserved employment.

A SAFE PROPOSITION (Jan. 26.)—This sub
cleverly exposes the ever laughable theory,
mistakes will happen, not alone in the best r
lated families, but in properly conducted offices
well, where the incessant hum of business s
long enough to fasten the theft of a large sum
money on an entirely innocent man, through
carelessness of an ignorant janitor, who conf
the meaning of a tenant's note for the remova
a much battered, uncomfortable old sofa, which
been ordered to the scrap heap. However, in t
everything rights itself, much to the benefit of
falsely accused clerk, whose pride and woun
feelings are ameliorated by a substantial raise
position and wages.

THE TEST (Jan. 29).—Stephen Baldos, a stu
of criminology, propounds a theory of his
cerning the handling of released prisoners, to
President of his club. Picking up a newspa
the President points to an article telling of
release from prison the next day of a Luke Conn
Baldos bets he can make an honest man of Conn

As Conners leaves the prison Baldos appe
and taking him to his home, tells him he w
to make a man of him.

That evening Baldos opens a safe and g
Conners a sum of money under some pret
then is called from the room, leaving the
open. Conners is tempted, but conquers him
At the dinner table, Baldos passes a valu
ruby around for all to admire, including Conn
Later he slips it into Conners' glass. When
ners discovers it he hands it to Baldos, with
caution that he place it in the safe, which
does.

Curley Quill, a burglar, sneaks into the lib
and blows open the safe. Conners hears the n
and following the criminal to his old hau
succeeds in subduing him.

Conners tries to persuade his old pal, Cur
to reform, but is not successful. During
interim the valet has informed Baldos and fri
of the theft. They rush to the library. T
recall the sudden exit of Conners, and his fri
laugh at Baldos, saying it was the ex-con
Conners, who must have done the job. Ba
refuses to believe the circumstantial evide
Later, just as Baldos is beginning to believe
friends were right, Conners rushes in with the
and full explanations. Baldos is then and t
declared the winner of the wager made at
club and all shake hands with Conners.

THE SCAPEGOAT (Jan. 30).—Harry Maso
young New Yorker of good family, tries to bo
money from his brother, Tom. One after
Tom collects $5,000 for his father. As i
after banking hours, Mr. Mason puts the m
in his house safe. He is overseen by Harry,
breaks into the safe and steals the money.
enters the room just as Harry is closing the
As Harry exits with the money Mr. Mason e
and finds Tom bending over the open safe.
is accused of the theft and sent from home
his outraged father.

Three years later, during which time Tom
met and fallen in love with Nellie Wright, h
elected sheriff of his county. Jack Wright, Nel
brother, is a cowpuncher. He falls in with
companions and is persuaded to give up
punching and take to the road for a li
Shortly after Tom is elected sehriff, Jack and
companions rob the Logan bank of a large
of money. On the day of the bank robb
Tom rescues Nellie from a runaway horse.
he brings her home after the rescue he is
of the robbery, and, hurriedly assembling a p
starts in pursuit of the outlaws. Finally,
outlaws separate and Jack, wounded, plunges

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a river in an effort to elude his pursuers. Tom rides into the river and ropes Jack, thereby rescuing him from drowning.

While on his way to town with his prisoner, Tom meets Nellie. Nellie is thunderstruck at finding her brother an outlaw. She pleads with her sweetheart for her brother's release. Tom finally turns over to Jack the stolen money, and the key to the handcuffs and his sheriff's star over to Nellie. Then he mounts his horse and rides out of the story.

THE LITTLE STOWAWAY (Feb. 2).—Dot, a poor flower girl, being badly treated by an old couple, buys some old boy's clothes, disguises herself and slips into a large laundry basket on the wharf, and is taken aboard ship as cargo.

A young married couple leaves on the same boat for a voyage. After the boat is some distance out, the deck becomes filled with people. The young couple, standing by a railing, sadly look at a locket containing a photo of their kidnapped child and are watched at a distance by two gamblers, who decide to steal the locket. The gamblers go to the upper deck and plan the theft, standing near a lifeboat in which Dot is concealed, having jumped out of the basket. When the gamblers start to stroll away, Dot follows. After some difficulty, she locates the stateroom of the intended victims and conceals herself in berth, where she finds a revolver under a pillow. Just then the young lady enters, looks for a handkerchief, when the gamblers suddenly come in, seize her and attempt to get the locket. Dot jumps out, covers them with the revolver, and marches them to the Captain, who has them put in irons. Explanations follow and Dot is given a good home with the young couple.

BUNKIE (Feb. 2).—The story depicts in a thrilling manner the intertwining affections of a young American army Lieutenant, his famous charger named "Bunkie," a passionate Apache maiden who is a hostage at the fort, and the Lieutenant's avowed sweetheart, daughter of the commandant of the Arizona army post. Lieut. Brooks, of the cavalry, owns a famous army horse. He is engaged to Miss Ford, who lives with her father, the Major, at the post. One day Brooks is ordered out to round up a band of renegade Apaches. The Indians ambush the detachment: the handful of soldiers is slain. Brooks lies wounded at the mouth of a canyon. "Bunkie" succeeds in bringing Brooks to his senses. Brooks pulls himself to "Bunkie's" back and the horse starts for the post. Indians pursue and "Bunkie" barely reaches the fort gate in time.

Naida, daughter of an Apache chief, falls in love with Brooks while helping to nurse him. One night, delirious, Brooks thinks he hears the battle call, arms himself and escapes from his room to the corral to find his beloved "Bunkie." Naida follows him. Brooks embraces "Bunkie" with touching affection. Naida, savage-like, is beside herself with jealousy. She snatches the revolver from the semi-conscious Brooks' belt, grasps him suddenly and gives him the choice of fleeing with her into the mountains then and there, or having "Bunkie" shot on the spot.

ECLIPSE.

LOVE WILL FIND A WAY (Jan. 17).—Count Louis falls in love with Miss Arlette, but his attentions do not meet with the approval of the young lady's aunt, Mrs. Reynold. Louis appeals to his uncle, who is an old friend of Mrs. Reynold, and who assists Louis to properly disguise himself and be engaged as tutor in the Reynold household. One day the identity of the young Count is discovered by Mrs. Reynold, and she immediately concludes that it is for love of herself that he is with them. The Count is asked for an explanation. Finding that her dream is untrue, the older lady, although grieved at first, soon gives her blessing to the happy young pair.

A WOMAN'S WRATH (Jan. 24).—Jane is engaged to Roland, a courtier, but she is also admired by the King, who commands Benvenuto Cellini, the artist, to make a statuette of her. At this the jealous Duchess of Etampes is so enraged that she commands Roland to kill Jane. Roland pretends that he will obey, but secretly warns his fiancée, telling her to feign death, and all will be well.

The two lovers carry out the deception perfectly and the jealous woman believes that her wicked purpose is effected. Later the Duchess becomes repentant and confesses her guilt to the King. Explanations follow, however, and all are forgiven.

KITTY IN DREAMLAND (Jan. 31).—Kitty falls asleep in her chair and is soon in the land of dreams. There she meets many strange people who entertain her with many pranks and surprises. Later, a large company of the fairies appear and perform a ballet.

EARL'S COURT, LONDON (Jan. 31).—A visit to Earl's Court, a London amusement park, showing the giant coaster, crazy bridge, joy wheel, cake walk, flying machine, and other similar diversions.

VITAGRAPH.

WHERE THE MONEY WENT (Jan. 29).—Fred Hart, a young business man, unknown to his wife, draws their savings from the bank with the purpose of buying a home as a birthday surprise for his wife. He finds a real estate agent who has just the kind of a home he is looking for. He has to visit the agent's home during the course of his business transactions, he becomes well acquainted with the agent's family. The real estate man, a camera fiend, suggests to Fred his taking a picture of him and his family. Fred is agreeable and the agent gives him a copy of the picture. Fred puts it in his pocket and returns home to his wife. Mrs. Hart finds the picture of Fred and the agent's wife and baby in his pocket. She learns that he has drawn their savings from the bank and at once her suspicions are aroused. She follows him to the real estate agent's house, which he enters. He comes out of the house just as she is hurrying away. He runs after her and invites her to look at the house. She refuses. He produces the deed, made out in her name, and hands it to her. She apologizes for being so cruel and unjust to him.

INDIAN ROMEO AND JULIET (Jan. 30).—Oniatare, a young brave of the tribe of the Hurons, and Kowa, a chief of the Mohicans, are in love with Ethona, or "The River Flower," an Indian Princess. The Hurons and the Mohicans are sworn enemies. The young brave and "The River Flower" meet from time to time. Kowa notices this and in plaintive song would lure the fair Ethona to him. But it is of no avail. The Great Medicine Man of the Mohicans prescribes rest and a sleeping potion, which she takes and falls into a deep sleep. Both Oniatare and Kowa meet at her uncovered pyre. They fight a duel unto the death. Oniatare slays the older man, and then plunges the dagger deep into his own breast, dropping lifeless. The falling of his body across hers arouses her from her sleep and she awakens to behold his self-sacrifice, a still stronger evidence of his love for her. Seizing the blood-stained dagger from his breast, she thrusts it into the heart which goes out to his.

A TIMELY RESCUE (Jan. 31).—Kenneth Marsdon falsifies the books of his employer, James Ferris. The discrepancy is discovered. Marsdon accuses John Blackburn, his fellow clerk and rival for the hand of Ruth Ferris. John is discharged and immediately enlists in the English Army. Shortly after this, Blackburn shows his real character. He drinks and becomes insolent to Mr. Ferris, who is obliged to discharge him. A friend persuades him to join the army and he goes in the same regiment with Blackburn to South Africa in the Boer War. Blackburn is mortally wounded and left to die upon the battle field. Kenneth hears that he is among the missing. His conscience asserts itself and he hastens to the rescue of the man whom he has so grossly betrayed. In the rescue of Blackburn, Marsdon has been fatally wounded. On his death bed he makes a confession of his perfidy.

After the war Blackburn returns to England and delivers Marsdon's confession to Ferris. He is greatly shocked by the villainy of the man whom he had trusted. He acknowledges his mistake and re-employs the wronged man. Ruth, who is present, rushes to the arms of her sweetheart.

THE FIRST VIOLIN (Feb. 2).—Old Von Shultz, the first violin, finds as he grows older a longing for companionship. Hurrying from the theater the old musician finds little Helen sleeping on the steps of the stage door. He picks her up and takes her to his comfortably furnished home. The old man even grows childish, he is so pleased with the little tot's presence and he gives her the love with which his heart abounds. The next day he learns from the morning papers that Helen, mother and father were lost in a fire. He spends many happy hours with her, playing with her toys. He takes her to rehearsals with him, where she is the pet of the musicians. One year later Helen shows an aptness for the stage. This delights the old musician and the child grows nearer and dearer to his heart. A sad blow, however, comes to him when the Children's Society take the little girl away from him and once more he finds himself a lonely old man. Helen is taken from the Children's Society by a family who make her life one of drudgery. In later years, however, she is fortunate enough to come in contact with those who assist her to a place upon the stage, where she gains fame and fortune. The old violinist has lost his position. Crossing one of the streets, he is run down by a passing automobile, which is occupied by Helen and her maid. She assists the old musician into her car and Helen takes him home with her, where she learns, while she is playing a familiar air on her violin, their relationship.

A PROBLEM IN REDUCTION (Feb. 3).—Mrs. Smartly thinks she is too fleshy and decides to take a course of treatment. She consults her maid, who recommends a beauty doctor, and the doctor in return recommends a course of exercises and appliances. She follows it regularly, but she still grows fatter and fatter until, disgusted, she gives up these fads and fancies and goes back to a normal state of existence. When her husband catches her in the kitchen, eating as if she were famished, he gives vent to his amusement, but commends her with consoling congratulations on her sensible move.

CINES.

BRUTUS (Jan. 20).—Believing that Cæsar is becoming too powerful in the state, Brutus and others conspire to take his life. The next day, when all are assembled in the senate chamber, the conspirators accomplish their fatal purpose. Mark Antony, a friend of Cæsar, swears to avenge the murder and at the funeral delivers an impassioned speech which arouses the Roman people do great fury.

Brutus is forced to flee from Rome, but soon collects his followers, to oppose the forces of Antony. The two armies meet at the battle of Philippi in which Brutus is defeated and is forced again to seek safety in flight. When at the point of being overtaken, he hurls himself upon the sword of a friend and thus died "the noblest Roman of them all."

THE BRAVE DESERVE THE FAIR (Jan. 23).—A retired army captain has an only daughter, Mary. He loves her dearly and swears that she shall marry a soldier. Tom loves Mary(but is not a soldier and is therefore scorned by the stern old parent. Determined to make a name for himself, Tom enlists in a regiment and goes to the wars. There he greatly distinguishes himself by wresting the regimental colors from the enemy in the heat of combat. Wounded and exhausted, he then struggles back to camp, where he is welcomed with an ovation. Later, he is ordered home, where he receives a still greater reward for his bravery.

ARTISTIC VENICE (Jan. 23).—Venice, one of the most remarkable cities in the history of the world, is always very interesting to tourists on account of its famous canals, beautiful cathedrals and palaces, and many art treasures of all kinds.

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SPECIAL NOTE

The principal actors and actresses in the moving picture field will meet you there.

JOSEPH IN EGYPT (Jan. 27).—Jealous of their younger brother, Joseph, the older brothers heartlessly [illegible] him to a company of merchants who are traveling into Egypt. Although at first a slave in Egypt, Joseph soon rises to be steward in the King's household. One day, Pharaoh, the King, [illegible] Joseph to interpret a certain dream and is so astounded at his wonderful powers of prophecy that he appoints him viceroy in the kingdom. Some time afterwards there is a famine in the land of Israel, the home of Joseph's father and brothers. Joseph sends for his brothers to come and receive grain. When they arive, he gives them the promised grain and after revealing himself, graciously forgives them.

JENKINS STOPS EVERYTHING (Jan. 30).—Jenkins reads an old book in which he learns that when the sun stands still, everything stops. Drowsiness steals over him, and he falls asleep, thinking of what he has been reading. He dreams that he is possessed of the power to stop everything, and in his vision he sees himself causing the waves to stand still, acrobats to become transfixed, and traffic to be held up. Waking, he decides to put his power to the test. What follows is most amusing, but Jenkins fails to stop anything but his career.

JENKINS AT THE CIRCUS (Feb. 3).—Jenkins is a real acrobat and when he goes to the circus he certainly proves that fact. Some distinctly clever circus turns are introduced which are very interesting and add considerably to the attractiveness of the subject.

LUBIN.

THE POOR RELATION (Jan. 24).—Winnie is made to wait upon her step-mother and half sister until worn out. An artist friend named John is about to paint a picture of his future wife for exhibition at the salon. Mabel, the half sister, is anxious to pose as the model and her mother encouraged the idea. A party takes place and cousin John and Hal are there. Winnie is not permitted to join in the enjoyment, but sits in the hall to wait upon the guests. Cousin John discovers her and is struck by her forlorn appearance. Next day John is trying to make a sketch of Mabel for his picture, but she does not seem to be his ideal. Winnie must be his model. A few days later John goes to Winnie's house and finds her working. He takes her in his automobile and drives to the studio. There he finds his swell friends, and Mabel, in a fever of expectation to see the picture, supposes it to be of herself. The picture is covered with a velvet curtain, which on being drawn aside, discloses a beautiful painting of Winnie.

LOVE VS. STRATEGY (Jan. 31).—Will Randall, a confidential clerk in the office of the Monarch Construction Company, is in love with the president's daughter, Dorothy, who favors him in preference to another suitor named Jules Spencer, who also is a clerk employed by the McConnell Construction Company. The C. D. & O. R. R. Co. has advertised for estimates on the construction of a trestle. The day before the bids are to be offered to the R. R. Co., Spencer engages the services of two tramps to abduct Randall and keep him a prisoner until after the given date. The tramps receive a part of the money and waylay Randall. They send a letter for the balance. Spencer receives the letter and rushes to the young lady. In lighting a cigar he drops the note. Dorothy unobserved picks it up and goes to release her sweetheart. The railroad directors have just received the McConnell bid when Randall with the Monarch offer appears, which is accepted.

A PHYSICIAN'S HONOR (Feb. 1).—Dr. Henry Cole, who is to attend a social function, has just left his office when Jim Jones, a laborer, calls and implores that the doctor hasten to attend to his child. The doctor's butler tells Jones that the call is impossible as he is on the way to his fiancée's house. Jim begs for the address and the butler finally gives it. The laborer forces his way into the mansion and pleads for aid. The doctor informs Emily that the appointment must be broken. Miss Ives is furious, and throws her engagement ring at the doctor's feet. Cole hastens from the house and rushes to his work. He, however, left the address on the table and after he has gone the young lady returns to the room, repentant, and picks up the engagement ring and espies the address of the Jones family. Hastily dressing herself, she resolves to follow the doctor, arriving at the poor attic she, unobserved, watches the doctor ministering to the sick child. Then she presses a roll of money into Jim's hand. The child passes the danger stage and Cole returns to his home, to find his sweetheart waiting for him. Emily begs to be forgiven for her petulance and the engagement is renewed.

THE IMPOSTOR (Feb. 3).—Lord Crowley, an English nobleman, is advised that a wealthy uncle has died, leaving him a fortune, provided he will marry Rose Conway. His lordship decides to comply with the terms of the will and, accordingly, starts for America. On the ship he meets George West, an adventurer, who represents himself to be a man of affairs. West gains the confidence of Lord Crowley. The young nobleman tells him of the object of his trip. Arrived in New York, they both go to the same hotel and engage adjoining rooms. During the night West attempts to rob Lord Crowley. The Lord awakes and holds West up with a revolver. While 'phoning for help Lord Crowley for a moment allows his attention to wander from West. West sees the oportunity and throws a vase across the room, striking Lord Crowley on the head. The blow causes Lord Crowley's mind to become a blank. When the police come West represents himself to be Lord Crowley and points to the real Lord as a thief. Lord Crowley is thrown into prison. West goes to the Conways and is welcomed as "Your Lordship." Preparations go forward for a grand wedding. But the real Lord Crowley regains his reason, convinces his jailers of his identity and in the midst of a grand reception in honor of the supposed Lord the imposter is confronted by his victim, taken to prison, and the young nobleman comes into his own again.

EDISON.

THE JEWELS (Jan. 30).—John Taylor is suffering from a nervous breakdown. In order to procure proper food for her husband, Hilda Taylor is obliged first to part with her effects and furniture. Hilda succeeds in obtaining a position with a prominent theatrical star where she comes in contact with untold wealth.

She arrives home, only to find her husband in high fever brought on by a letter from the real estate agents demanding settlement of their overdue rent. In order to calm him she tells him of her mistress and all the jewels. Taylor listens and goes to sleep. The letter preys upon his mind and before him appear all the jewels his wife had described. He tries to grasp them, but they elude him and in his aberration he seizes his hat and coat and makes his way to the actress' apartment, where he finds the case of jewels. Grasping two handfuls, he is about to escape when he hears the key in the door and hides behind the portieres. Recognizing his wife's voice he is brought to his senses. He attempts to return the jewels when he is discovered by the actress. The shriek brings Hilda, who recognizes her husband. Hilda explains his condition to the actress who helps her take him home. Upon seeing the desolate appearance of the little home, she gives them enough money to tide them over their trouble.

MOTHER AND DAUGHTERS (Jan. 31).—Two daughters have become so accustomed to being waited on by their foolish mother that they take things easy. The time comes when mother, having worked day and night, is obliged to go to bed. The girls are brought face to face with the problem of cooking dinner. Getting a cook book they start in with a will, and are interrupted by Will and John. Dinner is forgotten and the boys are escorted to the sick room. Father comes home and finds the dinner burnt. He invites the boys to dinner. They accept, but are soon disgusted when they are confronted with the meal.

On mother's first day in the kitchen she is surprised by two penitents, who insist upon being taught cooking. Father catches them at it and meeting the boys down town shortly afterward, drags them home to dinner. The boys are so elated that they send father and mother to the theater while they help the girls clear the table and wash the dishes.

HIS SECRETARY (Feb. 2).—The secretary is one of those girls who has had to face the struggles of life.

One night she comes home and after counting over her salary, turns over a certain amount to settle the meat bill.

Her brother starts out with good intention, but ere he reaches his destination, he meets one of his friends and is persuaded to play a game of pool in which the boy loses his sister's money. He is ashamed to face those at home and steals in very late at night, thus evading an explanation. In the morning, however, he calls at the office where his sister is employed, determined to make a clean breast of it all. Here he is tempted by the sight of a twenty-dollar bill on the table and is caught in the act of stealing it by his sister who in turn is discovered by the man who loves her and rather than accuse her brother, she takes the guilt upon her own shoulders and is discharged. The boy's manhood is awakened and he confesses all which clears up everything.

NIAGARA FALLS (Feb. 3).—Many views of the falls are shown. The prodigious leap of the great falls carries with it a water power equivalent to four million horsepower.

The beauty and grandeur of the falls, for which they are justly celebrated, are splendidly shown.

LUCKY DOG (Feb. 3).—Mr. E. Z. Mark receives a letter from the Goldrox Mining Company which persuades him to invest his savings on the promise of big profits. To this end he takes his bank book and followed by his faithful dog, Rowdy, goes to the bank and draws out his balance. Here he confides his intentions to his friend, Luke Smith, and during the conversation drops his pocket handkerchief. Walking down the street he misses it and is about to turn back when Rowdy turns the corner and lays the handkerchief at his feet. In front of the offices of the Mining Company he chats with Deacon Hardflint and in drawing out his handkerchief drops his wallet and then enters the building. Rowdy waits for his master to return for it, but seeing a stranger about to pick it up, grabs it and makes off down the street. The proprietors of the Goldrox Company are ready to skip when Mark enters and tells them his intention to invest. When, however, he comes to pay for the stock he is dumbfounded at finding his money gone. Bewailing his hard luck he runs out to search for it. Failing to find it he reports his loss to the police and then makes his way homeward, where he breaks the news to his wife. Rowdy in the meantime has evaded the pursuers and buried the wallet in the back yard.

There is much wailing and gnashing of teeth in the Marks' home when suddenly his friend enters and informs him that the Goldrox Company was a fake and that the proprietors have skipped. This is poor consolation to Mark who tells of his loss. They are interrupted by the noisy entrance of the children and Rowdy, when Mrs. Mark, seeing the annoyance they have caused, hustles them out of the room. Rowdy is puzzled at such treatment and resolved to find favor, digs up the wallet and proudly lays it at his master's feet, to his great surprise and joy.

ESSANAY.

A BROTHER'S ERROR (Jan. 30).—Jim Morris, a young farmer, is in love with Rose Stanley, a country girl. On the return of the younger son, Joe, from college an old-fashioned country barn dance is planned and Jim carries invitations to all the neighbors. During the dance Jim becomes unjustly jealous of his brother, who has paid marked attention to Rose. The boys quarrel and Jim refuses to take his girl home. Still brooding over the quarrel with his brother, Jim resolves to get even and when Joe returns he is threatened with a shot gun. Jim realizes what he is about to do, and throwing down the gun, runs out of the house. After Joe sorrowfully retires, the lamp in the sitting room explodes and the house is soon a mass of flames. Jim sees the fire, runs to the house and dashes in. It is the work of a moment to seize his half suffocated brother, drag him to an upper window and lower him down from the porch roof to the onlookers below. Jim, seared with the flames, collapses and is carried to the barn where his sweetheart and brother explain that they have not played him false.

THE GRIP-SNATCHER (Feb. 1).—Jimmie Phelan is loitering about the railroad station of a metropolitan city, ever on the watch for an easy "lift," when an old gentleman hustles by him. Jimmie watches his opportunity and soon makes away with the gentleman's handbag. In his room Jimmie finds that the handbag contains little of value. The next morning Jimmie learns that the handbag belongs to a wealthy physician just returned from Africa where he has obtained two glass tubes full of sleeping sickness germs for experimental purposes in the study of the disease. Jimmie hurries to the doctor's home and explains that he drank the germs. The doctor puts him to bed from which he is released a week later as cured. Jimmie promises that he will live a straight life. It is then that the doctor turns to his colleague, and tearing out the false bottom of the grip, brings out the tubes containing the germs with the explanation that Jimmie drank nothing more than two tubes filled with raw alcohol.

THE HOSPITAL BABY (Feb. 2).—In a ward of St. James' Hospital is a foundling, who, from loss of blood due to starvation, must die unless some one gives the baby a few drops of his blood. James Brown, an interne, volunteers. The operation is made and the little girl's life is saved. A month later the little girl, now well, says goodby to her good friend the interne and goes to live with a wealthy family. Sixteen years later finds Marie's mother, now a widow, in straitened circumstances and Marie volunteers to find work for the support of herself and foster mother. She obtains employment with Dr. Brown, the former interne, now a famous physician, but neither knows the identity of the other. Marie, however, finds opportunity to repay the debt of long ago when she saves the life of her employer, who has been decoyed into a thieves' den. The timely arrival of Marie and the police saved the doctor, who now confesses his love for Marie. The doctor, next day, visits Marie's mother, whom he recognizes as the woman who adopted the hospital baby. He then declares his love for Marie and a month later finds the doctor happy with his bride.

BRONCHO BILLY AND THE SCHOOLMISTRESS (Feb. 3).—A new schoolteacher arrives at Snakeville and immediately all the marriageable men of the county come a-courtin'. The affair finally resolves about Jack Heyworth and Broncho Billy, but it is evident that the teacher is partial to Billy. Jack plots to get even and opportunity soon offers. The boys warn the schoolmistress not to go out at night but she tells them she is not afraid and shows them a small revolver which she carries with her. Just for fun the boys plan a hold-up to try the schoolma'am's nerve and Broncho Billy agrees to play the bandit. This is Jack's opportunity and when the hold-up occurs, he, stationed behind a bush, a few feet away, fires at Billy. The wounded man is carried to his shack and the schoolteacher is about to be arrested when she shows the sheriff that her gun had contained nothing but blanks and points out Heyworth as the man who shot Billy. Heyworth is ordered to clear out of the country and when Billy gets well school is closed a week earlier because of teacher's marriage to the hero of Snakeville.

MELIES.

DODGING THE SHERIFF (Feb. 8).—The old uncle's ultimatum was unmistakably plain. He would not settle Bob Trevor's debts unless that heretofore recklessly good natured young man should settle down to peaceful married life with his uncle's ward. Bob, however, was not of the sort to be

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[illegible] into [illegible] so determined to seek his own fortune in America.

The young Englishman secures a job on a Western ranch, where he meets and courts a pretty little school teacher, having for his rival the local sheriff. In an affray at the saloon a shot is fired and the bartender sinks to the floor, and Bobby fearing that he may be implicated in the shooting, flees with the guilty ones.

Scene from "Dodging the Sheriff" (Melies).

Far off in England, his uncle has died, leaving his entire fortune to Bob. The solicitors and the ward trace him to the West, where a reward of $1,000 is offered for information as to his whereabouts, and the sheriff, his rival, leads the hunt. Bob sees the sign, and fears he is wanted for the shooting. The little school teacher, alone, is able to locate him and reveals the truth. Hers is the reward of $1,000, which she smilingly hands to the sheriff for custody, thus indicating her choice. And Bob—well, he has learned to love the ward.

BIOGRAPH.

A BLOT IN THE 'SCUTCHEON (Jan. 29).—Thorold, Earl Tresham, proud of his ancestral escutcheon, which he claims shows no tarnish, welcomes the proposal of Henry, Earl Mertoun, for his sister Mildred's hand, as it will mean the uniting of two noble houses, he not knowing that Mildred and Henry, who are both very young, ignorant and unguarded, have already met, sinned and now attempt a reparation. He learns from one of his servants that an unknown visitor, who was none other than Henry himself, was seen leaving his sister's chamber, and in a fury of rage sets out to right the wrong as he believes to be the only way.

THE TRANSFORMATION OF MIKE (Feb. 1).—Mike, a gang leader, never before knew what power there was in a good woman's persuasion, and when he met the little girl of the tenement he involuntarily exclaimed, "There's a real girl." At a dance given in the neighborhood, he hunts for her and despite the efforts of her friends to oppose it, she promises to be his girl. The next day, while in the corner saloon, he sees a bill collector with quite an amount of money. He attempts to get this money and is about to succeed when he discovers that the collector is the father of the girl. He now fully realizes how despicable he is, and handing back the money, he goes with a promise to prove himself worthy of her.

Incorporations

Cincinnati, Ohio.—The J. B. Felber Motion Picture School Company. Capital $1,000. Directors, E. M. Felber, F. B. Kavanaugh, J. B. Henderson, L. M. Henderson and E. M. Frost.

Indianapolis, Ind.—The Atlas Amusement Company. Capital $10,000. Directors, G. G. Schmidt, R. G. and Mary E. Hesseldenz.

Milwaukee, Wis.—The Avenue Theater Company. Capital $3,000. Directors, Orville Spreeher, Elizabeth Spreeher and A. C. Graf.

Cincinnati, Ohio.—The Special Film Company. Capital $10,000. Directors, William J. Finlay, William Block, M. B. Murray, J. P. Billing and J. Bell.

Indianapolis, Ind.—The Remebusch Amusement Company. Capital $5,000. Directors, F. J. Grace and George Rembusch.

Louisville, Ky.—The Preston Theater Amusement Company. Capital $5,100. Directors, Sylvester Grove, Adam Eigelbach, Edward J. Tobe, Theodore B. Doppelman and Henry G. Pellier.

Des Moines, Iowa.—The Crystal Theater Company. Capital $15,000. Director, J. J. Jones.

New Orleans, La.—Mr. Pleasant Blankenship, general manager of the Josiah Pearce & Sons Moving Picture Show Company, left this city for Vicksburg, Miss., where he will superintend the opening of the new $20,000 theater, erected in that city by his firm.

St. Louis, Mo.—The Imperial Theater Company. Capital $2,000. Directors, Louis A. Cella, John H. Havlin, Joseph E. Martin and Charles J. Cella.

New York City.—The Republic Film Company. Capital $100,000. Directors, William W. Giddle, Howard E. Brown and Arthur B. Graham.

Oklahoma City, Okla.—The J. B. Felder Motion Picture School Company. Capital $10,000. Directors, E. M. Felder and J. B. Felder.

New York City.—The Ortho Film Company. Capital $150,000. Directors, Abram I. Deroy, Robert A. Gamble and Benjamin E. Stern.

New York City.—The Coaman Kinemacolor Company. Capital $10,000. Directors, Bernhardt Benson, Morris U. Ely and Charles E. Merrill.

Wheeling, W. Va.—The Kenawna Film Company. Capital $5,000. Directors, J. Schirley Ross, William C. Fagg, R. E. Criel, F. Earl Hunt and John B. White.

New York City.—The New York Photo-play Company. Capital $12,000. Directors, George Martin, Daniel A. Doran and Samuel Bergoffen.

New York City.—The Ortho Film Mfg. Company. Capital $150,000. Directors, A. I. Deroy, R. A. Gamble and B. E. Stern.

Louisville, Ky.—The Preston Theater and Amusement Company. Capital $5,100. Directors, Sylvester Grove, Adam Eigelbach, Edward J. Tobe, Theodore B. Doppeham and Henry G. Pellier.

Rochester, N. Y.—The Great Northern Mfg. Company. Capital $100,000. Directors, Henry A. Wood and S. A. Knight.

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	Sunday	"California"	"Messters" "Comerio"

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Independent Film Stories

REX.

A SANE ASYLUM (Jan. 28).—Doctor Duncan, preparing to go abroad, offers his home to his nephew, Phil., with the innuendo that if Phil applies himself to his work and acquires good habits and patients, he can retain the house as his home and office. Phil accepts, takes possession of the house, and sets about with pains to prepare to cure them. But the patients don't come, and his patience is exhausted.

Just when life is beginning to pall with its weary monotony, he meets Dolly Dimples, by profession an actorine. A few days later Dolly's company is stranded. She sends a little message clicking over the wires, with a human heart-throb that the mundane wires could not transcribe, and an invitation comes back for the whole company to make his home their headquarters. They arrive. They have a house-warming that's a little more than warm. When uncle suddenly decides to return home, and sends a wire that he is on the way. It looks like a domestic change, when a happy thought occurs to Phil. He will make patients of them.

The uncle enters the home to find it a sanitarium, and is astonished and delighted at his enterprising nephew's rapid progress in his profession. The little soubrette of the company is not so sick, however, that she cannot captivate the old doctor, and when he announces his engagement to the bewitching invalid, what other precedent does Phil need? Dolly thinks that outside of the fact that he is a doctor, her uncle is only human.

UNDER HER WING (Feb. 4).—Bessie Trenton grieves over the fact that her brother is neglecting the support of his wife and children. At last she determines to obtain a position for him in the office where she is cashier. One day her brother steals some money. The girl notes the missing money, and the disappearance of her brother points to his guilt.

She returns home at once. Her employer returns to the office, sees the open safe, the missing money, and at once suspects the absent cashier as guilty of the theft. He calls at the house, just in time to see her with the money in her hands, which she had been given by her brother, and announces herself as the guilty person.

The detectives find a man's watch fob, just in front of the safe. The clue is followed, and at last the guilt of the brother is fastened upon him. Bessie is liberated, and thenceforth she appoints herself as the breadwinner of her guilty brother's family.

IMP.

THE KID AND THE SLEUTH (Jan. 29).—Red Gallagher, an "A. D. T." messenger boy, is addicted to reading literature of the yellow-back variety. Shirking his work, he seats homself on a barrel in an alley, pulls out a detective story and reads. He yawns, drops the book, sleeps and dreams.

In his fancy, he is the hero of the detective tale. There is a be-mustached villain with an able accomplice in a handsome termagant of a woman. They are persecuting a young, innocent maiden in an effort to induce her to "sign the papers." She is subjected to all kinds of tortures and is suffering intensely when Red is called in to deliver a message. He scents the conspiracy and puts the gentleman detective wise. The sleuth decides to assist and the pair start out to rescue the young and innocent maiden. The plotting pair discover they are about to be shadowed and they spirit the girl away.

There is a chase with the messenger kid and the detective in hot pursuit. The boy has his trusty revolver and he fires it at intervals, hampering the flight of the demons in human form although several laps in the rear. The chase ends at a sawmill where the tender flesh of the helpless girl is about to be mangled by a huge saw. Red arrives in the nick of time to pull the quivering body off the log. His joy is short-lived for the detective places the beauty in a motor car and carries her off, rewarding Red with a few coins as a surcease for his sorrow.

The boy awakens—to find it all a dream—picks up his book and starts away to deliver a belated message, disappointed and humbled. (Copyrighted, 1912, by the Imp Films Co.)

THE POWER OF CONSCIENCE (Feb. 1).—Eric Masters and his wife are leading the life of society people on a very limited income. Their friend, Vernon Godfrey, who is quite wealthy, is interested in Mrs. Masters, holds a note of Eric's, which he is willing to renew, provided the wife will go away with him. She very nearly consents to do this, when he threatens to ruin her husband, but in the end, love for her husband triumphs, and she remains true to him. At a fashionable ball, one of the guests, Mrs. Leslie, loses a valuable jewel, which is found by Eric. This means a way out of all his difficulties, as the jewel is worth $10,000. He is tempted to retain it, giving his wife all she desires, and repaying his friend. But after deliberation, he returns the jewel, preferring to be honest, and with his repentant wife agree to lead a happier and more economical life in future. (Copyrighted, 1912, by Imp Films Co.)

O'BRIEN'S BUSY DAY (Feb. 3).—Leaving for the office, O'Brien got roughhoused more than once before he landed at his desk. Sending out for refreshments he was deprived of them by a predatory hobo. Going home at night for peace and a quiet smoke, he found all the rooms in his house occupied by his courting daughters and their lovers. Even on the very roof of the building the solace of tobacco is denied him—he is ejected from that position. Finally O'Brien makes for the Contractor's Club only to find that place closed for repairs. (Copyrighted, 1912, by Imp Films Co.)

BROWN MOVES IN TOWN (Feb. 3).—When Brown moved to town an early misfortune befell him in his new home. He accidentally tore his pants by means of a nail that protruded from a packing box. His wardrobe being limited, he sought to borrow another pair of pants from a doctor who lived on the same floor. The doctor was a lady and sent Brown a photograph of herself, thus delicately hinting that she could not comply with Brown's request. However, she lent Brown a kimona, which Brown gallantly wore in public out of gratitude towards his fair benefactress. Now it happened that news of an escaped lunatic had got bruited abroad and Brown in his borrowed kimona was assumed to be the fugitive. His arrest and discomfiture, therefore, logically followed, and he was only removed from his predicament by the intervention of the kindly young lady doctor. Brown was also a doctor and from being partners in love they also became partners in business and the pleasing adventures ended with their joint names being placed outside their dwelling place. (Copyrighted, 1912, by Imp Films Co.)

CHAMPION.

HOW JACK GOT EVEN WITH BUD (Jan. 31).—Jack Dalton is a most admirable character. When Willie Burton meets with an accident and Jack comes to his aid and takes him to his home, and there meets Clara Burton, we feel that things are as they ought to be, in the coming together of these two. The advent of Bud Ahearn into the lives of these two is a stumbling block to their happiness.

Ahearn tries to force himself on Clara in spite of her womanly protests. Jack Dalton intervenes and protects her. Bud has pals, and altogether, they are a bad lot. They decide to get Jack into their clutches. Unfortunately for him, he plays into the hands of the outlaws. While Willie and he are racing their steeds to try their mettle, Jack is swooped down on by Bud's confederates. Willie, who has seen the capture from a distance, dashes off for assistance.

Jack himself has no idea of submitting so calmly to the machinations of his would-be rival, and maybe it didn't do one's heart good to see how his keen wit and indomitable pluck and bravery wins for him his release, unaided, from the clutches of the now thoroughly disconcerted scoundrel. Meantime, the happy-go-lucky cowpunchers have been informed of Jack's predicament, and with a whoop and a yell they are off for the rescue. That Bud meets his Waterloo goes without saying. Jack now stands higher still in the eyes of Clara. Thus comes to him a crowning triumph, and happiness for them both in the passing of Bud.

REPUBLIC.

WHEN MEN LOVE (Feb. 3).—A gambler on his way across the Yukon trail stops at the Caribou Road House. He meets Bess Lloyd, and falls in love with her. One day he tells Bess of his love. She declares that she cannot marry him, as she is promised to another. Pete Benson, Bess' fiance, arrives from across the trail. Both men show a little coldness toward each other when Bess introduces them. The gambler decides to hit the trail, but he must see Bess before he goes. He calls on her and during their conversation Bess lets fall a remark that she is sorry that the gambler is going away. He misconstrues her meaning and so far forgets himself that he takes her in his arms and kisses her.

On their wedding day, Pete follows the gambler and on the edge of a cliff they have a fight. Pete gets heated and pushes the gambler over the cliff. The gambler is picked up by some trappers and taken to their hut.

Pete, in a nervous state, arrives at the Road House, and is warmly greeted and congratulated. In the meantime, the gambler goes to the Road House and through the window sees the wedding about to take place. Pete sees the gambler's face, and thinking that he sees the vision of him, collapses just as the wedding ceremony is about to take place. He is carried to another room and becomes temporarily insane. Bess learns that the gambler was attacked by Pete and the real cause of Pete's madness. She appreciates the gambler's silence in the matter. When all is over and he is about to cross the trail and out of her life, she expresses her wish for him to stay and eventually marries him.

NORTHERN HEARTS (Feb. 4).—Two young trappers and miners, Sam Benson and Ralph Martin, fall in love with the same girl, Ruth Daniel. Ruth accepts Ralph, which causes a quarrel between the partners which Ruth eventually patches up, and they continue their partnership. After the quarrel has been patched up, they leave on a hunting expedition with their dog teams. They become separated during a blizzard and Sam is killed by a party of bandits that infest the region. The story that Ralph tells of bandits having killed Sam is not believed by the miners and Ralph is accused of his death, witnesses swearing that they heard the quarrel between the two. Ruth, however, is a staunch believer in her lover's innocence, and at pistol point holds back a crowd of miners who have come to take Ralph, until he makes his escape. Ruth, slightly injured, is assisted to her home by an officer of the Canadian Mounted Police, who has been sent in search of the fugitive; he learns from her that the man he is hunting is her lover.

Ralph having escaped to the hills, starts in his search for the bandits in order to vindicate himself. He meets them and in a running battle across snow-covered mountains, he is driven back to the town and seeks shelter in the home of his sweetheart. A posse of citizens hearing the firing, rush out and upon discovering that a gang of bandits are in town, give battle and drive them out, leaving their dead and wounded in the street. Among the wounded is one who confesses that his band killed Sam, thus vindicating Ralph and making two young people happy.

NESTOR.

A MATINEE MIX-UP (Jan. 22).—Mrs. Carson borrows a novel from a girl friend. Miss Ware, who loans the book, has just received a note from her sweetheart, Jack Raymond, making an appointment with her friend to attend the matinee that afternoon, and she has slipped the note into the book.

Just as Mrs. Carson begins to read, her friend, Mrs. Gadd, arrives with matinee tickets. Mrs. Carson accepts and in her hurry the note drops out of the book unnoticed. In the meantime Carson comes home and finding the note on the floor, rushes out swearing vengeance. Just as he is about to board a car, he notices his wife in an auto with Jack who chanced to meet Mrs. Carson leaving the theater. He at once goes to his lawyer, who happens to be Mr. Ware, the father of Jack's sweetheart. Hastening home Mr. Ware denounces Jack as his prospective son-in-law. Explanations follow and everything is cleared up, but for Mr. Carson, who is subjected to all sorts of admonitions from his wife.

CUPID AND THE RANCHMAN (Jan. 24).—Bob Stanley is engaged to the ranchman's daughter, Amy Daniels. Bob has a horse which every now and then balks. John Daniels, the ranchman, admires the horse, and not knowing that he balks, buys him from Bob. The old man starts out with the horse next day, but during a rain storm the horse refuses to go further. He returns to the ranch on foot, thoroughly soaked and angry clear through, discovers Bob with Amy, orders the young man from the place. Bob goes, but at a loss how to straighten matters out. In the meantime Bob has written to his sister, Julia, asking her to come and put his new bungalow to rights, but not to tell her name to a soul, or disclose the fact that he owns the bungalow, as he wants that to be a grand surprise to Amy. The telegram telling Bob that Julia will arrive that day, comes to Bob's old shack, and Bob returns home too late to meet her train. When he arrives at the railroad station, Julia has already gone to the general store to inquire the way to the new bungalow. John Daniels is there and offers to drive her. They become interested in each other. Daniels drives her to the bungalow, Bob trailing along behind, after he sees how matters are progressing. After bidding Julia goodbye, Daniels is invited to call. He calls several times, and at last dresses up in his best and slips off to propose to Julia. Both his daughter and the cowboys catch him as he is leaving the ranch. He arrives at the bungalow, proposes to Julia—and she advises him that he will have to ask her brother. Bob and Amy are brought in. Daniels is forced to give his consent in order to obtain Bob's.

MUTT AND JEFF FALL IN LOVE (Jan. 27).—Jeff goes to meet a certain charming damsel. She leads him into a swell restaurant. With his full consent she takes his diamond ring and all his available cash. Then suddenly remembers that she is to meet a lady friend, and Jeff with her photopraph in his possession, slinks back home.

Mutt, too, has a date. The lady—the same lady—is already there awaiting him. Mutt is led to the same restaurant and through the same ordeal. In return he gets her photo, a warm hand-shake and au revoir. Mutt returns home and finds Jeff having a love day dream. The fact that they suffer from the same childish malady causes them to confide to each other and—Ye Gods!—the photographs show how badly they have been duped. They must be revenged! A letter is dashed off to the false one. She accepts the invitation to dine at a

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Chinese restaurant. Tom Wong, the proprietor, however, informs the diners that they will have to pay one hundred dollars for every dish that they should happen to break.

Things go along nicely until Mutt, seconded by Jeff, makes a motion to get "those presents back." Dish after dish is smashed into smithereens. The police are called in and drag Mutt and Jeff away to the station house. The police captain, susceptible to feminine charms, hands the lady into an automobile and she speeds away in triumph.

AMBROSIO.

THE BURDEN OF SHAME (Jan. 17).—Elvira and Ernest are lovers, and are seen in happy courtship. Ernest's pleading for Elvira's hand is refused by her father, and the young couple elope in a motor. Coming around a curve at tremendous speed the car is hurled against a tree and the occupants catapulted into the road. Ernest is instantly killed. Elvira is nursed by country folk, but according to the eyes of her country her elopement has brought disgrace upon her, and she destroys herself. The scene ends with the unhappy parents viewing the earthly remains of their loved child, whose death they unwittingly caused by their ambitions for a wealthy son-in-law.

TWEEDLEDUM IN FINANCIAL DISTRESS (Jan. 17).—A comedy in which a college student resorts to various schemes to bolster up his finances. He comes to grief, however, when he writes a letter to his country uncle and the farmer comes to town unexpectedly.

ECLAIR.

(American Make.)

MAN'S BEST FRIEND (Jan. 30).—Old Silas Judson, stricken blind by fever and compelled through poverty to beg in the streets is cared for by a fatherless granddaughter who looks after their cheerless home while the old man goes into the street each day accompanied by his Pomeranian, a dog of unusual intelligence.

"Gyp" is subsequently stolen and falls into the hands of the daughter of a wealthy merchant. He is later sent to "The Home for Friendless Animals" when the merchant's daughter explains about the purchase. On the way, "Gyp" escapes and his animal instinct carries him back to his blind master who has feebly started for home alone.

But, in crossing a street, the old man is struck by a passing car and seriously injured. The dog, realizing his master's condition, runs to the house and barks frantically at the door, whereupon the granddaughter follows him back to the scene of the accident.

In the meantime, the wealthy merchant, riding by in his auto, comes upon the old man and, entreated by his daughter, takes him to their home where he recovers sufficiently to be taken to his own little cottage after a short time.

The blind man's injury proved fatal, however, and they buried him in a corner of the public burying ground where little "Gyp" mourned his loss with the now friendless girl.

Fortunately the merchant's daughter learns of their pitiable condition and the two little waifs are given a good home, but "Gyp" and the little girl may be seen making regular visits to the grave of their dead friend where they place flowers and mourn in sacred silence.

ECLAIR.

WILLY PLAYS TRUANT (Feb. 1).—Young Willy is a terrible boy. His nurse can hardly get him to dress. It is harder still to get him to school. Here his exuberance causes disorder in class. He fights with his classmates, turns over desks and benches and runs away, along the road, where he continues his mischievous actions. The boys follow. To escape from them, Willy hides in a large laundry basket. The laundress, not knowing, carries it away and empties the contents into a tub in which she pours water. Willy finds the joke less amusing and gets out of the tub quickly, pulling an obstinate bed sheet behind him. He returns to his own home and hides under the table in shame.

But he left a trail behind which was discovered by his father who gives him a whipping.

EDUCATION OF THE BLIND (Feb. 1).—We show how they learn to read, write and count according to their methods. Also their curious lessons in music, and finally a series of tableaux which instruct in the various trades, thanks to which the afflicted ones are enabled to gain their livelihood.

LUX.

MAKING PAPER FROM WOOD (Jan. 26).—There are few of us who realize the tremendous powers and organizations at work to produce even the commonest materials which go to render our modern lives so easy. Our newspapers, for instance, which we so casually peruse and as lightly cast aside, mean little to us beyond the penny's worth of news they roughly represent. But in this remarable film we are initiated into the strange and intricate processes which have to be undergone before even the mere paper of our daily news sheets is ready for use. It is impossible to describe in detail the many and varied stages of manufacture which are here all faithfully depicted; it is sufficient to say that all who have seen this film will find it a subject of the most absorbing interest.

AMERICAN.

LOVE AND LEMONS (Jan. 29).—Having purchased a lemon grove in California, Clara Merton arrives to take possession. The young foreman shows her about the grove. He shows her the care exercised by the employees to preserve the trees, always cutting, never plucking the lemons from the trees and the careful spraying of the trees to kill insects.

Clara visits the packing house to arrange for the sale of her lemons and is tagen through the various departments of the establishment.

Time goes on and the foreman learns to love the pretty owner of the lemon grove and proposes marriage. But she loves her independence and refuses his offer and then discharges him from her employ. He seeks work at the packing house and is employed by the general manager in the sorting department. At the lemon grove the new foreman is persistently urging the pretty owner to become his wife. Finding that his plea is unavailing he takes her measuring rings and cuts a section from each, reducing the size. Soon complaints come from the packing house that her lemons are too small and at last the proprietor refuses to buy any more of her undersized fruit. The old foreman learns in the packing house of her predicament and asking for a day off visits her grove to investigate the cause. He finds the section cut from her rings by the new foreman and at once understands. He hurries to the owner and shows her what he has discovered. The new foreman comes up and learning that his ruse is discovered, decides to put distance between himself and the ranch before the old foreman can give him the bouncing he deserves. And the little ranch owner finds that the protecting love of her old foreman is vastly superior to her previous independence.

SOLAX.

THE LITTLE SOLDIER (Jan. 24).—Little Arthur's mother buys him a picture book showing soldiers in all their resplendent colors. Arthur decides that an existence without a uniform is like a meal without dessert. His father gets him a uniform. The "little soldier" dreams of battles and conquering armies.

One night his dreams are disturbed. An unscrupulous maid connives with her sweetheart, a burglar. They both plan to rob the house. Arthur's mother hears some noise downstairs. She goes down to investigate and finds the burglars at work. Arthur, in bed, hears his mother's screams. He takes his tin sword, and in his pajamas, rushes down and challenges the burglar. The thief thinks it's a great joke. In the meantime Arthur's father arrives and puts the thief out of business, but a stray bullet hits the "little soldier." He is wounded, but not fatally.

MEMORIES OF '49 (Jan. 26).—A hardy old frontiersman, sitting in front of his cabin roasting a leg of lamb, dozes off and dreams of his struggles on the prairies. He lives over again the time when his father's pioneer wagon was attacked by Indians, of the time when nearly all of his relations were massacred and of his escape and rescue.

His whole career looms up before him and passes on in review. His boyhood on the plains, the struggles of an early manhood, his tender love affair, his marriage, his growing family and their gradual demise and finally the mists of this nightmare begin to fade away and then we see the hardy old frontiersman "get a hustle on" and prepare a meal for his lonely self and big, faithful dog.

FROZEN ON LOVE'S TRAIL (Jan. 28.)—A white girl, living with her father at the barracks near an Indian reservation, is very kind to a half-breed Indian. He falls in love with her but she does not encourage him. However, she one day is about to accept a trinket from him, when one of the soldiers, who is also in love with her, intimates something that does not sound nice to a good girl's ears. She throws the trinket at his face and runs off mortified.

Many weeks later, the girl rides off alone on a little hunting trip among the snow-topped mountains. Her horse goes lame, stumbles and throws her. She is stunned and lies prostrate in the snow. Along comes the good half-breed with a sled drawn by a pack of dogs. The half-breed comes across the girl. He puts her on his sled and wraps her froz form in his own furs. He is almost naked. I runs on for miles, urging his dog pack. The chi cold is too much for him. His frozen sinews b come stiffened. At last his legs give way and l tumbles, frozen, into the snow, while the dogs car the sled to safety. A rescuing party later fin the Indian frozen on love's trail.

THANHOUSER.

AS IT WAS IN THE BEGINNING (Jan. 30). A society girl, admired and courted by many me is still indifferent to one and all. At a dance o evening there is introduced to her a man w shows that he is attracted by the girl, but unli the other suitors, he does not flatter her.

With her thoughts all of the stranger, she si alone, musing. It seems to her that she is carri backward many centuries to a time when by her su posed magic arts, she reigned over a tribe of ca men. But in her rude court one day there appear a stranger who derided her powers. The othe would have attacked him, but she stayed the hands the stranger walked off.

The stranger stirred up her heretofore loyal su jects to rebellion. They stormed her cave, b her magic was still potent and she drove them o But the stranger remained and finally took h prisoner, dragging her back to the village of t men who had once held her as a queen, whe they decided to put her to death. The strange however, balked their plans and told them that s belonged to him, and ordered them out of his wa When they tried to bar his progress, he fought h way through them and to safety in the wilderne outside, with her in his arms.

She comes back to a realization of the prese with a start. The stranger stands before her, a asks for the next dance. In a daze she rises a takes his arm, and walks with him toward t ballroom. And all the way the one thought running through her head: "I wonder if he is t man?"

For the stranger at the dance looked exact like the man who in the prehistoric past subjugat the goddess and fought the timid cave men, w first worshipped her and then wanted to put her death.

ON PROBATION (Feb. 2).—An old widower h a little granddaughter, and he earnestly desir that she should grow up to be a wealthy woma His only other near relatives were his sister a his son. His sister was maried, and with a b of her own, while his son was not naturally vicio but was lazy and shiftless.

It was destined that one of them should be t guardian of the tiny girl, and it seemed an ea matter to settle. The sister lavished affecti upon her little niece. So the old man made h will, just before starting on his yacht to lo after some business affairs.

The captain of the vessel broke the news to t family that the millionaire had been washed ov board and drowned at sea. His will was open and read. It made the sister the executrix of t estate, which was to be held in trust for five yea At the end of that time, the son, "if he had co mitted no dishonest act," was to receive one-ha the sister the other. Should the boy miscondu himself, everything went to the sister, who w also to bring up the little girl as her own. Un the estate was finally divided, the sister was provide a home for the boy and the girl.

Had the old man's spirit been able to revi the world, it would have been shocked at wh went on after his death was announced. For t sister discarded her sweet hypocritical ways, a made a drudge of the little girl. The child's t were taken away, she was banished from her be tifully furnished nursery, and sent to an at room, where night after night she sobbed hers to sleep. Her only friend was the son, who d veloped manly traits in time of trouble. T two were badly treated, but there seemed no esca for them.

Not content with half the fortune, the graspi sister plotted to get all of it. One dishonest on the boy's part would win the fortune for h He declined to commit it, so she artfully contri by a chain of evidence to make it out that was a thief.

The plot was successful, and when a policem put his hand on the young man's shoulders, realized that great wealth was hers. The n second she found that she had lost all.

For this particular lonely rich old man had fou a way to correct a vital error. He had reaso out how it could be done, and there were no fla in his plans.

The sister he had trusted failed him, but was not permitted to enjoy the fruits of her trea ery. The son, who had developed into a man, un the stress of misfortune, came into a fortune. time, and the little girl did grow up to be happy woman.

BISON.

THE RUN ON THE BANK (Jan. 19).—Af serving five years in the penitentiary for forg Jim goes into the world resolved to live hones in the future. Few business men care to har an exconvict, however, and he is almost driv back to crime by the rebuffs he receives. Pen less, disheartened and shabby, he rides the bump of a freight to a Western town, and is given e

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pl[illegible] the intervention of the pretty da[illegible] a ranchman. Several months elapse, and [illegible] work Jim is promoted to the position of [illegible] The boss goes away and directs Jim to deliver a check to a neighboring ranchman as commission on a cattle sale. The neighbor refuses to accept the check, stating there is a run on the bank. Jim verifies this, and gallops home, and finds from the account and check books that the boss has nearly $10,000—his entire fortune—in the tottering institution. A wild idea seizes him, and a tremendous conflict of emotion is depicted, including a dissolving scene of Jim in convict's garb, manacled in his cell. The sight of the tearful girl whom he loves decides him, and he forges a check for the entire amount of the deposit. By hard riding, he gets to the bank at five minutes to three. The mad mob, fighting for preference, tries to keep him out, but he tears through them with the fury of a maniac, gets to the paying teller's window, forces payment of the check and goes to the ranch, where he secrets the money on the mantel. With breaking heart he writes a farewell letter to the ranchman, telling him the story and that he must know no one but an expert forger could have turned the trick. A pathetic scene takes place as the rancher returns, believing himself bankrupt, and is met by his daughter. The film closes with a magnificent scenic view at break of day, showing clearly the rising sun illuminating the sparkling water and casting its warm rays upon Jim's bent figure as he moodily plods along seeking a place of abode to which the curse of his past career will not follow.

THE HONOR OF THE TRIBE (Jan.16).—The Crow chief makes a friendly visit to the Cheyenne village, and is received with pomp and ceremony. Blue Feather, the squaw of the Cheyenne chief, falls in love with the Crow and coquets with him, but he spurns her advances. A Cheyenne brave, who has spied upon her, reports her actions, and to uphold the honor of the tribe she is condemned to death. She manages to release herself from her bonds and in a sensational scene destroys herself.

RELIANCE.

THE DECEPTION (Jan. 24).—Walter secretly marries a sweet little girl beneath his station in life, against his father's commands. Walter is injured in his father's factory, and his pleadings to have his wife brought to him discloses the secret. The father finds an envelope addressed to the girl in his son's handwriting, and schemes to break the attachment. He writes a check for $5,000, which he seals in the envelope and delivers to the girl with the statement that his son does not wish to see her any more and wants to make a cash settlement. The girl indignantly throws the check on the floor and declines to accept the propositon. Walter is told that his wife has refused to come to him, and in his helpless condition is unable to find out the truth. The boy's health does not improve, and the doctor tells the father that it is owing to his having lost all interest in life. The check comes back, having been cashed, and the father believes the girl is really mercenary and has accepted the settlement. However, to save his son's life he seeks her out. He finds that her father has compelled her to endorse the check and has taken the money, and recognizing her true worth he humbly apologizes for his deception and brings her to his home, to minister to her husband.

THE LITTLE DARKIES (Jan. 27).—This is a pictorial dramatization of the well-known nursery rhyme, "Ten Little Niggers," which is faithfully followed. The adventures of the ten little darkies are depicted in a most laughable manner, making a unique and entertaining subject.

ROSANNA'S DREAM (Jan. 27).—Little Rosanna falls asleep while playing with the toy animals in the ark, and dreams that a fairy appears and endows them with life. Many peculiar and interesting little animals are shown, and Rosanna plays with them fearlessly. This is the second subject of the Natural History series.

GREAT NORTHERN.

A FRIEND TO CHILDREN (Jan. 27).—An eccentric character passing by a residence in which an Amazon is beating the dust from the drawing-room furniture, assumes that some little child is being punished, and mounting the stairs, he bounds into the room, finds the woman with the beater in her hand, and a child uttering plaintive wails. A struggle ensues in which our friend comes off second best. Going into the street, he next befriends a man who has imbibed too well. A melee ensues, and eventually Smith finds himself hauled off to the police station, where he is fined $5 before he is a free man again. A woman who is doing her washing attracts his attention, and his well-meant interference brings upon his head a bucket of soap-suds. Outside, a circus in which a boxing contest is in progress, the sound of blows falls upon Smith's ears, and his further investigations once more have disastrous results. We now see him at home, a sorrowful sight. Yet even now his kindness is not exhausted, for seeing a howling mob of youngsters outside his window, he prepares a treat for them. The commissariat is exhausted, and when his friends turn upon him, he comes to the conclusion that ungratefulness is the world's compensation for charity.

There's good news for you on page 266

THE MAN WITH THE PUPPETS (Jan. 27).—The proprietor of a puppet show arrives with his properties and proceeds to rehearse the performance. Whilst he plays the violin the puppets gyrate gracefully and pirouette. But suddenly they take flight. The man pursues them, and when he comes up to them finds only their clothes. These he puts into his taxi, but as fast as he throws the clothes in at one door, the owners again inhabit them and walk out at the other. Distracted, he returns home and is seized with a grand idea. Opening the window he plays the violin when the puppets all come back and jump into their basket again. He slams down the lid and thus is again in possession of his own.

GAUMONT.

HEAVEN'S MESSENGER (Feb. 3).—The Miller's daughter, quite against his approval, expresses her determination to marry the swain of her choice. The mother's leniency and the daughter's entreatries all prove in vain, and the daughter is driven from the parental roof. With her scanty pack on her back, she resorts to the house of her lover, Julian, where she finds sympathy and open hospitality. The two marry and live at the husban's home. The wife's mother steals secret visits to the house where her daughter lives so happily, and when a child is born, tries to devise schemes to effect a reconciliation with the inexorable Miller. She proposes placing the child in its cradle and floating it down the stream to the mill. Like the Moses of the Bible, the infant is set afloat and drifts to the dam which supplies the even flow of water that runs the mill. The stern father discovers the child, brings it to his home, all touched with sympathy. The art of the mother reveals the identity of the child with all grand motherly tact, and the heart of the man is touched. He mitigates, and forgives his daughter with the willingness that assures her the happy relations that she so sorely sought.

MAJESTIC.

A MOTHER'S SACRIFICE (Jan. 6).—Elizabeth Morton is called upon by Herbert Harman, the executor of her late husband's will, saying it states that, Betty, her daughter, is to be educated at the Sacred Heart Convent, in France. After Betty has been a year abroad, moved more by passion for the widow's loneliness than love, Harman proposes to Mrs. Morton. She requests him to wait a year until Betty returns from school, and if their feelings are then the same, she will consent to marry him.

In the meantime, Betty has blossomed into a beautiful bud of womanhood and the three years prescribed by her father's will having passed, she returns to her home and mother.

Her mother has prepared a surprise for her in the shape of her first long dress. Betty goes into girlish raptures over its beauty. While the girl is admiring her own reflection in the hall mirror, her mother allows Harman to place the engagement ring upon her finger, and tells him that for the first time since her husband's death, she will put on a light dress, and discard her mourning.

Betty bursts upon Harman and tries to captivate this tall, rather mature man.

As the days go on, Harman realizes that on the very day he engaged himself to the mother, he lost his heart to the daughter. The girl is never told of the engagement, and the moment of decision comes to the mother, when her daughter kneels beside her, telling that she not only admires Harman, but feels that she has grown to love him. The mother knows well Harman's fineness of character, and that he will fulfill to the letter his engagement promise.

The mother frees Harman from the engagement and places her daughter's hand in his, and leaves them building their "air castles" together.

POWERS

BILLY'S SURRENDER (Jan. 30).—This film was scheduled for an earlier date but the special split reel crowded it out so that the release date was postponed. The story is a gripping tale of the regeneration of men who the police say have no hearts but this is one time where the patience and earnestness of a girl won out and the best the game could give her in return was a grand collection of pistols, bludgeons, knives, blackjacks and other such persuaders.

THE EXPLORER (Feb. 3).—Little old Cupid is the champion globe-trotter of the world. Although his subjects may travel thousands of miles away from one another, he is king of every domain and the universe is his chariot. One of those little incidents which happen in everyday life makes two people believe that they are lost to one anothe and the girl gives the young explorer up for los but he attains fame and at an Embassy ball h comes face to face with her. The explanation make the path clear to both, but he is too late to clai his love from the Grim Reaper, for while the musi is playing and the dancers are swaying, he look into her eyes for the last time.

Among the Exhibitors

Duluth, Minn.—D. E. Rice, who has conducte the moving picture theater in the Quayle Buildin on Main Street, has sold it Fred Zema and Arthu Herron.

Des Moines, Iowa.—The "Golden" is the name o the newest moving picture theater in Des Moines It has officially opened to the public and i now enjoying a fine business. The "Golden" is u to the standard in every respect.

Duluth, Minn.—F. A. Gumm has disposed of hi interest in the Diamond and Bijou theaters to R. A Fleisbein, who with R. E. Gumm, have formed th Cloquet Amusement Company and will conduct th two theaters.

Colville, Wash.—James W. Evans, manager o the new Odd Fellows' Opera House, recentl opened a moving picture show in his theater, th second of the kind in Colville.

Milwaukee, Wis.—The Fern Amusement Co. wi erect another picture theater at Third and Clark Streets.

Waterloo, Iowa.—A new opera house will b erected here to replace the one destroyed by tornado.

Longview, Ohio.—Plans have been prepared for new theater and auditorium at this place, to cos $75,000.

Cleveland, Ohio.—Architect Harry A. Cone i drawing the plans for the new motion picture theater to be erected at the corner of Cedar Avenu and East 105th Street, which will cost $50,000.

Cleveland, Ohio.—Contracts have been awarde for a moving picture theater to be erected on Crawford Road for the Marquise Amusement Company It is to be a one-story brick and frame building 30 by 65 feet in size, with a cement floor and hand some electric fixtures.

Akron, Ohio.—Alex. Marchand has sold the Fair Theater, located on East Main Street, to Mr. W. G Costley.

Waterloo, N. Y.—The Star Theater, Sayre's new motion picture theater on South Desmond Street owned by John R. Kasper, has opened. The theate is one of the prettiest and coziest in the valley.

Chicago, Ill.—Levy Sugman, 1350 South Halsted Street, will erect a new theater to cost $10,000.

Seymour, Ind.—J. H. Hopewell & Co. have bough the Nickelo Show from E. R. Bennett.

Kansas City, Mo.—R. T. Swofford will erect a moving picture theater at 2515-19 Independence Boulevard, to cost $11,000.

Glendale, Cal.—Paul V. Tuttle will erect a theater building on Fourth Street for J. W. Lawson and associates.

Portland, Ore.—R. L. Glisan will erect a picture theater at First and Grant Streets, to cost $3,000.

Chicago, Ill.—M. Ruttlegins will erect an $8,00 theater building at 945 Polk Street.

Kansas City, Mo.—Geo. B. Hanson will erect a moving picture theater at a cost of $4,000.

Richmond, Ind.—The Palace Moving Picture Theater has been purchased by Frank E. Krump and John B. Maag.

Sanford, Fla.—Smith & Evans have opened a motion picture theater for colored people in the negro section in Sanford Avenue.

Lexington, Ky.—The Phoenix Hotel Company will convert the lower floor of their old hotel building into a moving picture theater. It will be named the Orpheum.

Lenox, Iowa.—A motion picture theater will be opened here in the George A. Beach Building by Charles Hennig.

Monroe, Wis.—D. E. Sutherland has purchased [illegible]eater.

Norah Springs, Iowa.—A motion picture show will be opened here by Will Thelan and Dick Tjaden.

Caldwell, Kan.—The motion picture show has opened in the Exline Store Building. H. R. Rogers is proprietor.

Pipestone, Minn.—A. Barkley has opened a motion picture theater in the Commerce Block.

North Abington, Mass.—James Lyden will build a moving picture theater in North Avenue.

Wausau, Wis.—A moving picture theater will be built here by Al Levengagen.

Monroe, Ill.—A motion picture show is to be opened in the Gettings Block, under the managemen of Al Yeagers.

Baltimore, Md.—A moving picture theater, to be conducted by the Modern Amusement Co., will be erected at 2426 Pennsylvania Avenue, by Frederick W. Schanze.

Hancock, N. Y.—The Chebocton Lodge has purchased James Ferguson's motion picture show.

Paris, Ill.—The Billiken Theater has been purchased by Mrs. Stella C. Lamb and Edith Elstum.

Battle Creek, Mich.—The Rex, Battle Creek's newest motion picture theater, has been drawing full houses since its recent opening.

Ottawa, Ill.—Ottawa Photo Play Company, capital $6,000. Directors, G. K. Robinson, K. Gerdes and F. H. Tichenor.

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MOVING PICTURE WORLD

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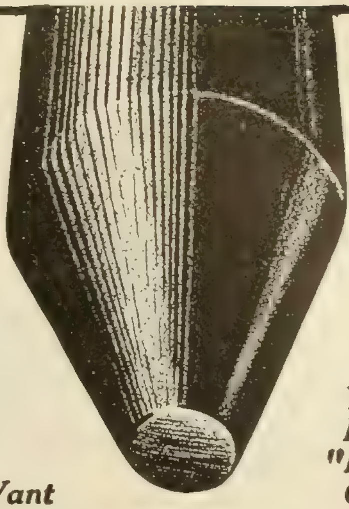

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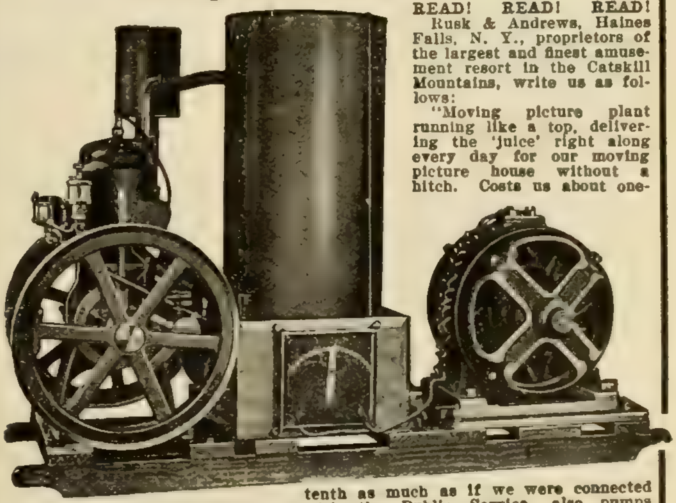

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RELEASE DATES.

NATIONAL FILM DISTRIBUTING COMPANY.

Monday, January 22, 1912.

Plantation Castle and Cabin . ... .. Drama
Clarendon—The Coward.... . .. . Drama
Hepwix—The Foreign Spy.... ....
Hepwix—Hawkeye Learns to Punt..........

Tuesday, January 23, 1912.

Rose—Her Sacrifice Was Her Salvation Drama
D. Biograph—The Strike Breaker...........Drama
Helios—A Noble Deed.... .. ..

Wednesday, January 24, 1912.

Mohawk Test of Indian Blood ... .Ind. Drama
Mondia—The Little Farmer . ...Drama
Clarendon—Getting Dad's Consent ... Comedy
Clarendon—Dadum's Bathing Machine . . .Comedy

Thursday, January 25, 1912.

Washington—Queen of Hearts . .....Drama
Hepwix—Tracked by Tiger.. .. Comedy
Hepwix—Trail of Sand..... . ..
Film d'Art—Thais.......... . . .Operatic

Friday, January 26, 1912.

Wrytograph—The Underworld............W. Drama
Cricks, Martin—Saved by a Child . Drama
Cricks, Martin—Dusty........................Comedy
Acquila—Two Hearts........................Drama
Acquila—Holy Valley of Orpa.... . . ..Scenic

Saturday, January 27, 1912.

Oklahoma—Boy Tramp Out West.....Indian Drama
D. Bioscope—Balked.........................Drama
Savoy—Mad Through Love...................Drama

Sunday, January 28, 1912.

California—Too Late.........................Drama
Messter—The Vampire........................Drama
Messter—Smith the Bill Poster..............Comedy
D. Biograph—In the Time of Serfdom......Drama
D. Biograph—Berlin Fire Department....Educational

FILM STORIES.

THE LONESOME TRAIL (Plantation, Jan. 15).—In Nevada, there lived John Billings, a miner, and his daughter Bessie. One day John fell into the well and was killed. Jack Rawlins and Bill Snyder took the body to the little orphaned child. Two years later Jack and Bill fell in love with her, but she preferred Jack. Then the mine gave out and the boys decided to go prospecting. On their way across the desert Bill fell from exhaustion. Jack took him home where they met Bessie. She kissed them both, one for Bill as a farewell, for he had decided to go back over the trail after the gold they found there.

ONE GOOD TURN DESERVES ANOTHER (Rose, Jan. 16).—Mabel was very fond of feeding the chickens. One day her papa gave her a pet dove and told her not to let it out of its cage. But Mabel did not obey and away it flew. A tramp came and begged for food. Mabel gave him some. Mabel started out to find the bird, which was caught by the tramp who followed. He put it back into the cage and thus saved Mabel from a scolding.

FROM TRIESTE TO MIRA MARA (Camerio, Jan. 16).—This subject gives graphic views of sunsets, sunrises, sunrays, fleecy clouds, etc. Also views of Mira Mara to Trieste which are very picturesque and will hold the attention of any audience.

AN EXPEDITION TO GREENLAND (Federal, Jan. 17).—First we see the coast line for a distance of about three to five miles. Then we see our Esquimaux pilot pacing the deck. Nearer shore we watch Esquimaux seal hunters in their native Kajaks or canoes. Then they indulge in some aquatic pastimes. Sitting upright in their tiny cockle shell boats they give a swift turn and in a second revolve over and under the water and bob up serenely once more, all dripping with the icy

HELEN DOES HER WASHING (Federal, Jan. 17).—Mary has been doing the Monday's wash while Helen imitates her with her doll's tub and clothes. Mary is called out by her lover. The temptation is too strong for Helen and she meddles with everything in sight, causing a great deal of trouble. Helen's mother returns home in time to punish the wrong doer, when Mary's fond lover lies off.

THE WISDOM OF BROTHER AMBROSE (Hepwix, Jan. 18).—Brother Ambrose, who is sent out upon his mule for some money, falls asleep on the way back and is held up by highwaymen. He begs them to shoot holes in his cloak so that he may tell a valiant story on his return home. They do so, and when their pistols are unloaded, Brother Ambrose draws his pistol and drives the miscreants to the monestary where they are dealt with accordingly.

BERLIN'S FIRE DEPARTMENT IN ACTION (Deutsches Biograph—Jan. 28).—We see a Berlin fire battalion rush into action, all of which is motor-driven. They rush to the training station, where the firemen scale a building, built for such practice. We see a company ascend the extensive ladders, play their hoses, and descend. We see a water-tower raised and ladders placed in position. Then arrives the Chief. He carries a sword, as he is also an army officer.

IN THE TIME OF SERFDOM (Deutsches Biograph—Jan. 28).—We see the wooing and marriage of a pair of peasant folk. After their wedding the son of the reigning prince decides to take the bride. He breaks into her house and captures her. In defense he slays her assailant. His father is warned and he comes with help and discovers the dead body of his son. The bride rushes off in fear, caused by her awful experience.

THE VAMPIRE (Messter—Jan. 28).—A young millionaire, after his meeting with a vampire woman, dreams that she comes to him at his apartment and scorns the riches he throws at her feet. He writhes in agony until, falling to the floor, he awakens to realize it is all a dream. Then he passes her picture out of his mind and becomes a sensible man again.

MAD THROUGH LOVE (Savoy—Jan. 27).—Signora Rampello looks out over the waves. A fisherlad passes, at whom she smiles. Piedro has a sweetheart, but he forgets her. One evening Signor Rampello walks along the beach, his wife by his side. Piedro rushes to her, but is pushed aside. He plunges into the sea. His mother sees him make the plunge, but his father rushes forth and rescues him.

BALKED (Deutsches Bioscope—Jan. 27).—Marie Glatz is the wife of a libertine, who deserts her for another. In her distraction she attempts suicide and fails, for Doctor Steller happens to be passing and takes her to his sanitarium, where she recovers her health. Then one night Marie's husband comes. She goes with him and robs the doctor's house, who is led to believe that she is his accomplice. Marie loses the friendship of the Doctor and is forced to return to the man she so hated.

DUSTY GETS A SHOCK (Cricks & Martin—Jan. 26).—Dusty, a hobo, lies down for a nap right in the middle of the sidewalk and Constable Jones has to rap him pretty hard to waken him. Then he gets into trouble with an electrician, and the many other amusing incidents that he goes through make this film an excellent comedy.

SAVED BY A CHILD (Cricks & Martin—Jan. 26).—Madeline's papa is a doctor, and one night Mr. Jenks calls with his jewels, which are entrusted to the doctor's care. Madeline's nurse is a thief, and she plans with her sweetheart to steal the jewels. They decoy the doctor from home. Then they overpower his wife and try to force her to tell where the jewels are hidden. She refuses. Madeline is awakened, and seizing a gun forces both to sit on the sofa until papa returns. He does, and both nurse and her friend are arrested.

A TRAIL OF SAND (Hepwix—Jan. 25).—A workman succeeds in getting the money bag and making off with it. He jumps on the back of a cart laden with bags of sand. A pursuer runs after it and cuts the last bag, so that a trail of sand is left in its wake. By this means the cart is traced to its journey's end and here a company of Boy Scouts surround the thief and make him prisoner.

TRACKED BY TIGER (Hepwix—Jan. 25).—Tiger is a big St. Bernard dog. Bunny is a little chap. Bunny is taken from home in the absence of his mistress. Tiger follows the robber to the railroad station and there he makes his intentions known to the guards and is permitted to occupy a compartment all to himself. He rides on to the town, where the thief got off and again takes up the trail. After many experiences, he rescues his little pal and carries him back home.

THE LITTLE FARMER (Mondia—Jan. 24).—Weenie Gretchen's mamma is taken sick. She feels sorely the neglect of the farm and the household and starts in to set things right. Weenie, who is only four years old, drives to the village and gets the doctor. Then she mixes the prescription and orders the help about, thus keeping the household in good order while her mamma is sick.

QUEEN OF HEARTS (Washington—Jan. 25).—Paul lives in the West with his sister Mary. Mary managed to save enough money to send for mother to come on and she writes her mother that the money will soon follow. Paul gets into a game of cards and is "trimmed" of his all, so he steals sister's savings. He loses it and kills himself. Mary learns of the death from the gambler. Mary falls in love with the gambler and they are about to wed. Then the sheriff is told to be on the watchout for a crook with a queen of hearts tattooed on his arm. In a card game he catches the gambler, but is worsted in the fight. Mary meets the man who goes to her home and here it is that the sheriff and he have their fight. When she learns how her brother had met his death, she drives the gambler from the house.

DIDUM'S BATHING MACHINE (Clarendon—Jan. 24).—Didum's papa goes in bathing. The nurse goes off for a stroll and Didum steals papa's clothes, and after hitching a donkey to the bathhouse, with papa inside, he drives to the County Fair. Before any trouble starts the nurse arrives and takes Didum home, where he is given a good spanking.

GETTING DAD'S CONSENT (Clarendon—Jan. 24).—Myrtle and Philip were in love. Myrtle had a daddy who did not favor Philip. When daddy locked her in her room and told her she would have to wed Sir Percy, Myrtle rebelled and tossed a note to Phil to rescue her, which he did.

On the day of her wedding, Phil rushed her from the coach and placed her in his motor boat. They reached the clergyman, but he would not wed them for lack of a certificate and daddy caught up. Then Philip bored a hole in daddy's rowboat and when the old gentleman and Myrtle put out to the church, the boat filled rapidly and sunk. Philip rescued Myrtle, but left dad in the water to drown, with the alternative of giving his consent to their marriage, which he did.

THE STRIKE BREAKER (Deutsches Biograph—Jan. 23).—The daughter of a strike breaker became the sweetheart of the rich factory owner's son. The fellow workers of the girl's father thought the young man was wronging her and told him so. In rage he fought his way through the mob about the works, got to the boss and told his tale. The financier called his son and together they went to the workman's home, where the matter was adjusted. The poor father knew that the love of the pair was an honest love and thus did this love end the conflict, and the strike came to an ending.

HER SACRIFICE WAS HER SALVATION (Rose—Jan. 23).—Sarah Joyce was a widow who had saved a little money. John Bellows had long been out of work. His wife lay at death's door and his child was starving. John was tempted and he robbed poor Mrs. Joyce. He was caught in the act, but he gave back the money. Then Sarah told him how twenty years before she had gone through just such an experience. John returned to his wife, secured the services of a doctor and fed his little one. Time passed on, he worked on a farm, won the farm as his own and on the anniversary of his being aided by Mrs. Joyce he sent her a nice snug allowance, with a promise to continue the remittance to her death, which he did.

HAWKEYE LEARNS TO PUNT (Hepwix—Jan. 22).—Hawkeye observes a party of girls and chaps going on a picnic party, being conveyed in a punt to a flat-bottomed boat, and he decides to follow them. But as he has never punted before, he meets with catastrophies galore. He gets thoroughly drenched, aside from wetting many others whom he knocks into, and at last his boat sinks and he is left amid stream in a sorry plight.

THE FOREIGN SPY (Hepwix—Jan. 22).—Sailor Jack's sweetheart is a bit of a flirt and her attentions to Mr. Beauxcour are not pleasing him. Jack, however, discovers that Mr. Beauxcour is a spy and has been drawing plans of the British fortifications. Jack and Monsieur fight it out, and Jack is overpowered and bound and left for the tide to wash him out to sea. Then the Frenchman decoys Mabel, and she, too, is overpowered and placed in a rowboat and taken from the shore. She puts up a wonderful fight and knocks Monsieur and his companion into the water, rows back to land and rescues her lover.

THE COWARD (Clarendon—Jan. 22).—Major George Bulwark, of His Majesty's Grenadiers, called at the home of Henry Clay Gillwater just after his father had decided to place the youth in the army. The Major told a thrilling story of a hazardous encounter with Zulus, in which he had recently engaged. The story worked upon the nerves of young Henry so that he cringed in mortal fear of what would come to him should he be forced into such a skirmish, and he shot his foot in order to disable himself.

He was seen by the Major and his sweetheart, and the Major refused to tell his father how the accident happened, and the girl upbraided him and told him to buck up and pull himself together. He went to the front and saved the life of the wounded Major.

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Jan. 8—The Winning of La Mesa (Dr.)......
Jan. 11—The Locket (Dr.)....................
Jan. 15—The Relentless Outlaw (W. Dr.)......1000
Jan. 18—Justice of the Sage (W. Dr.)........1000
Jan. 22—Objections Overruled (Com.).........1000
Jan. 25—The Mormon (Dr.)....................1000
Jan 29—Love and Lemons (Com.-Edu.)........1000
Feb. 1—The Best Policy (Com.) 1000
Feb. 5—The Real Estate Fraud (W. Dr.)......1000

CHAMPION.

Jan. 3—The Kid of Roaring Camp (Dr.)...... 950
Jan. 8—An Aviator's Success (Dr.).......... 950
Jan. 10—Love That Never Fails (Dr.)......... 950
Jan. 15—Fathers and Sons (Dr.).............. 950
Jan. 17—A Tale of the Snow (Dr.)........... 950
Jan. 22—The Brute (Dr.)..................... 950
Jan. 24—Her Brother's Partner (Dr.) 950
Jan. 29—Cardinal Farley's Home Coming (Top.)
Jan. 31—How Jack Got Even With Bud (Dr.).. 950

COMET.

Dec. 22—The Man With the Camera (Dr.).... 985
Dec. 25—The Tie That Binds (Com.)...........1000
Dec. 29—The Crude Miss Prude (Com.).........1000
Jan. 1—Simple Lives (Dr.)....................
Jan. 5—Temperaments (Dr.)...................
Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.)......................
Jan. 19—Thirty Days (Com.)...................

ECLAIR.

Jan. 2—Divorcons (Am. Dr.).................
Jan. 4—Old Papers, Old Souvenirs (Dr.)......
Jan. 4—Charley's Holiday (Am. Com.).......
Jan. 9—The Doctor's Duty (Am. Com.-Dr.)..
Jan. 11—The Inventor (Dr.)..................
Jan. 14—Jealous Julia (Com.)................
Jan. 16—Mamie Bolton (Am. Com.)............
Jan. 18—An Evening Story (Dr.)..............
Jan. 18—Culture of Sugar Cane (Edu.)........
Jan. 21—Keeping An Eye On Father (Com.)..
Jan. 23—Love Finds a Way (Am. Com.)..
Jan. 25—Wanted, a Governess (Com.)........
Jan. 25—The Turkish Police (Edu.)...........
Jan. 28—More Deadly than the Male (Com.)....
Jan. 30—Man's Best Friend (Am.-Dr.)........
Feb. 1—Willy Plays Truant (Com.)..........
Feb. 1—Education of the Blind (Educational)

GAUMONT.

Jan. 15—Delhi Durbar (Topical)..............
Jan. 27—The Christian Martyrs (Biblical)..... 900
Feb. 3—Heaven's Messenger (Dr.)............ 925
Feb. 6—The Cripple's Courtship (Com.)....... 865

GREAT NORTHERN.

Dec. 23—The Twins (Com.)....................
Dec. 23—From Ostersund to Strolein (Sc.).....
Dec. 30—A Realistic Make-Up (Com.).......
Dec. 30—Sea and Landscapes, Denmark (Sc.).
Jan. 6—The Temptress (Dr.).................
Jan. 13—The Inevitable Johnson (Com.).......
Jan. 13—Waterfalls in Sweden (Sc.)...........
Jan. 20—A Summer Flirtation (Com.)........
Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....

IMP.

Jan. 6—Playing the Game (Com.-Dr.)........ 600
Jan. 6—Back to His Old Home Town (Com.) 400
Jan. 8—A Winning Miss (Com.)..............1000
Jan. 11—In the Northern Woods (Dr.)........1000
Jan. 13—How She Married (Com.)............. 600
Jan. 13—Cotton Industry (Ind.).............. 400
Jan. 15—The Deserted Shaft (Dr.).............1000
Jan. 18—After Many Years (Dr.)..............1000
Jan. 20—I Wish I Had a Girl (Com.).......... 600
Jan. 20—The Flag of Distress (Com.).......... 600
Jan. 22—Building the Greatest Dam in the World (Ind.) 1000
Jan. 25—The Worth of the Man (Dr.)........1000
Jan. 27—All a Mistake (Com.)............... 600
Jan. 27—A Day On a Buffalo Ranch (Voca.). 400
Jan. 29—The Kid and the Sleuth (Com. Dr.)..1000
Feb. 1—The Power of Conscience (Dr.)........1000
Feb. 3—O'Brien's Busy Day (Com.)........... 500
Feb. 8—Brown Moves in Town (Com.)........ 500

LUX.

Jan. 5—Artistic Earthenware in the Making (Industrial) 847
Jan. 12—Arabella Loves Her Master (Com.).. 445
Jan. 12—Bill, Emperor of the Sahara (Com.).. 482
Jan. 19—A Mad Dog (Com.).................. 219
Jan. 19—The Harm That Gossips Do (Dr.).... 747
Jan. 26—Oh! You Kid (Com.)................ 511
Jan. 26—Making Paper From Wood (Ind.)..... 416

BISON.

(N. Y. M. P. CO.)

Dec. 5—The Empty Tepee (Indian Dr.)......
Dec. 8—A Range Romance (W. Dr.)........
Dec. 12—Bar Z's New Cook (Com.)..........
Dec. 15—The Foreman's Courage (Dr.)........
Dec. 19—Cowgirls' Pranks (Com.-Dr.)..........
Dec. 22—An Indian Martyr (Dr.)..............
Dec. 26—Falsely Accused (Dr.)..............
Dec. 29—Getting His Man (Dr.)...............
Jan. 2—Chinese Smugglers (Dr.).............
Jan. 5—An Indian Maid's Elopement (Dr.)...
Jan. 9—The Gambler's Heart (Dr.)...........
Jan. 12—The Laugh on Dad (Com.)...........
Jan. 16—The Honor of the Tribe (Dr.)........
Jan. 19—The Run on the Bank (Dr.)..........
Jan. 23—War on the Plains (2 reels—W. Dr.)
Jan. 26—The Ranch Girl's Love (W. Dr.)......

AMBROSIO.

Dec. 20—Tweedledum Marries an American Girl (Com.) ....
Dec. 20—The War in Tripoli (War)...........
Dec. 27—Tweedledum In Love With a Singer (Com.) ....
Dec. 27—Tiny Tom's Exploits (Com.).........
Jan. 3—Blood Vengeance (Dr.)..............
Jan. 3—Mr. Fatty's Adventures (Com.).......
Jan. 10—An Autumn Sunset Dream............
Jan. 17—The Burden of Shame (Dr.)..........
Jan. 17—Tweedledum's Financial Distress (Com.)
Jan. 24—The Supreme Meeting...............

ITALA.

(By N. Y. M. P. Co.)

Dec. 23—Foolshead's Christmas (Com.).........
Dec. 16—Fog on Lighton Mountains (Sc.)......
Dec. 30—A New Year's Quest (Com.)..........
Jan. 6—Foolshead's Six Duels (Com.).........
Jan. 13—A Mania for Caricature (Com.).......
Jan. 13—An Abundant Candle ....
Jan. 27—Toto Enamorata (Com.)..............

MAJESTIC.

Dec. 24—The Actress (Dr.)....................1000
Dec. 31—The Caddy's Dream (Com.)........... 885
Dec. 31—Will You Marry Me? (Com.).......... 615
Jan. 7—Training a Husband (Com.)...........1000
Jan. 12—Gossip (Com.)........................
Jan. 14—His Fate's Rehearsal (Dr.)...........
Jan. 19—Next (Com.)..........................
Jan. 21—Spare the Rod (Com.)...............
Jan. 26—That Expensive Ride (Dr.)..........
Jan. 28—A Mother's Sacrifice (Com.-Dr.)......
Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)...................
Feb. 4—A Game for Two (Com.).............

NESTOR.

Jan. 8—The Lost Address (Com.)............
Jan. 10—Tracked Through the Desert (Dr.)...
Jan. 13—Just too Late (Com.)................
Jan. 13—Mutt & Jeff and Italian Strikers (Com.)
Jan. 15—A Brave Little Woman (Dr.)........
Jan. 15—There's Something Wrong (Com.)....
Jan. 17—The Fugitive (W. Dr.)..............
Jan. 20—Desperate Desmond On the Trail Again (Com.-Dr.) ....
Jan. 22—A Matinee Mix-Up (Com.)...........
Jan. 24—Cupid and the Ranchman (W. Com.)
Jan. 27—Mutt and Jeff Fall in Love (Com.)..
Jan. 29—Widow Winks (Com.)................
Jan. 29—Ravages of Equitable Fire (Topical.)
Jan. 31—The Man From the Foot Hills (Dr.)..
Feb. 3—Desperate Desmond at the Cannon's Mouth (Com.-Dr.)..................

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.)............
Nov. 20—Zigomar (Dr.).......................
Dec. 18—The Love Chase (Com.)..............

GREAT NORTHERN SPECIAL FEATURE FILM CO.

Feb. 5—A Victim of the Mormons (3 reels—Dr.) 3200

POWERS.

Dec. 23—Hearts of Italy (Dr.)...............
Dec. 26—The Sign of the Helmet (Com.)......
Dec. 26—Where Steel Meets Cloud (Industrial)
Dec. 30—A Mail Bag Romance (Dr.)..........
Jan. 2—Life's Supreme Treasure (Dr.).........

Jan. 6—With the Tide (Dr.)..................
Jan. 9—When Hubby Went to College (Com.)
Jan. 9—Touring Venice (Scenic.).............
Jan. 13—Her Heart's Depth (Dr.).............
Jan. 16—Little Boy Blue (Dr.)................
Jan. 16—Historical Mohawk Valley (Scenic)....
Jan. 20—New York's $15,000,000 Fire (Topical)
Jan. 20—Beautiful Christiania (Scenic) ....
Jan. 23—Four Yale Men (Dr.)................
Jan. 27—Cardinal Farley (Topical) ....
Jan. 30—Billy's Surrender (Dr.)..............
Feb. 3—The Explorer (Dr.)..................

RELIANCE.

Dec. 27—Brotherly Love (Dr.)...............
Dec. 30—The Birth-Mark (Dr.)..............
Jan. 3—Resignation (Dr.)...................
Jan. 6—Two Old Men (Dr.).................
Jan. 10—The Gangfighter (Dr.)..............
Jan. 13—The Quarrel (Dr.)..................
Jan. 13—Natural History Series, No. 1 (Edu.)
Jan. 17—The Appointed Hour (Dr.)...........
Jan. 20—A Mountain Tragedy (Dr.)...........
Jan. 20—Hubby Minds the Baby (Com.)........
Jan. 24—The Deception (Dr.)................
Jan. 27—The Little Darkies (Com.)..........
Jan. 27—Rosanna's Dream — Natural History Series No. 2 (Educational)........

REPUBLIC.

Dec. 30—Pride of Lexington—Part 1 (His.-Dr.)
Dec. 31—Pride of Lexington—Part 2 (His.-Dr.)
Jan. 6—In the Days of the Six Nations—Part 1 (Historical) ....
Jan. 7—In the Days of the Six Nations—Part 2 (Historical) ....
Jan. 13—Life and Battles of Daniel Boone —Part 1 (Historical) ....
Jan. 14—Life and Battles of Daniel Boone —Part 2 (Historical) ....
Jan. 20—Retribution (Dr.) ....
Jan. 21—Marital Mirage (Com.)...............
Jan. 27—A Blue Ridge Romance (Dr.)........
Jan. 28—The Power of Innocence (Dr.)......
Feb. 3—When Men Love (Dr.)...............
Feb. 4—Northern Hearts (Dr.)...............

REX.

Nov. 2—The Tale of a Cat (Dr.).............
Nov. 9—Saints and Sinners (Dr.)............
Nov. 16—The Return (Dr.)....................
Nov. 23—The Price (Dr.).....................
Nov. 30—The Strangers (Dr.)..................
Dec. 7—The Measure of a Man (Dr.).........
Dec. 14—Logging Industry in the Northwest (Ind.) ....
Dec. 21—The Martyr (Dr.)....................
Dec. 28—An Unwelcome Santa Claus (Com.)..
Jan. 4—The Parting of the Ways (Dr.)......
Jan. 11—A Boarding House Mystery (Com.)..
Jan. 18—Angels Unawares (Dr.) ....
Jan. 21—The Defender of the Name (Dr.)......
Jan. 25—A Sane Asylum (Com.)..............
Jan. 28—Readin', Ritin and Rithmetic (Com.-Dr.)
Feb. 1—Fine Feathers (Dr.).................
Feb. 4—Under Her Wing (Dr.)...............

SOLAX.

Dec. 22—The Violin Maker of Nuremberg (Dr.)
Dec. 24—Christmas Presents (Dr.)...........
Dec. 27—When Mary Was Little (Com.)......
Dec. 29—The Divided Ring (Dr.).............
Dec. 31—Christmas Presents (Dr.)...........
Jan. 3—His Musical Soul (Com.)............
Jan. 5—Our Poor Relations (Dr.)...........
Jan. 3—His Musical Soul (Com.)............
Jan. 5—Our Poor Relations (Dr.)...........
Jan. 7—Christmas Presents (Xmas-Dr.).......
Jan. 10—Economical Brown (Com.)............
Jan. 12—Black Sheep (Dr.)...................
Jan. 14—By the Hand of a Child (Dr.)........
Jan. 17—Parson Sue (Com.) ....
Jan. 19—A Man's a Man (Dr.)................
Jan. 21—The Legend of the Balanced Rock (Dr.)
Jan. 24——The Little Soldier (Dr.)............
Jan. 26—Memories of '49 (Dr.)...............
Jan. 28—Frozen on Love's Trail (Dr.).........

THANHOUSER.

Dec. 8—Brother Bob's Baby (Com.)..........
Dec. 12—The Lady from the Sea (Dr.)........
Dec. 15—Deacon Debbs (Com.)...............
Dec. 19—The Tomboy (Com. Dr.)............
Dec. 22—Cinderella (Juvenile) ....
Dec. 26—She (2 reels) (Dr.)..................
Dec. 29—The Expert's Report (Dr.)...........
Jan. 2—The Passing (Dr.)...................
Jan. 5—A Columbus Day Conspiracy (Dr.).....
Jan. 9—Just a Bad Kid (Com.-Dr.)..........
Jan. 12—The Twelfth Juror (Dr.)..............
Jan. 16—Dr. Jekyll and Mr. Hyde (Dr.)........
Jan. 19—A Niagara Honeymoon (Com.).........
Jan. 23—Her Ladyship's Page (Dr.)...........
Jan. 26—East Lynne (Parts 1 and 2—Dr.)....
Jan. 30—As It Was in the Beginning (Dr.)....
Feb 2—On Probation (Dr.)..................

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"An Old Lady of Twenty' and "Lucky Man"

Sunday, February 4th, "A Game for Two"---Comedy

Friday, February 9th, "Honor Thy Father"---Dramatic

Sunday, February 11th, "Arresting Father' ---Comedy

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BIOGRAPH.

Jan. 4—The Joke on the Joker (Com.)........
Jan. 8—A Tale of the Wilderness (Dr.)......
Jan. 11—The Eternal Mother (Dr.)............
Jan. 15—Brave and Bold (Com.)...............
Jan. 15—Did Mother Get Her Wish? (Com.)....
Jan. 18—The Old Bookkeeper (Dr.)...........
Jan. 22—For His Son (Dr.)....................
Jan. 25—With a Kodak (Com.)................
Jan. 25—Pants and Pansies (Com.)............
Jan. 29—A Blot in the 'Scutcheon (Dr.)......
Feb. 1—The Transformation of Mike (Dr.) ..

CINES.
(G. Kleine.)

Jan. 20—Brutus (Historical Dr.)..............
Jan. 23—The Brave Deserve the Fair (Dr.).. 500
Jan. 23—Artistic Venice (Scenic).............. 500
Jan. 27—Joseph In Egypt (Biblical Dr.)......1080
Jan. 30—Jenkins Stops Everything (Com.)..... 695
Jan. 30—Bessie Has Three Aunts (Com.)...... 430
Feb. 3—Lost (Dr.)........................... 760
Feb. 3—Jenkins at the Circus (Com.).......... 280

EDISON.

Dec. 22—How Sir Andrew Lost His Vote (Com.)1000
Dec. 23—Pat Clancy's Adventure (Com.)......1000
Dec. 26—Papa's Sweetheart (Dr.).............. 625
Dec. 26—Modern Weapons for Fighting Fire New York City (Vocational)...... 375
Dec. 27—The Stuff that Dreams are Made of (Com.) 1000
Dec. 29—A Romance of the Cliff Dwellers (Dr.).1000
Dec. 30—Uncle Hiram's List (Com.)..........1000
Jan. 2—Eleanore Cuyler (Dr.)..................1000
Jan. 3—The Two Flats (Com.)................. 995
Jan. 5—Freezing Auntie (Com.)............... 660
Jan. 5—Codfish Industry, Newfoundland (Ind.) 340
Jan. 6—Please Remit (Com.)................... 995
Jan. 9—Thirty Days at Hard Labor (Com.)..1000
Jan. 10—Max & Maurice (Com.)...............1000
Jan. 12—Lead, Kindly Light (Dr.)............1000
Jan. 13—A Question of Seconds (Dr.).......... 775
Jan. 13—St. Johns, Newfoundland, and its Surroundings (Sc.) 225
Jan. 16—Jack and the Beanstalk (Juvenile)...1000
Jan. 17—The Bachelor's Waterloo (Com.)..... 650
Jan. 17—A 50-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic) 350
Jan. 19—The Little Organist (Dr.)...........1000
Jan. 20—To Save Her Brother (Dr.)...........1000
Jan. 23—The Stolen Nickel (Com.-Dr.)........1000
Jan. 24—Father's Bluff (Com.)................1000
Jan. 26—For the Cause of the South (Dr.)....1000
Jan. 27—The New Editor (Com.).............. 570
Jan. 27—U. S. Volunteer Life Saving Corps, New York City (Vocational)........ 430
Jan. 30—The Jewels (Dr.)......................1000
Jan. 31—Mother and Daughters (Com.-Dr.).....1000
Feb. 2—His Secretary (Dr.)...................1000
Feb. 3—Niagara Falls (Scenic)...............
Feb. 3—Lucky Dog (Com.)....................

ESSANAY.

Dec. 22—The Millionaire Barber (Com.).......1000
Dec. 23—Broncho Billy's Christmas Dinner (Dr.)1000
Dec. 26—A Story of the West (Dr.)..........1000
Dec. 28—For Memory's Sake (Dr.)...........1000
Dec. 29—A Bird In the Hand (Com.)..........1000
Dec. 30—Broncho Billy's Adventure (W. Dr.)..1000
Jan. 2—The Mail-Order Wife (Dr.)...........1000
Jan. 4—The Valley of Regrets (Dr.).........1000
Jan. 5—For the Love of Mike (Com.).........1000
Jan. 6—A Child of the West (Dr.)...........1000
Jan. 9—A Hen House Hero (Com.)............1000
Jan. 11—The Tenderfoot Foreman (Dr.).......1000
Jan. 12—A Ragtime Love Affair (Com.)......1000
Jan. 13—The Sheepman's Escape (Dr.)........1000
Jan. 16—The Old Florist (Dr.)................1000
Jan. 18—Dad's Watch (Com.)..................1000
Jan. 19—The Little Poet (Com.)..............1000
Jan. 20—The Loafer (W. Dr.)..................1000
Jan. 23—Widow Jenkins' Admirers (Com.)....1000
Jan. 25—Alias, Billy Sargent (Dr.)...........1000
Jan. 26—Economy (Com.) ....
Jan. 26—Dooley's Reward (Com.)...............
Jan. 27—The Oath of His Office (Dr.)........1000
Jan. 30—A Brother's Error (Dr.)..............1000
Feb. 1—The Grip Snatcher (Com.)............1000
Feb. 2—The Hospital Baby (Dr.)..............1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000

GAUMONT.

Dec. 12—Heroism (Dr.) 610
Dec. 12—Arabian Customs (Ind.).............. 866
Dec. 16—A Queen's Treachery, or the Betrayal of Charles VI of France (Hist. Dr.)1000
Dec. 19—Through the Enemy's Lines (War Dr.) 985
Dec. 23—The Maid of Argos (Dr.)............ 980
Dec. 26—From Pity to Love (Dr.)............. 826
Dec. 26—Scenes of the Coast of North Africa (Sc.) 124
Dec. 30—Curing a Reckless Student (Dr.)....1010
Jan. 2—A Royal Romance (Dr.).............. 975
Jan. 6—Evils of Impure Literature (Dr.)......1035
Jan. 9—The Winged Messenger (Dr.)......... 800
Jan. 9—Gorges of the Verdon River (Lower Alps), (Scenic) 200
Jan. 13—The God of Wine Gets Stung (Dr.)... 806
Jan. 13—The Ardennes Forests, France (Sc.).. 194
Jan. 16—Uncle Ned's Diplomacy (Com.)........ 956

KALEM.

Dec. 25—The "Revenue" and the Girl (Dr.)...1000
Dec. 27—The Higher Toll (Dr.)................1000
Dec. 29—The Maid's Double (Dr.)..............1000
Jan. 1—Driving Home the Cows (Dr.).........1000
Jan. 3—The Cowboy Artist's Jonah Day (W. Com.) 1000
Jan. 5—The Dude Cowboy (Com.)...........
Jan. 5—The O'Kalems' Visit to Killarney (Sc.)
Jan. 8—A Southern Boy of '61 (Dr.).........1000
Jan. 10—Mrs. Sims Serves on the Jury (Com.)
Jan. 10—Flowers for the 400 (Edu.)..........
Jan. 12—The O'Neill (Dr.)....................1000
Jan. 15—The Desert Trail (W. Dr.)..........1000
Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)...........1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)............
Jan. 26—His Mother (Dr.).....................1000
Jan. 29—An Interrupted Wedding (Dr.).......1000
Jan. 31—Walk, —— You, Walk! (Com.).......1000
Feb. 2—A Princess of the Hills (Dr.)........1000

LUBIN.

Dec. 25—One Way to Win (Com.)............1000
Dec. 27—The American Girl (Com.-Dr.)........
Dec. 28—The Soldier's Return (Dr.)...........
Dec. 30—Father and the Girls (Dr.)..........
Jan. 1—The Oyster Industry (Ind.)...........
Jan. 1—Object, Matrimony (Com.)............
Jan. 3—A Village Romance (Com. Dr.)......1000
Jan. 4—A Noble Enemy (Dr.)................1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)....
Jan. 8—The Surgeon's Heroism (Dr.).........
Jan. 10—The Kissing Pills (Com.)............
Jan. 10—General Daft (Com.)..................
Jan. 11—The Blacksmith (Dr.)................1000
Jan. 13—Paid In His Own Coin (Dr.)........1000
Jan. 15—Her Uncle's Consent (Com.).........1000
Jan. 17—The Peanut Industry (Ind.)..........
Jan. 17—A Dark Deception (Com.)............
Jan. 18—A Just Verdict (Dr.).................1000
Jan. 20—A Boarding House Romance (Com.).. 433
Jan. 20—Making Hay (Ind.).................... 175
Jan. 20—A Compromise (Com.)................ 427
Jan. 22—The Lady Police (Com.)............1000
Jan. 24—The Heart of a "Boss" (Dr.)........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.)............1000
Jan. 29—The Poor Relation (Dr.).............1000
Jan. 31—Love vs. Strategy (Dr.).............1000
Feb. 1—The Physician's Honor (Dr.).........1000
Feb. 3—The Impostor (Dr.)...................1000

MELIES.

Dec. 7—A Western Girl (Dr.)................1000
Dec. 14—The Better Man (Com.-Dr.)........1000
Dec. 21—The Mission Father (Dr.)...........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.)......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)..................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000

ECLIPSE.
(G. Kleine.)

Dec. 20—The Miracle (Dr.) 1040
Dec. 27—The Stolen Treasure (Dr.)............ 680
Dec. 27—Fair Exchange is no Robbery (Com.).. 322
Jan. 3—True to Their Trust (Dr.)............ 656
Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............. 980
Jan. 31—Kitty In Dreamland (Juvenile)........ 575
Jan. 31—Earl's Court, London (Scenic)...... 415

PATHE.

Jan. 1—Pathe's Weekly No. 1, 1912 (Topical)..1
Jan. 3—The Professor's Daughters (Com.-Dr.).1
Jan. 4—The Rebuked Indian (Indian Dr.)....1
Jan. 6—The Cowboy's Sister (W. Dr.)........
Jan. 6—The Chillouks (Edu.)...................
Jan. 8—Pathe's Weekly No. 2, 1912 (Topical).1
Jan. 10—The Strike on the Ranch (W. Dr.)....
Jan. 11—The Horse Thief (W. Dr.)...........
Jan. 13—Bill's Bills (Am. Com.)...............
Jan. 15—Pathe's Weekly No. 3, 1912 (Topical)
Jan. 17—The Squaw Man's Revenge (Am. Dr.)..1
Jan. 18—Is It Your Hat? (Am. Com.)........
Jan. 20—Unmerited Shame (Am. Dr.)..........1
Jan. 22—Pathe's Weekly No. 4—1912 (Top.)..1
Jan.23—Love's Terrible Sacrifice (Film d'Art Dr.)
Jan. 24—The Sioux's Cave of Death (Am. Dr.)
Jan. 25—A Windy Dream (Trick Com.)......
Jan. 27—Swiftwind's Heroism (Am. Dr.).....
Jan. 29—Pathe's Weekly No. 5, 1912 (Topical)..1
Jan. 31—On the Edge of the Precipice (W. Dr.).1
Feb. 1—Uncle's Strategy (Am. Com.).........1
Feb. 3—Indian Blood (Am. Dr.)..............1

C. G. P. C.

Jan. 2—Infancy of Moses (Biblical)..........
Jan. 2—The Ice Formations at Odessa, Russia (Sc.) ....
Jan. 5—Betrayed by a Parasol (Com.)........
Jan. 5—Dr. Twostep's Prescription (Trick)....
Jan. 5—A Malay Village During the Rainy Season (Sc.) ....
Jan. 9—The Foster Sister (Dr.)..............
Jan. 9—Muray and Kindy (Com.).............
Jan. 11—A Sultan's Marriage in Malaysia (Marital) ....
Jan. 12—The Haunted Room (Com.)...........
Jan. 12—The French Army in War Manoeuvres (Military).......................
Jan. 16—Bonaparte and Pichegru (Hist. Dr.)..
Jan. 16—Here and There in China (Sc.).......
Jan. 18—Sulphur Industry in Sicily (Ind.)....
Jan. 19—Mrs. Pussy Loves Animals (Com.)....
Jan. 19—Manners and Customs in Malaysia.. (Educational) ....
Jan. 25—Life In Our Ponds (Edu.)............
Jan. 26—The Countess de Challant (Dr.)......
Jan. 30—Mr. Bughouse Is Cured (Com.).......
Jan. 30—Farming in Tunis (Scenic)..........
Jan. 30—How Plants Are Born, Live and Die (Educational) ....
Feb. 2—The Masked Ball (Dr.)...............1

SELIG.

Jan. 2—The Cowboy's Adopted Child (Dr.)...1
Jan. 2—He, She and It (Com.)...............
Jan. 4—The Mate of the Alden Besse (Dr.)..1
Jan. 5—The Other Fellow (Com.).............
Jan. 5—Hutchinson, Kansas, Semi-Centennial Celebration (Topical) ....
Jan. 8—The Peace-Maker (W. Dr.)..........1
Jan. 9—Two Men and a Girl (Dr.)...........1
Jan. 11—The Prosecuting Attorney (Dr.)......1
Jan. 12—A Modern Ananias (Com.)...........
Jan. 12—The Journey of the Western Governors to the East (Topical)........
Jan. 15—The Secret Wedding (Dr.)..........1
Jan. 16—The Cowboy's Best Girl (Dr.).......1
Jan. 18—Merely a Millionaire (Com.-Dr.)......1
Jan. 19—A Night Out (Com.)..................
Jan. 19—Seeing Buffalo (Sc.)................
Jan. 22—A Diplomat Interrupted (Com. Dr.)..1
Jan. 23—The Bandit's Mask (Dr.)............1
Jan. 25—Two Old Pals (Com. Dr.)............1
Jan. 26—A Safe Proposition (Com.)..........
Jan. 26—Seeing Spokane (Sc.)...............
Jan. 29—The Test (Dr.).......................1
Jan. 30—The Scapegoat (Dr.).................1
Feb. 1—The Little Stowaway (Dr.)...........1
Feb. 2—Bunkie (Dr.)...........................1

VITAGRAPH.

Jan. 1—A Romance of Wall Street (Dr.)......
Jan. 2—A Red Cross Martyr (Dr.)...........
Jan. 3—The Heart of the King's Jester (Dr.)...
Jan. 5—Destiny Is Changeless (Dr.)..........
Jan. 6—The Path of True Love (Dr.).........
Jan. 8—Captain Jenk's Dilemma (Com.)......1
Jan. 9—How Tommy Saved His Father (Dr.).1
Jan. 10—Alma's Champion (Dr.)..............1
Jan. 12—The Meeting of the Ways (Dr.)......1
Jan. 13—Willie's Sister (Com.)...............1
Jan. 15—Father and Son (Dr.)................1
Jan. 16—Chumps (Com.) 1
Jan. 17—Caught in the Rain (Dr.)............1
Jan. 19—Tom Tilling's Baby (Com.)..........1
Jan. 20—A Girl of the West (Dr.)............1
Jan. 22—The Blind Miner (Dr.)...............1
Jan. 23—Jean Intervenes (Com.-Dr.)..........1
Jan. 24—Captain Barnacle's Messmate (Com.-Dr.) 1
Jan. 26—Love Will Find a Way (Dr.).........1
Jan. 27—For the Honor of the Family (Dr.)..1
Jan. 29—Where the Money Went (Com.-Dr.)..1
Jan. 30—Indian Romeo and Juliet (Dr.).......1
Jan. 31—A Timely Rescue (Dr.)...............1
Feb. 2—The First Violin (Dr.)................1
Feb. 3—A Problem in Reduction (Com.).......1

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DON'T HESITATE

to get those

Musical Electrical Bells

Positively the greatest attraction for a moving picture theater.

Will increase your box-office receipts 50% and pay for itself in no time.

We have testimonials from satisfied exhibitors all over the country.

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We make the Electric Bells in various sizes from

$40.00 up

The most popular sets of Bells we are now making is the

No. 310 Outfit

25 Bells, 2 Octaves, Chromatic C to C

Complete with resonators, keyboard and all electrical apparatus.

Price of this outfit is $75.00

Will be shipped to you for examination and trial on receipt of $5.00 to guarantee express charges.

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GOOD, CHEAP FILMS

FOR SALE—250 reels of approx. 750 ft. each. These reels I have never rented to 5c theatres. You know, I have no Film Exchange. My own Private Show Goods in best condition.

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List to your service. Will ship reels on a deposit of $5.00 C. O. D., subject to examination at your express office.

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WHO KNOWS HOW
THE SECRET HAS ONLY BEEN KNOW
FEW WEEKS AND MY OPERATORS A
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That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad. last week? Well, don't look it up. Just write for our

Booklet 15018

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Quick relief in case of accident to regular term Connects direct to carbon. Receives No. 6 wire including i lation and pointed thumb screw makes contact. Simple, stantial and durable. Prepaid to any address 75c each.

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1000 REELS WANTED

500 Reels for sale, all bargains, all prices. Films rented in any q tities to responsible persons, one dollar per reel per week.

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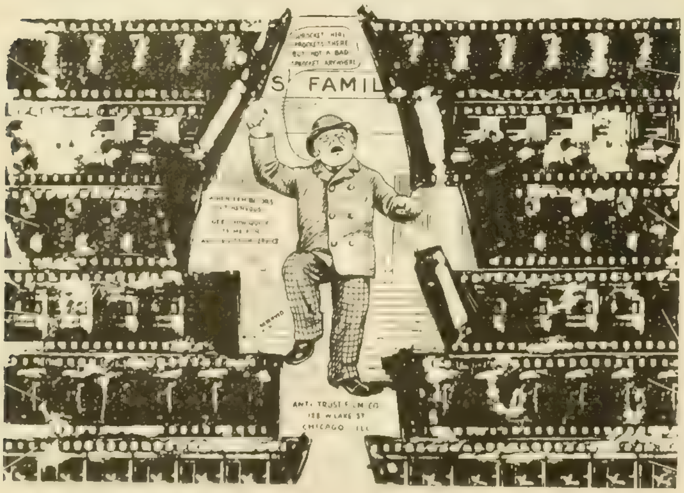

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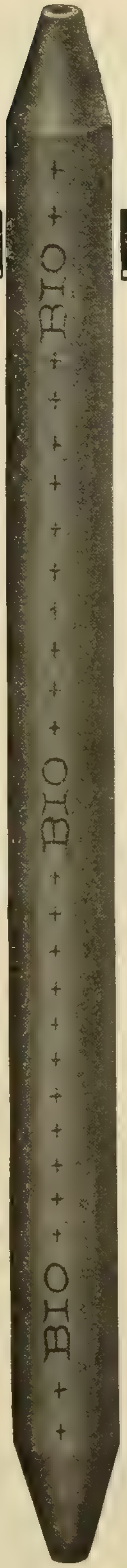
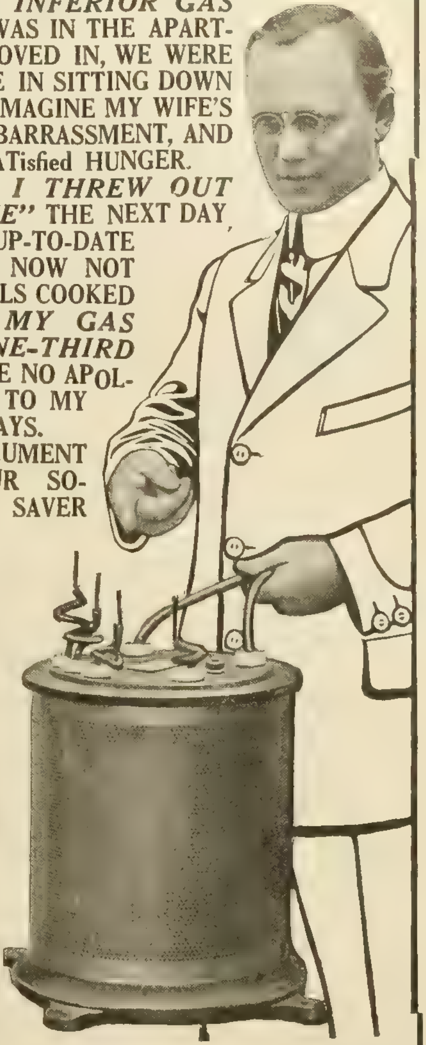


I INVITED SOME FRIENDS TO DINNER

RECENTLY, WHICH WAS TO BE READY AT 6.30 P.M. *OWING TO AN INFERIOR GAS RANGE* WHICH WAS IN THE APARTMENT WHEN I MOVED IN, WE WERE TWO HOURS LATE IN SITTING DOWN TO THE TABLE. IMAGINE MY WIFE'S FEELINGS, MY EMBARRASSMENT, AND MY GUESTS' UNSATisfied HUNGER.

YOU CAN BET *I THREW OUT "THE DEAD ONE"* THE NEXT DAY, BOUGHT A NEW UP-TO-DATE GAS RANGE, AND NOW NOT ONLY ARE MY MEALS COOKED ON TIME, *BUT MY GAS BILLS ARE ONE-THIRD LESS,* AND I HAVE NO APOLOGIES TO MAKE TO MY FRIENDS FOR DELAYS.

THE SAME ARGUMENT APPLIES TO YOUR SO-CALLED CURRENT SAVER OR RHEOSTAT. IT MAY AFTER A FASHION SERVE THE PURPOSE, *BUT WHY PAY MORE MONEY for YOUR ELECTRIC BILLS* THAN IS NECESSARY, AND PUT UP WITH INFERIOR LIGHT, WHEN *"THE HALLBERG ECONOMIZER" IS AT YOUR COMMAND* NOT ONLY TO *SAVE THE MOST MONEY* ON ELECTRIC BILLS, BUT AT THE SAME TIME *PRODUCE THE BEST LIGHT* ON YOUR SCREEN THAT CAN BE HAD? INSTALL "THE HALLBERG," PLEASE YOUR PATRONS *AND PUT YOUR COMPETITORS IN THE SHADE.*



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GUARANTEED TO SAVE

On 100 to 125 Volts A.C., 60 to 70%.
On 100 to 125 Volts D.C., 50%.
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And To Improve Your Light 50% Over Use On Rheostat.

Over 2000 in use for A.C. as well as D.C. and my G. E. Mercury Arc Rectifier is the thing for those who want D.C. at the arc on A.C. circuits.

I Equip Theaters Completely And carry in stock the highest grade goods required for your theater.

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CARBONS

The original Reliable Brand
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American Moving Picture Machine Co

MANUFACTURERS OF THE

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IN HER OWN NOVELTIES
PATRIOTIC AND
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Great
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PRESENT ADDRESS
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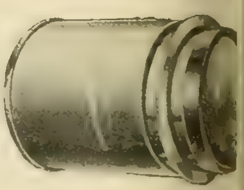
L. M. Marion can be engaged in the Connecticut towns for one month.

A GUNDLACH PROJECTION LENS
Will Certainly Improve Your Picture



will make it sharp, clear and brilliant, and if you give the height and width of the screen and the distance from the Lens to the center of the screen we furnish a Lens to make the picture just the right Gundlach Projection Lenses are furnished to o with Powers and Motiograph Machines. They are by all Film Exchanges subject to approval.

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Builders of PIPE ORGAN

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We make a specialty of Organ Chimes man factured from the choicest Bell Metal. Not ma by any other builder.

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36 Posters Per Week

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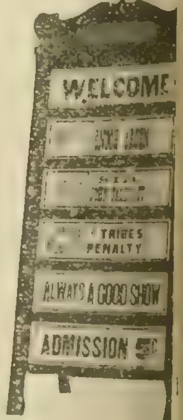

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THE ACME OF PERFECTION

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DAYLIGHT PICTURES—SAVES HALF YOUR JUICE BILL—NO EYE STRAIN—CLARE OR VEIL TO MAR THE PERFECT SURFACE

5 Years' Experience We are the Largest Manufacturers of Screens in the World Today

Curtains Made Without Seams | *5 STORY BUILDING DEVOTED EXCLUSIVELY TO OUR PRODUCTS*

OUR PRICE Less Than Many Inferior Curtains Now on the Market—Write Today for Particulars

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The Greatest Film Production in the World

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DIRECT Jobber for Powers, Edison and Motiograph Machines

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A SHIPMENT OF THIRTY-THREE COMPLETE MOTIOGRAPHS IN ONE DAY, DECEMBER 31, 1911, AN ACTUAL REPRODUCTION, FOR THE BENEFIT OF YE DOUBTERS.

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At this day and age when everybody is *looking for his money's worth,* it is absolutely impossible to build up even a mushroom business with extensive and expensive advertising backed by poor quality—The two are a team that won't work together.

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READ OUR ADVERTISING AND COMPARE WITH THAT OF OTHERS.
THE 1912 MODEL MOTIOGRAPH IS BEST BY EVERY TEST.

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It is impossible as every ray of light is taken care of in such a manner that they all reach the surface of the screen at exactly the same distance from the lens.

This desirable result is impossible to obtain from a flat surface regardless of what kind of material it is made.

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State Rights for These Films for Sale.
Bookings Can Be Made by Writing Us.

It Will Shake Your Box-Office
"The Thunderbolt"
3 REELS - COMING SOON

Use our Developing System

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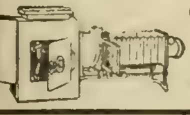

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Headquarters for
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CURTAINS and PICTURE BOOTHS
SEND FOR BOOKLET
C. W. Trainer Mfg. Co.
39 Pearl St., Boston

An Exhibitor's Victory
See page 266

INTERNATIONAL FILM TRADERS
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Large quantity of Educational and Hand Colored films for sale CHEAP. In first class condition.

SOME BIG BARGAINS!

Slightly used Opera Chairs, very cheap. Also Picture Machines that are good as new—Electric Piano and Arc Lamps at less than half price. These bargains are not needing repair, but are almost new

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HERE AT LAST
A place to buy parts for M. P. machines for less
One of our *SPECIALS*
Intermittent SPROCKETS $1.50 FOR POWERS EDISON Machines
Write for Price List
PITTSBURG M.P. SUPPLY CO., Pittsburg, Pa.

BARGAINS -- BARGAINS
Motion Picture Machines $35 up. Lubin's Cineograph $60. Edison Kinetoscope $70. Edison Model B $125. Power's Cameragraph No. 5 only $110. Send for Supplement 33 Bargain List.
New Motion Picture Machines a Specialty
Motion Picture Machines Wanted
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State rights of the Wolgast and Moran fight pictures. On account of sickness the pictures were not shown, except in few towns. Will furnish list of towns where pictures were shown.

Address P. MAGARO,
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Largest Importers of Films in the United States. All films listed are imported, bought outright and sold outright to the purchaser.

We handle no dupes.

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Napoleon at St. Helena	"	1900	"
Uncle Tom's Cabin	"	3000	"
Notre Dame de Paris—Colored	"	2700	"
Life As It Is	"	3000	"
Lieutenant Rose and the Royal Visit	"	1000	"
Still Alarm	"	1000	"
Cardinal Richelieu's Foe—Colored	"	2000	"
Judas Maccabees	"	1000	"
Brutus	"	1187	"
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The Battle	"	1000	"
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Fools of Society	"	3200	"
Delhi Durbar	"	1000	"
A Woman's Jealousy	"	2400	"
The Countess de Chaillant	"	1920	"
Fighting Blood	"	1000	"
Ten Nights in a Bar-room	"	2000	"

We import any desired feature. All the Masterpieces of the World's Greatest Producers, with Special Posters, Selected by our own European Agents.

20,000 roll tickets, $1.40; 50 5-8 cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15.00; rheostats, $3.00 to $5.00; arc lamps, $1.75, $2.00 and 3.25. Condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2.75. List of moving picture repair parts at fair prices. Sprocket wheel, 85c; films 1c a foot. Catalogue on request. L HETZ, 300 E. 23d St., N.Y

We Offer 300 more to the Trap Drummers

Get your order in at once. At our special offer price—$10.00

This high-grade Orchestra Drum, 10 thumb screw rods, transparent drum heads, solid shells, maple, rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.
E. P. Zeidler Drum Co., Cleveland, O.

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MAKE THEM YOURSELF
CLEAR AS GLASS — WILL OUTLAST GLASS
You can write or print on them as easily as on a sheet of writing paper.
Ask your Film Exchange for them or write to
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Asco Film Service
WILL THAW OUT YOUR AUDIENCE
Write for our lists now.
Prices in Last Week's Issue.

Have some used Machines A-1 Condition. Supplies and Repair Parts for all Machines. An order will show you our Prompt Service.

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AMUSEMENT SUPPLY CO.
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PURE AIR
is as necessary in your theatre as Fire Exits. The public demand sanitary conditions. On receipt of your remittance for $1.96 we will ship four quarts of our

Aroma Foam Perfumed Disinfectant,
one quart each of Geranium, Luxuran, Azuran and Vidor and will include large compressed air sprayer and an artistic colored slide for use on your screen. *Sanitary Service Corporation*, 82 Wall Street, New York City.

Address all communications to Laboratory,
1293 FULTON STREET, BROOKLYN, N. Y.

WORLD WANTS WORK WONDERS
Read Classified Advertisements, Page 314

ANSWER

If you want the best film service a certain amount of money can buy (large, medium or small) where can you possibly get it EXCEPT from the BIGGEST AND BEST film renter in the world? I can give you any kind of program you want, and give it to you in exactly the variety you need. Why not get ALL your money's worth instead of only a part of it? Answer!

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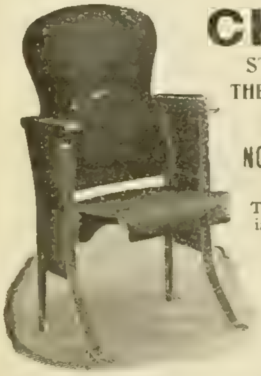
The BIGGEST and BEST film renter in the World



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ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-door use.

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FOR EVERY PURPOSE
1,000 STYLES

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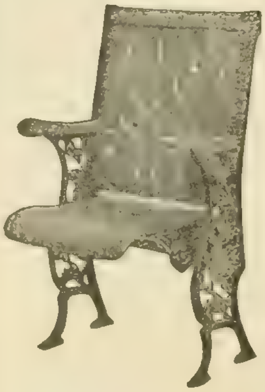

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OPERA CHAIRS

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GEO. W. BENNETT
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OH! MR. EXHIBITOR!!

THINK OF THE MOTHERLESS, THE FATHERLESS, AND THE Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.

Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.

Write today for Circular A. **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

It pays to discriminate when you buy

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large Stocks

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A MOTION PICTURE HANDBOOK

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MOVING PICTURE WORLD
125 EAST 23rd STREET :: :: NEW YORK CITY

☆ G. MÉLIÈS ☆

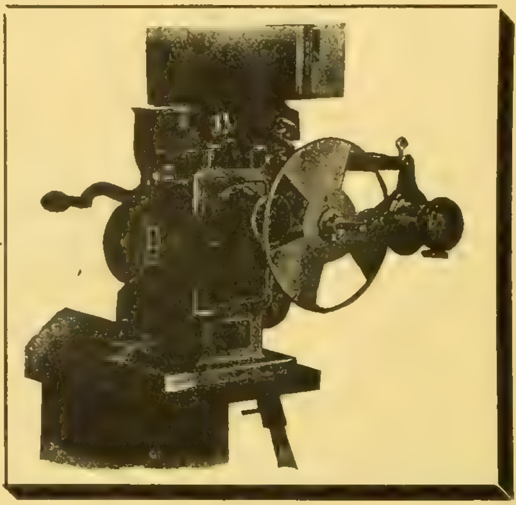
INTRODUCING DICK TO THE DAWSON FAMILY

COWBOY vs. TENDERFOOT

Dick is but newly arrived in the West. He and Jose both love Triss Dawson madly. It is not known which of the two Triss and her father favor. Soon Mr. Dawson is found dead, clasping part of a note of warning signed by Dick. Logically all eyes turn to Dick as a murderer, and Jose, even knowing certain facts, allows them to believe so. But neither rival is a murderer, and therein lies a story brimming with thrill and unexpected situations from start to finish.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

APPROX. 1000 FT. **2-1-13**



"PUT MONEY IN THY PURSE"

SHAKESPEARE DIDN'T SAY THIS WITH REGARD TO
POWER'S CAMERAGRAPH No. 6
THO' HE COULD HAVE, WERE HE ALIVE TODAY

And we might add that as Shakespeare produced the best plays of his or any other age, so the best product today in the Moving Picture Machine Industry is POWER'S CAMERAGRAPH No. 6.

The best is the only thing you can afford; competition is keen and if you don't get it the other fellow will, with the result that he will play to full houses; for the public is wise to POWER'S No. 6, and knows it to be the only Moving Picture Machine which gives perfect results.

We are the pioneers in this industry, and our fourteen years' experience and skill have enabled us to produce this machine, which is built for wear and tear, is guaranteed for a year and projects a picture absolutely without flicker.

OUR REPUTATION IS BEHIND THIS MACHINE; and we repeat that a POWER'S No. 6 in your house will surely "put money in thy purse,"

CATALOG G IS YOURS ON REQUEST

NICHOLAS POWER COMPANY

115-117 NASSAU STREET :: :: NEW YORK

For fourteen years the leading makers of motion picture machines

CAREY PRESS, N. Y.

Vol. 11. No. 5 February 3, 1912 Price, 10c.

H F HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Melita's Ruse" (Melies).

125 East 23rd Street New York—Chicago 169 W. Washington St.

THE THANHOUSER TWO-A-WEEK

POSITIVELY "NICHOLAS NICKLEBY" ***by Dickens*** IN TWO REELS

POSITIVELY "NICHOLAS NICKLEBY" ***by Dickens*** IN TWO REELS

"IN FEBRUARY"

☐ FRIDAY the 9th
"THE SIGNAL CODE"
The Story for Which a Fleet of Battleships Was Used.

☐ TUESDAY the 13th
"THE SILENT WITNESS"
Better than the "Twelfth Juror" of Month Before.

☐ TUESDAY the 20th
"WASHINGTON IN DANGER"
The George Washington Special.

☐ FRIDAY the 23rd
"A MESSAGE FROM NIAGARA"
Second of the Niagara Falls Scenic Gems.

4 FEATURES YOU MUSTN'T MISS—CHECK 'EM AS YOU GET 'EM

RELEASED TUESDAY, FEB. 6
"Getting-Rich-Quick" as it is.

THE TROUBLE-MAKER

Another "Make-You-Think" film! We're getting a reputation on THESE ALONE. And this last one is the most powerful and pointed in the whole series. It takes up the question of sudden wealth—shows that it doesn't ALWAYS bring happiness. The story is very interesting—it is very EVERYDAY, very TRUE-TO-LIFE. You've heard of many like it and you've often wished they were filmed.

RELEASED FRIDAY, FEB. 9
In which a Warship Fleet was used.

THE SIGNAL CODE

This, you know, is the first of our features "In February." Many a manufacturer who could grab a squadron of battleships to use in a picture would issue that picture as a special release. But WE put it out as a "regular"—a Friday "regular"—so that YOU can book it easily and TO-DAY! Don't get in line when the crowd stretches clear around the block.

Is your Exchange out of Three-Sheet Posters for "DR. JEKYLL AND MR. HYDE" and "EAST LYNNE"?

For a small sum you can secure from your exchange three-sheet posters for "Dr. Jekyll and Mr. Hyde," and "East Lynne." The supply of these posters is limited and it is requested that you give your exchange NOW an idea of how many you will require. But if your exchange's supply is exhausted, write us direct and we will take care of you from here.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE Lobby Decorations for your "Greatest January" features. I am / am not getting **"The Thanhouser News."**

Name..........................
Address.......................
Exchange......................

Clip and Mail ***This Day***

GETTING 2 TC 2 A WEEK?

THANHOUSER COMPANY New Rochelle New York

Sales Company Agents for U. S. and Canada

If your Exchange is out of 3-Sheets for "Dr. Jekyll and Mr. Hyde" and "East Lynne," write us direct!

FOUR-A-WEEK

Essanay

Another "Broncho Billy" Picture This Week

RELEASED TUESDAY, JANUARY 30th

A Brother's Error

(Length, approx. 1,000 *feet.)*

The story of a brother's jealousy which results in a near-tragedy. See the spectacular fire scenes and the thrilling rescue. A photoplay which will please your audiences.

RELEASED THURSDAY, FEBRUARY 1st

The Grip-Snatcher

(Length, approx. 1,000 *feet.)*

An episode in the reformation of Jimmie, the Crook. This is a corking good comedy with a novel plot.

RELEASED FRIDAY, FEBRUARY 2nd

The Hospital Baby

(Length, approx. 1,000 *feet.)*

There is novelty in the plot of this splendidly played dramatic photoplay, which will grip your audience from the first foot to the last.

RELEASED SATURDAY, FEBRUARY 3rd

Broncho Billy and the Schoolmistress

(Length, approx. 1,000 *feet.)*

Another adventure of our versatile hero, Broncho Billy. There is love interest, excitement and thrills in this splendidly played photoplay. Do not miss any of the Broncho Billy pictures.

GET ON OUR MAILING LIST FOR DESCRIPTIONS

Essanay Film Mfg. Company
521 First National Bank Building, Chicago, Ill.
OFFICES IN
LONDON : : BERLIN : : BARCELONA

EXHIBITORS! 50c. BRINGS YOU LARGE PHOTO, 35 x 10, OF ENTIRE NESTOR FILM CO

NESTOR

Oldest and Best *"The Worth-While Film"* **Always a Feature**

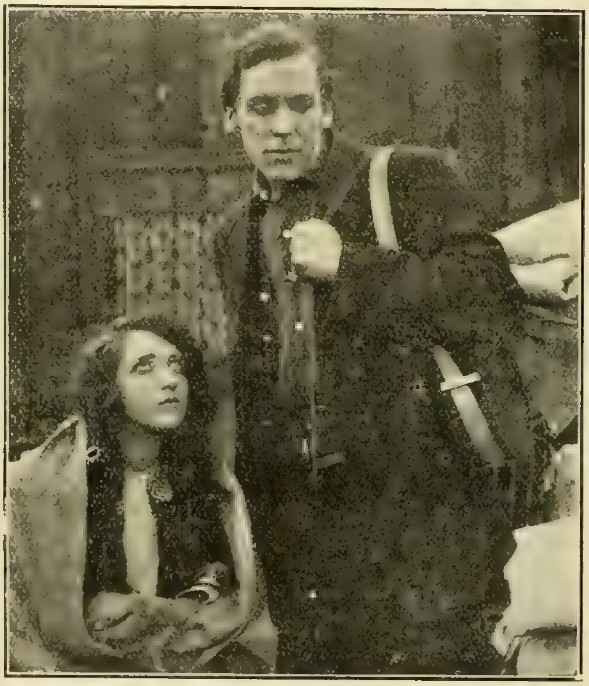
Split reels are ever in *demand.* The *demand* will increase with our release of Monday, January 29th, 1912

WIDOW WINKS

A captivating comedy full of brisk, humorous situations, showing how Willie Winks tried to frustrate the well-laid plans of Widow Winks and Deacon Blinks. *GET IT!*

RAVAGES OF A $15,000,000 FIRE

336 feet of majestic motographic views of the recent New York fire (Equitable Building). A fire film unlike anything you've seen. GET IT!



SCENARIO WRITERS!
Send your scripts to Scenario Editor, Nestor Film Company, Sunset Boulevard, Hollywood, Cal.

Wednesday, January 31st

THE MAN FROM THE FOOT-HILLS

A strangely attractive *Western* fotodrama possessing great dramatic power, vibrant emotion and *worth while thrills galore.* For a good, strong Western topliner *get* "THE MAN FROM THE FOOT-HILLS." Every inch of its 1000 ft. a feature. GET IT!

SOLD
THRU
SALES
CO.

Release of Saturday, February 3rd

DESPERATE DESMOND AT THE CANNON'S MOUTH

Soldiers, bandits, a dog and a gorilla help Claude Eclaire to save Beautiful Rosamond and vanquish Desperate Desmond, who is finally tied to the cannon's mouth to get a *"blowing"* finish. We refrain from blowing our own horn. Get this picture and you'll blow for us!

COMING NESTORS February 5th—"HOPKINS' DOG-GONED LUCK" and "THE NEW PRINCE OF THE CHURCH." February 7th—"WHITE CLOUD'S SECRET." February 10th—"I NEVER SAID A WORD" and "TIGHTWAD PAYS FOR A DOG."

DAVID HORSLEY

Factory and Main Offices, Bayonne, N. J.
Studios, Sunset Boulevard, Hollywood, Cal.

ÉCLAIR

3 DISTINCTIVE RELEASES 3

TUESDAY: American Drama. THURSDAY: American Comedy. SUNDAY: Paris Split-Reel

First Thursday-American Release. Out Feb. 15th

"KEEPING AN EYE ON FATHER"

A Clean, wholesome Risibility-raiser of genuine merit, with the incomparable ALEX FRANCIS and a strong cast of fun-makers.

You Can Count on Three Splendid ECLAIR Issues, made up as stated, regularly each week.
Photos and Posters for all American releases may be had at all prominent exchanges.
Photos supplied One Week in Advance.

COMING TUESDAY, JAN. 30

"Man's Best Friend"

Copyright 1912

A Novel Drama, introducing the wonderful dog, "Gyp," winner of two ribbons and a medal at the Waldorf Pomeranian Show.

COMING SUNDAY, FEB. 18th, Two Great Comedies on 1 Reel

GET OUR NEW BOOK IT'S OUT

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Office, Studios and Works at FORT LEE, N. J.
SALES CO. SOLE DISTRIBUTERS

RADIUM GOLD FIBRE SCREENS

THE ACME OF PERFECTION

The Only Roll Curtain That Gives Entire Satisfaction

DAYLIGHT PICTURES—SAVES HALF YOUR JUICE BILL—NO EYE STRAIN—GLARE OR VEIL TO MAR THE PERFECT SURFACE

5 Years' Experience We are the Largest Manufacturers of Screens in the World Today

Curtains Made Without Seams | *5 STORY BUILDING DEVOTED EXCLUSIVELY TO OUR PRODUCTS*

OUR PRICE Less Than Many Inferior Curtains Now on the Market—Write Today for Particulars

AMERICAN THEATRE CURTAIN & SUPPLY CO., *Main at Chestnut*
St. Louis, Mo.

INVESTIGATE! INQUIRE! INSPECT!

¶It isn't our policy to give you a lot of guff. ¶The Solax product to-day is *better, brighter* and *deeper* than heretofore. ¶*Critics* have noticed it. ¶Enterprising *Exchanges* have noticed it. ¶Live *Exhibitors* have noticed it. ¶Have *you* noticed it?

Follow up these releases

Ask for our literature Demand our films

Released Wednesday, Feb. 7

A Guilty Conscience

The following messages give you an idea of the story—which is full of fun. Mr. Wise writes: "The man who owns this umbrella weighs 300 lbs." Umbrella thief: "The feller wot stole your bumbershoot can run like h—l, see!"

Released Sunday, Feb. 4

The Snowman

An icy shadow harasses the imagination of a bully. The bully isn't a naturally bad boy—but one who doesn't know any better. What he needs is a big lesson. This he is taught by the Snowman. The story is "chuck full" of human touches.

Released Friday, Feb. 9

Mrs. Cranston's Jewels

Mrs. Cranston suspects that her husband is about to steal her jewels. She prevents the commission of this crime by stealing the jewels herself. A big psychological study in human weakness.

ADVANCE RELEASE DATES

Wednesday, Feb. 14th---Lend Me Your Wife (*Comedy*)
Friday, Feb. 16th---A Hard Lesson (*Drama*)

Solax Company Congress Ave.
Flushing, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

·TRADE MARK·

The reason why

Pink Label

"ELECTRA" CARBONS

are the best is that they are scientifically made to stand the powerful current at the arc. They produce the best light under any conditions.

Don't experiment with cheap carbons, but use "Electra" High Grade Carbons and get results.

Sole Importer

HUGO REISINGER

11 BROADWAY, NEW YORK CITY

LUX FILMS

"The Worth-While Film"

Released Friday, Feb. 2, 1912

Fickle Woman

Comedy-drama Length, 550 feet

The Skivvy and the Mat

Comedy Length, 373 feet

R. PRIEUR

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MOTION PICTURE DISTRIBUTING and SALES COMPANY

ONLY EASTMAN RAW STOCK USED

You can get it if you

GET A REP

Saturday, Feb. 17th, 1912

"Human Nature"

A new and novel situation in motion pictures that will bring joyous and sympathetic tears to all eyes.

Sunday, Feb. 18th, 1912

"The Girl Who Waited"

A dramatic gem taken in the heart of the Majestic Adirondack Mountains during frightful snowstorms.

A PICTURE THAT WILL LONG BE REMEMBERED

KEEP IN MIND

"A New Lease on Life"

the picture that will interest every man, woman and child who loves life and health.

REPUBLIC FILM COMPANY

145 West 45th St., - New York City

Send us your name and address for free advance advertising matter.

Name ....

Address ....

Town ....

GET THE LIMELIGHT!

There are only two things you can find in the dark, a tack and a limburger sandwich! Turn on the light! Things look bright with Rex two-a-week!

Tomorrow

Sunday, January 28th

MARION LEONARD

will defend our name in

"THE DEFENDER OF THE NAME"

You will tell us it is a harbinger of the **tomorrow** of film perfection!

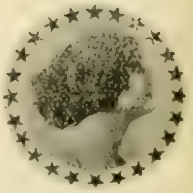
The camera has photographed pictorial art and a human heart!

You've been waiting months for **tomorrow.**

RELEASED SUNDAY, JAN. 28th

Two Short Lines to Success

Fine Feathers



make fine birds! The world hasn't changed in a short time like several million years. It's the same today as it was when Eve bought her first spring suit.

"FINE FEATHERS"

with Lois Weber and her consummate skill and convincing realism, is a page from the history of humans. It will be **a feather in your cap.**

RELEASED THURSDAY, FEB. 1st

A twin tribute to creative and interpretative genius!

We do not place mercenary gain above artistic accomplishment. Our aim is the advancement of the industry.

The REX MOTION PICTURE MASTERPIECE COMPANY
573 ELEVENTH AVENUE NEW YORK

This is not our advertisement! Our Films alone are!

CHAMPION FILMS

An Exclusive Marvelous Release **ROBERT G. FOWLER'S** Trans-Continental Flight

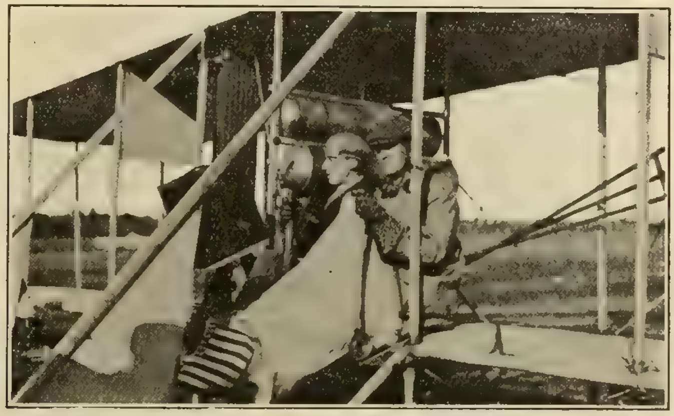
FEBRUARY 12th—MONDAY—FEBRUARY 12th

DON'T FAIL TO BOOK THIS AT ONCE

Monday Split-Reel
A Comedy on the Same Reel **"Mr. PIDDIE REBELS"** VERY FUNNY

This Fowler release is a very sensational feature and shows something that has never been attempted before in the history of filmdom. It's distinctly a startling novelty when you can see the country from the same angle as an aviator can, and all for the price of five or ten cents. It's a luxury to see such marvels at the price of a nickel; but stop and think of the cost to us—aye, the enormous cost—to successfully carry out such an unusual venture.

FEATURES!
FEATURES!
FEATURES!



CHAMPION
HAS A BATCH
OF THEM

"SHERLOCKO & WATSO"

The exclusive rights to produce it are owned by Champs, and you can therefore look for the first Sherlocko release on **February 26th, 1912.** This is a Monday feature and we want you to start ringing up your exchange now.

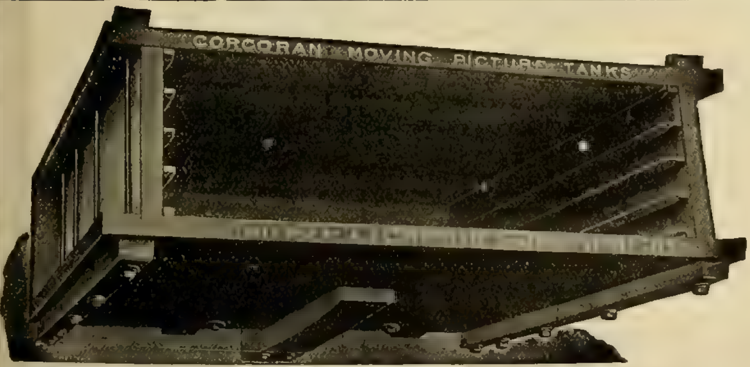
On February 14th we release a big drama **"FOR HER FATHER'S SAKE"**

It is a wonderful reel of film with a great story. The photography is clear as crystal and the subject is splendidly staged and acted under the supervision of our new director.

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, Manager

145 WEST 45th STREET ∴ ∴ ∴ NEW YORK



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"War Is Hell"

So is a leaky tank. If you want the bird of peace to nest in your plant, let Peace Commissioner "Andy" Corcoran install his tank system in your works and be up to date.

Send for Price List No. 5

A. J. CORCORAN, Inc.

11 JOHN STREET :: NEW YORK CITY

"101"---BISON FILMS---"101"

TWO REEL FEATURES ISSUED WEEKLY. THE FIRST OF THIS MAGNIFICENT SERIES WILL BE RELEASED FRIDAY, FEB. 23, ENTITLED

"War on the Plains"

BIGGEST FRONTIER PICTURE EVER PRODUCED

Perfect Photography

—

Wonderful Fire Scene

One and Three Sheet Posters in Four Colors

THE BATTLE

is sensational. The emigrants are seen fighting the hordes of redskins in wonderfully staged scenes. The hero rides to the settlement for help and engages in a thrilling duel with pursuing Indians. The settlers swoop down on the unprotected Indian village and burn it up. The savages seeing the flames hurry back and fall into an ambush. They are attacked from the rear by the emigrants and from the front by the settlers. In a wild scene of carnage the surprised Indians are mowed down by the hail of bullets, horses and riders falling in tangled masses.

THE PLOT

has been constructed to bring out dramatic rendition. From the standpoint of spectacularism alone, with the tremendous cost, the army of Indians and the great number of horses and cattle, as well as the stirring battle scenes, this subject would be recorded in the annals of motographic history as one of the greatest films the world has ever seen. When the splendid dramatic rendition is also taken into consideration "WAR ON THE PLAINS" will be considered by many the most magnificent production ever conceived. It simply overwhelms with its grandeur.

N. Y. MOTION PICTURE CO., 251 W. 19th Street
NEW YORK CITY

THE CRIPPLES' COURTSHIP

THE FIRST GAUMONT COMEDY RELEASE

RELEASED TUESDAY, FEB 6 **865 FEET** **A COMEDY EACH TUESDAY THEREAFTER**

A refined comedy—an unusually funny idea—finely acted—finely staged.

The first Gaumont split 968 feet Released Saturday, February 10

The WATERMAN'S BRIDE and the RED MOUNTAINS of the ESTEREL

A dramatic and emotional picture that will give a thrill to everybody in the audience. Taken and staged amidst the beautiful scenery of the Ardenne Mountains.

Daintily toned and exquisitely tinted. Looks like a hand-colored.

A daintily blended scenic that your patrons will recognize as a masterpiece.

Gaumont

EVERY TUESDAY

A Comedy

Read This

"Actions Speak Louder than Words"

The Silent Drama is the World's Greatest Amusement

DREAM THEATRE

J. V. LYNN, Manager

HOQUAIM'S EXCLUSIVE PHOTOPLAY HOUSE

Hoquaim, Washington,
Jan. 6th, 1912.

Gaumont Co., Flushing, N. Y.

Dear Sirs:—Am tickled to death to see this BIG FIRM go INDEPENDENT; means a whole lot to every Independent exhibitor.

Put me on the mailing list for every piece of lobby matter put out.

ME FOR GAUMONT.

Yours very truly,
(Signed) J. V. LYNN.

SOUND OF BODY WHEN ALONE—BUT CRIPPLES WHEN INTRUDED UPON

Independent

EVERY SATURDAY

A Drama

Another Enthusiast

M. Nelson & Son,
Proprietors
Phones—Sun. 1932. Ind. 211-X.

GRAND THEATRE

Everett, Wash., Jan. 4, 1912

Gaumont Co., Flushing, N. Y.

Gentlemen:—Anticipating our Exchange, the "Pacific of Seattle," will purchase your releases under the Independent Standard. Kindly put our name on your mailing list for any and all literature on advance releases, also any special lobby displays you may like to send the exhibitor in future.

We were Licensed Exhibitors, and we look upon the coming of the Gaumont into the Independent Ranks as bettering the Independent cause 100 per cent.

Thanking you in advance for your weekly letter, and wishing you every success,

We beg to remain,

Very truly yours,
THE GRAND THEATRE.
Per E. A. Nelson.

TUESDAY, FEB. 13—A Gaumont Comedy Split—**TUESDAY, FEB. 13**

ZIGOTO, KING OF DETECTIVES, and CALLAO AND HIS BOARDER

An exhilarating, sure laugh-provoking comedy depicting the fortunes of two eccentric sleuths.

968 Feet

A Riproarer that contains a world of surprises, well calculated to convulse any audience.

COMING SATURDAY, FEBRUARY 17

FIRE AT THE MINE - 817 Feet

A holocaust in a coal mine around which is centered a touching little drama of noble self-sacrifice—EDUCATIONAL and DRAMATIC

HEAVEN'S MESSENGER!

925 feet. HAND-COLORED. (20.00 extra therefore)

REMEMBER THE RELEASE DATE—SATURDAY, FEB. 3

A drama showing a tiny baby, like Moses of the Bible, floating in its cradle down the stream to soften the heart of its stern grandfather.

THE RELEASE DATE OF

The GAUMONT WEEKLY JOURNAL

WILL BE SHORTLY ANNOUNCED

ORDER AT ONCE FROM THE

Gaumont Co., Flushing New York

AGENTS

If you desire your name placed on our mailing list for all data, including booklets, lobby displays, special tips, and feature release announcements, sign below.

Name ....

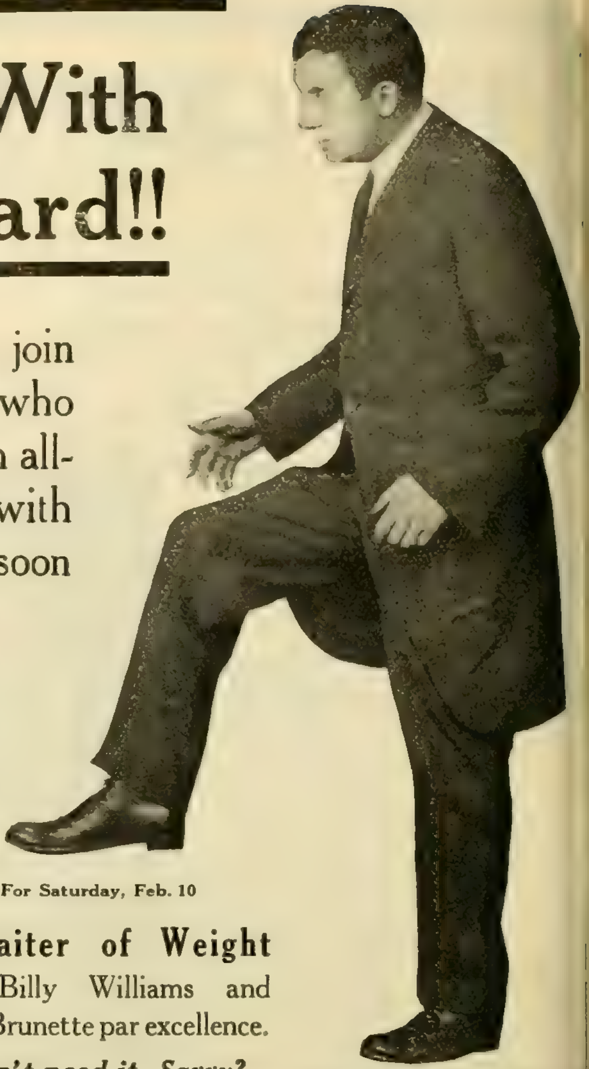
Theatre ....

Street ....

City ....

State ....

When You Step With Me---You Go Forward!!



I neither beg, implore nor beseech you to join me and the other few thousand exhibitors who are learning BOOST methods. It's such all-fired good business for you to get in touch with me right away that, if you don't do it soon you'll be beginning while the others are finishing---and getting the money, then you'll kick yourself. The free weekly Boost Envelope does the trick---It makes you a *"progressive!"*

HERE'S A COUPON—MAIL IT!

Powers Boost Dept.
511 W. 42 St., N. Y.

MAKE ME A BOOSTER

Name____________________
Street____________________
City____________________

For Tuesday, Feb. 6

The NURSE
with little Juliet Shelby and a fine cast.

For Saturday, Feb. 10

A Waiter of Weight
with Billy Williams and Fritzi Brunette par excellence.

Not a word before release---don't need it, Savvy?

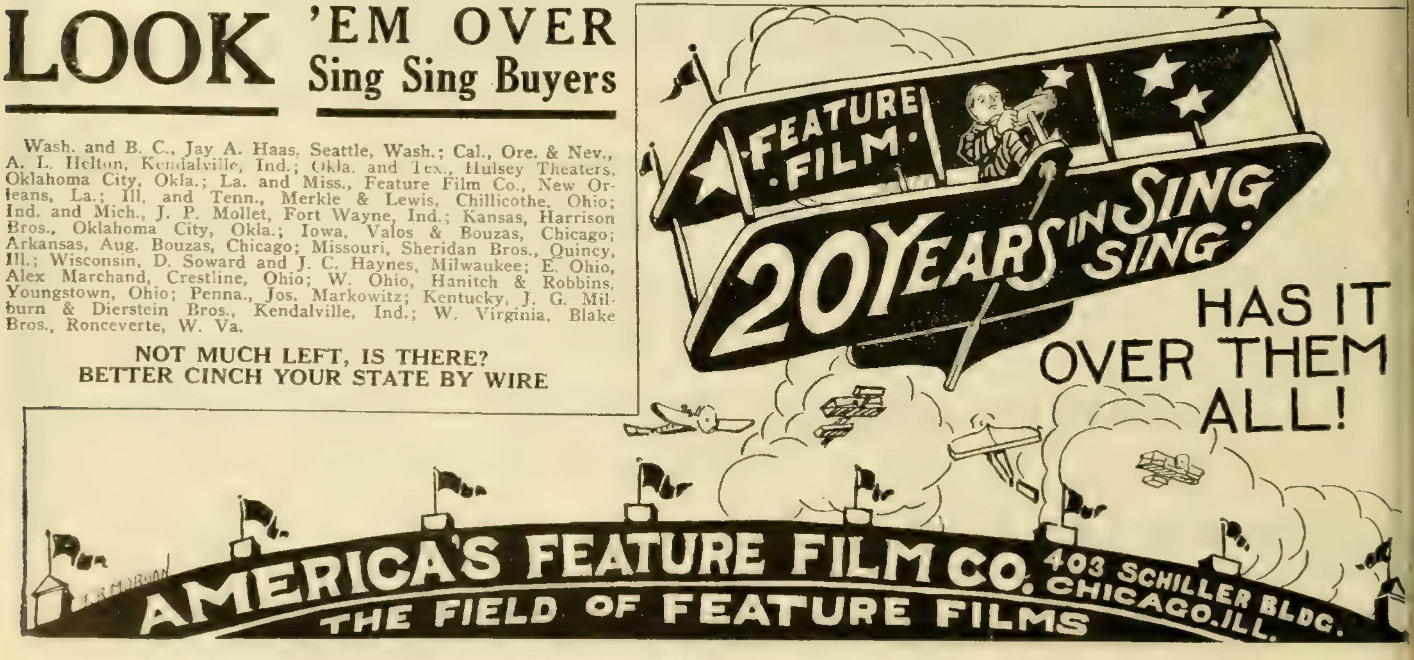
POWERS MOTION PICTURE CO.

511 WEST 42nd STREET

LOOK 'EM OVER Sing Sing Buyers

Wash. and B. C., Jay A. Haas, Seattle, Wash.; Cal., Ore. & Nev., A. L. Helton, Kendalville, Ind.; Okla. and Tex., Hulsey Theaters, Oklahoma City, Okla.; La. and Miss., Feature Film Co., New Orleans, La.; Ill. and Tenn., Merkle & Lewis, Chillicothe, Ohio; Ind. and Mich., J. P. Mollet, Fort Wayne, Ind.; Kansas, Harrison Bros., Oklahoma City, Okla.; Iowa, Valos & Bouzas, Chicago; Arkansas, Aug. Bouzas, Chicago; Missouri, Sheridan Bros., Quincy, Ill.; Wisconsin, D. Soward and J. C. Haynes, Milwaukee; E. Ohio, Alex Marchand, Crestline, Ohio; W. Ohio, Hanitch & Robbins, Youngstown, Ohio; Penna., Jos. Markowitz; Kentucky, J. G. Milburn & Dierstein Bros., Kendalville, Ind.; W. Virginia, Blake Bros., Ronceverte, W. Va.

NOT MUCH LEFT, IS THERE?
BETTER CINCH YOUR STATE BY WIRE


FEATURE FILM
20 YEARS IN SING SING
HAS IT OVER THEM ALL!
AMERICA'S FEATURE FILM CO.
403 SCHILLER BLDG. CHICAGO, ILL.
THE FIELD OF FEATURE FILMS

LUBIN FILMS

Released, Wednesday, January 31st, 1912
Length about 1000 feet

LOVE VS. STRATEGY

A vigorous story of the contest between two persevering young men who contest for the love of a charming girl and also for a big business deal which will assist their fortune. The one fights fairly and wins out, the other resorts to tricks and is beaten in the game. The proverb that "All is fair in love and war" is shown to be a mistake.

Released, Saturday, February 3d, 1912
Length about 1000 feet

THE IMPOSTOR

Young Lord Crowley is on a liner bound for America to marry his cousin, Rose Conway, who has never seen him. He falls in with George West, an adventurer. On arrival, they put up at the same hotel. In the night West tries to rob the young nobleman, but is discovered, and in the encounter Crowley is struck on the head, and for a while loses his reason. West impersonates the young Lord, and is about to marry Rose when the real Lord appears with health restored.

Released, Thursday, February 1st, 1912
Length about 1000 feet

A PHYSICIAN'S HONOR

Dr. Henry Cole is engaged to Emily Ives, a rich society girl. He is about to take his fiancee to a ball when a hasty call is made for him to attend the sick child of a poor family. Realizing his duty, he tells the young lady they must give up the function, to which she strenuously objects. The doctor, however, does his duty, and the young lady finally admits she was wrong.

Released, Monday, February 5th, 1912
Length about 1000 feet

A CURE FOR JEALOUSY

Bob was insanely jealous of his beautiful wife; he thought everybody wanted to steal her. Jack Nevin and his young wife visits the Pettibones, and Bob's wife sets up a desperate flirtation with the guest, just to cure her husband; there is war for a few minutes and then everybody has the laugh on Pettibone, who is fairly cured of his foolishness.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

PATHE'S WEEKLY

The Motion Picture
Exhibitor's Mascot

ISSUED EVERY MONDAY
Book It Every Week

VITAGRAPH

WHERE THE MONEY WENT.

MONDAY JANUARY 29th.

It was wisely spent in a home. The young wife thought her husband spent it on another woman. It is a pleasant surprise when she learns the truth. Your money can't "go wrong" when you put this picture on your programme.

Helen Gardner.

INDIAN ROMEO AND JULIET.

TUESDAY JANUARY 30th.

Miss Turner

Shakespeare's Romeo and Juliet is great; the Indian version of it makes a superb picture of sublime art and dramatic finish—exquisitely impressive in majestic scenery and tableaux.

A TIMELY RESCUE.

WEDNESDAY JANUARY 31th.

In the nick of time, a soldier in the Boer War, on the field of battle, saves the life of a young man he wronged. He loses his life in the daring deed; before he dies he confesses the injustice done the man he rescued, and asks his forgiveness, hoping he has made amends for the wrong.

Morey

THE FIRST VIOLIN.

FRIDAY, FEBRUARY 2nd.

An old musician adopts a little waif. She is taken away from him by the Children's Society. Years afterward they meet. She takes him to her beautiful home and makes him happy in his old age. The quintescence of pathos and emotion that is music to the soul.

Van Dyke Brooks

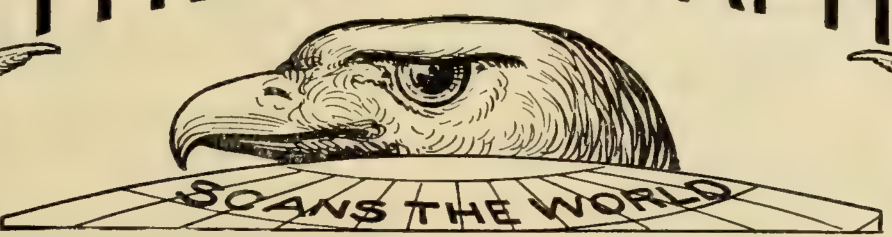
A PROBLEM IN REDUCTION.

SATURDAY FEBRUARY 3rd.

This will add to your box office receipts andeverybody will fall for it. A lady who thinks she is getting fat takes to massage, exercise and diet, but gets stouter. She goes back to her old ways, gives up the thinning process and feels better and happier.

Helen Gardner.

THE VITAGRAPH



Next Week **Next Week**

"THE LAW OR THE LADY"—Justice fearlessly sustained.	MONDAY, FEB. 5th.
"IMBRELLAS TO MEND"—A comical mix-up.	TUESDAY, FEB. 6th.
"THE PICTURE WRITER"—Indian picture portrayal.	WEDNESDAY, FEB. 7th.
"HER BOY"—Mountaineer life and family pride.	FRIDAY, FEB. 9th.
"PLAYMATES"—The faithfulness of "Jean," the Vitagraph dog.	SATURDAY, FEB. 10th.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

EAST 15th STREET AND LOCUST AVENUE, BROOKLYN

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Thomas A Edison

In what other business can you start with such small capital, such a small pay-roll and such great promise of big returns as the moving picture business offers?

TRADE MARK
Thomas A Edison

Success and big profits await every *good* motion picture show that opens. Short-sighted exhibitors who try to economize by starting with a cheap machine are the ones who fail.

Start with the best machine first —get

THE
Edison Kinetoscope

and build for the future as well as for the present. The Edison Kinetoscope, projecting the clearest, steadiest pictures, without flicker, long pauses or dead stops, builds up a permanent, night-after-night patronage that keeps the profits coming home. Besides, the Edison is the simplest and most economical to operate—you don't throw away a big percentage of your income on repairs—and it will outlast any other motion picture machine made. Write us to-day for complete information and copy of the Edison Kinetogram.

Scene from "The Corsican Brothers"

EDISON FILMS

TUESDAY, FEBRUARY 6th

"The Passing of J. B. Randall & Company"

CAST.

J. B. Randall	**Benjamin F. Wilson**
Jimmie Quinn	**Robert Tansey**

A newsboy waif was befriended by a despondent financier whose fortune was swept away in the tide of chance and who contemplated suicide. The two struck up a joint partnership and, in a simple little home, started life anew.

WEDNESDAY, FEBRUARY 7th

"The Commuter's Wife"

CAST.

The Commuter	**Bigelow Cooper**
His Wife	**Mrs. C. Jay Williams**
Their Little Boy	**Kathlees Coughlin**
The Maid	**Elsie McLeod**

A wholesome comedy showing the home-coming of a commuter who found his wife and maid trembling with the fear of a supposed burglar. Upon investigating the cause of their fears, he discovers his child who had wandered in the dead of night in search of a toy, locked out and asleep on the back porch.

FRIDAY, FEBRUARY 9th

"The Corsican Brothers"

By Alexandre Dumas.

CAST.

Louis Fabien The Twins	**George Lessey**
Emilie de Lesparre	**Miriam Nesbitt**
Her Father, the French Governor of Corsica	**Bigelow Cooper**
Chateau Renaud, in love with Emilie	**Marc McDermott**
Montgiron	**Harold M. Shaw**

No more dramatic work has ever been written than the above. The twin brothers, alike in appearance, in their love, their hatred and their feelings, stand out among the great characters of fiction. Sumptuously set and splendidly played this is a feature film in every sense of the word.

SATURDAY, FEBRUARY 10th

The City of Denver, "The Queen of the Plains"

(On one reel.)

Interesting views of municipal activity showing this beautiful city at its best.

"Von Weber's Last Waltz"

CAST.

The Boy	**Barry O'Moore**
The Girl	**Bessie Learn**
The Old Musician	**William West**

How the engagement of two happy lovers, influenced by the mellow strains of an old waltz, was broken and how they unexpectedly met, while purchasing a copy of the waltz, in the same music shop. The old musician related his own disappointment in love and brought them together again. A simple, touching story.

THOMAS A. EDISON, Inc., 72 Lakeside Ave., Orange, N. J.

FOLLOW THE FLAG

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

FEB. 5th—A DRAMA

The Girl He Left Behind

A beautiful picture story of a poor inventor who struggles with final success against the stern reality of adversity.

ABOUT 1000 ft.

FEB. 6th—A COMEDY

The Widow of Rickie O'Neal

A breezy comedy with an impressive vein of pathos.
Admirably presented with regard to detail.

ABOUT 1000 ft.

COMING COMING

THE Danites

McKEE RANKIN'S PRODUCTION IN 2 REELS

COMING COMING
Life on the Diamond "S" Ranch

TRADE MARK

FEB. 8th
A DRAMA

The Horseshoe

A dramatic story founded upon the old superstition of the Horseshoe

LENGTH ABOUT 1000 ft.

FEB. 9th
SPLIT REEL
COMEDY and EDUCATIONAL

A Mysterious Gallant

A COMEDY —*and*
Demonstrations by the United States Government---FIRST AID TO THE INJURED.
An interesting Educational of rare value.

COMBINED LENGTH ABOUT 1000 ft.

SELIG

FOLLOW THE FLAG

Selig Polyscope Co.

TRADE S MARK

Chicago U.S.A.

EUROPEAN OFFICES
LONDON — BERLIN — ST PETERSBURG.

FOLLOW THE FLAG

KALEM

An American Invasion

A Dramatic Masterpiece

Released Monday, February 12th

Far from Erin's Isle

Released Wednesday, Feb. 14th

In this romance, we see an Irish girl who is dissatisfied with her simple surroundings. She comes to America and discovers the struggle for existence to be even more taxing. Returning home, she finds contentment in her old life. A vein of pathos, woven through this original drama, will touch the hearts of every spectator, and the pictures of Irish life and the strife in a large American city are vividly portrayed.

This is a production which will linger in the mind.

Caught in the Toils

A Story of Real Life

Released Friday, February 16th

Photos of the principal players 15c each, or 12 for $1.50, postage prepaid

Coming **The Spartan Mother**

A War Story Watch for release date

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MOVING PICTURE WORLD

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ol. 11 FEBRUARY 3, 1912 No. 5

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Facts and Comments

WE observe with pleasure that the Educational Department of the General Film Company has just issued a catalogue of educational motion pictures. Madame Dolese, who is the guiding spirit of the Educational Department, has made good use of her talents and experience as a teacher in the compilation of this catalogue, and we would like to see a copy of it in the hands of every exhibitor. Of course, the catalogue is not primarily intended for the exhibitor, but we know of no agency in the business better calculated to make it of immediate and practical value than the exhibitor, to whom, especially in the smaller communities, teachers would be most apt to turn for information as to possible educational programs. Not only is the catalogue well put together, but it is an attractive looking little booklet in a neat and original typographical dress. The illustrations are well chosen and add to the merits of the book.

*

It seems to us that the booklet is the best argument for Sunday exhibitions of moving pictures. There are six distinct programs suggested, but more could easily be made up from the pictures contained in the catalogue, of which there are about four hundred. There is no reason whatever why exhibitors could not show such programs on Sundays and be sure of the best kind of an audience, winning by such exhibitions the most desirable elements in the community. These new Sunday programs offer especial facilities for good and effective advertising, of which the Advertising Suggestions in the MOVING PICTURE WORLD will no doubt take notice in due time. In support of proposed legislation allowing Sunday shows, nothing more persuasive could be imagined than this booklet. A free distribution of them among legislators would bring about a better and truer view of the beneficent possibilities of the motion picture than a lengthy argument of words. The compilation and printing of the catalogue is a distinct achievement, and the first practical and tangible step in furtherance of the educational movement.

* * *

THE severe losses of gallery patronage has often been the subject of lamentation by theatrical managers. Reading the signs of the times and looking their dangers full in the face, which, by the way, is always the best course, some managers, in order to prevent further inroads by the motion picture of quality, have reduced the price of balcony and family circle seats from seventy-five to fifty cents. It is said that in all instances where such a reduction was made an increase of patronage resulted immediately. The step having proved so wise and popular, other managers are preparing to follow suit. This concession to the public is the first manifestation shown by managers in some months. It is a direct result of the improved motion picture. It is likewise a notice and warning to film-makers to maintain the highest possible standard in the quality of their pictures. The theatre with a lower scale of prices is a very formidable rival indeed.

*

Just now, however, the picture as a popular attraction is very much in the ascendant, and is causing the most radical changes in theatres all over the country. As an instance we cite two cases that are quite typical. Th Park Theatre in Bridgeport, Conn., devoted for man years to high-class drama and legitimate attractions the best kind, has within the last few days been change into a moving picture house, and the Grand Opera Hous in New Haven, Conn., is to play its last big attractio within a few days to become a photoplay theatre. A other case is well known in the recent history of amus ments in the city of Boston. In the city named one the largest theatres, and one of the best located one had been meeting with uninterrupted financial disaste until it was changed into a picture theatre, and in th very first month showed a balance on the right side the ledger. Objections by the owners of the buildin forced the management afterwards to go back into legi imate attractions.

*

Of course, we wish nothing more ardently than a co tinuation of this prosperity and progress; but it is we to remember that in the world of amusements nothing more permanent than constant change, and it would sheer folly on the part of the manufacturers to presum on the growing power of the picture over the popula mind and deteriorate in quality. We know that many a striving to improve a standard which is quite high, b others are lagging sadly in the procession.

* * *

OUR recent animadversions about the inferiority the European film, when compared to the Amer can product, have aroused a storm of protest all our esteemed European contemporaries. We have ha in mind, when we published our opinions, the averag quality, and it was the average which we used as th basis of comparison. We distinctly stated that both Ital and, especially, France produced films of superior mer Reading our article again we find we were well within th facts in expressing preference for the American averag quality, and feel we must stand by every word we utter We may, however, say in this connection that every one our European contemporaries has steadily and conscie tiously worked for the uplift and the moral and mater betterment of the industry, and that the inferiority of th European film is surely not due to the motion pictu journals. On the contrary, it may justly be said that a of our contemporaries in Europe are most ably edite and it is always a pleasure to read them. The movin picture art has struck its roots into every part of th world and is indeed a distinctly international amusemen

* * *

FOR the first time in the history of the motion pictu the governor of a sovereign State has appeare before a moving picture audience and lectured a picture. The governor of Oregon, Oswald West, d livered a lecture on the reel, showing the trip the gover ors of Western States made recently to the East. The mo important incidents of this memorable journey were r corded in films by an enterprising and prominent man facturer. Governor West spoke on these films before crowded house at the People's Theater at Portlan It is said that his lecture was thoroughly appreciated the audience and the governor himself was well please with his new task. The proceeds of the entertainme e devoted to charitable ends. THE MOVING PICTURE RLD has always insisted that the lecture is an essential important part of the right kind of moving picture rtainment and Governor West showed himself to be an of keen perception to realize its possibilities so pletely and to carry them into practise so quickly. ly but surely the importance of the lecture is being gnized and we do not wonder at this present emphatic gnition in the West, which is the home of progress. xhibitors were as quick-witted as Governor West a ly of capable men would not be lacking to meet the and in a short time.

"Sumurun," The Wordless Play.

As Viewed by a M. P. Man.

ROFESSOR Max Reinhardt, the author of the wordless play with music, assuredly has a message for the moving picture fraternity and all of us; ufacturers, exhibitors and even critics may read the sage with profit. A man capable of holding a big ence, above the average in point of culture and re- nent, for a space of more than two hours without g one single spoken word, is worth analyzing.

Sumurun" is nothing more than a pantomime, and the ent revival of pantomime is undoubtedly due to the ence the motion picture has had upon the public in ast ten years. Consciously or unconsciously the pub- vere prepared for such a revival by the vogue of the oplay. If we are willing to look at the photographs pantomime with the added element of motion, we even more willing to look at the originals of the ographs and at the very source of the motion. In g this I fully realize that the photoplay is not in the test technical sense of the word a pantomime, but it is ntomime for the purposes of this comparison. The dless play of "Sumurun" is essentially guided by the e principles and governed by the same technique as lay, which is enacted before the camera in the studio he film-maker. "What, then," you will ask, "would the result if a camera-man were to photograph urun' just as it is played and the films would be bited as motion pictures before the general public?" many reasons the result would be a horrible failure. e first place "Sumurun" depends in no small measure ight effects, which cannot very well be reproduced in ographs, and in the second place the Board of Cen- hip or the police would step in with an edict of pro- ion. On the night of its first presentation in New k there were scenes, especially some scenes toward the that left very little to the imagination. Pantomime much more eloquent than mere words. The chief ction, however, would have to be raised against the rio. No scenario editor now living would ever get nd the synopsis. It takes about twenty thousand ls to describe the "plot" or "plots," and no living n could possibly understand one-tenth of the stuff first or second reading.

umurun" is a subject that does not lend itself well lucidation by gestures and looks. It is involved, as "Arabian Tales" or their imitations are, and the ntal taste, the Oriental imagination, the Oriental eye, radically different from the taste, the imagination and eye of the Western world. The people of the Far (please do not understand me as speaking of Bos- require far less in a plot than we do. They do not t on clearness or conciseness; on the contrary, they k a good story is spoiled if the denouement is too and logical, and like it better as long as things con- e in a haze. Why a producer of pantomime should ntarily assume the handicap of an Oriental subject it is hard to understand. Opportunities for splendid pantomime lie scattered all through the fields of classic literature, including modern plays in abundance. "Sumurun" is a play indeed without words, and with but very few ideas.

The most valuable lesson to be drawn from the success of "Sumurun" is in the music. The music supplied the need of words in a most acceptable manner. It was written for that very purpose. Without music the play would have been unendurable; the few brief moments when the music was suspended were almost oppressive.

The motion picture, after all, has nothing to fear from the wordless play with music. The latter will make converts to the former; it will create a taste for the silent play wherever shown. We could name a dozen feature films in less than a dozen minutes that are the equals in every respect of "Sumurun."

What a splendid director Max Reinhardt would make for a first-class moving picture studio—with all due deference to the many capable and industrious directors at present actually pursuing their arduous vocation.

Special Censorship for Children's Pictures.

By W. STEPHEN BUSH.

OUR national habits and characteristics are strongly reflected in the conduct and control of the motion picture industry. We rarely grapple with an evil until it threatens to escape from all control. In theory we believe in the wisdom of spending the penny for prevention rather than the pound for the cure, but in practise we spend the pounds. We let the fine, valuable picture exist together with the vile and degrading, and our efforts to separate the wheat from the tares are uncertain, sporadic and as a rule ineffective.

No more burning problem confronts the friends of the motion picture to-day than the question of the admission of children under sixteen years. In some States the law forbids the admission of minors without proper guardianship; in others it absolutely prohibits the attendance of minors. Neither method of regulation is or ever can be effective. To exclude children absolutely is a hardship and a manifest injustice; to insist on their being accompanied by parents or guardians does not go to the root of the matter.

Here is what seems to be the only sensible, practical solution of the problem: Admit children only at certain times, whether they are alone or with older persons, and subject every picture shown during the hours for children to a special and more severe scrutiny. We cannot get away from the fact that most of the enemies of the moving pictures dwell on the tremendous influence the picture has on the young mind. While the mind is in its formative state the senses are most readily and profoundly affected, and that is the reason why the picture makes a far deeper impression on the child than on the adult. All censorship should be guided by this principle. There must be one kind of censorship to pass on pictures to be shown to audiences consisting of grown-up spectators and another kind of censorship to pass on pictures which are to be seen by children as well as by adults. This important principle and difference is recognized in almost every European country, and the effects are found to be all that could be desired. It is a splendid tribute to the tact and intelligence of the exhibiting branch of the industry that many exhibitors in this country have within the limits of their power adopted some plan of this kind. They refuse to admit children after a certain hour at night and often eliminate certain pictures from the matinee program, because they are not suitable for the eyes of children.

Let us see how this plan has worked in practise in the German Empire, where this twofold censorship is and has been maintained for some time: Among the releases passed upon by the police censors between the first and twenty-second of December, 1911, 15 out of about 250 were ordered suppressed entirely, while 60 were put under the ban for exhibitions attended by children. The edicts of the censors are published in the official journal of the police department, and the objectionable scenes are mentioned in detail, with the grounds of the objection.

It goes without saying that we do not approve of the police censorship in any form. Censorship should be entrusted to a high order of intelligence only. The illustration we have given does, however, plainly show the advantages of a double censorship, one for children's performances and one for pictures that may be seen by grown-up persons only.

Incidentally it is a tribute to the splendid work of our censors here that out of the 15 films put on the index purgatorius by the German police only two are American reels, and out of the 60 interdicted during the hours for children, only 15 are of American make. All the rest of the forbidden pictures are of European manufacture. This showing makes it plain how well justified was our recent remark that the picture was on a much higher level here than in Europe. It must be remembered in this connection that more than 60 per cent. of the Eureopean market is supplied by American film producers.

Exchange and Theater Owncrship.

In the evolution of the moving picture industry, thus far, experience has shown that the renting and exhibiting departments should be kept separate, so far as the ownership of exchanges and theaters is concerned. In other words, it is better for the progress and success of the industry that the man who owns or manages an exchange should not own nor control nor be interested in picture theaters, in his territory.

The rental department is one of service and not of domination; the exhibiting department, as the consumer of the product, is always on the lookout for a square deal, and is often so exacting that it will not recognize the square deal when offered.

If A owns an exchange, it matters not how honest or fair-dealing he may be, exhibitors whom he furnishes with service will grow skeptical of his honesty and fairness as soon as they find out that he owns theaters which compete with theirs. The very fact that A has it in his power to discriminate, in furnishing service, gives him an undue advantage in the minds of C, D and E, who are competing exhibitors, and this impression governs their minds, even when A is actuated by right impulses and conducts his business on righteous principles.

In such a case it might well be asked, "Where is the evil?" Ethically, one must reply, "There is none;" but practically, one must also confess that the dissension resulting makes hearty co-operation impossible between A and his patrons, and without such co-operation the interests of all will suffer. Imaginary grievances sometimes cause as much evil as the real, by depriving men of the ambition to succeed and excel. The greater the success of C, D and E, the better it is for A and the business generally.

In the reasoning thus far there has been assumed for A an Utopian attitude. Let him now be considered on the common-sense plane of business competition. He enters the exhibiting field for gain, and he does it with the full knowledge that he has an advantage over his fellow exhibitors. If he be what the world calls square, he will be expected, under the circumstances, to give himself a little the best of it; if he be unscrupulous and avaricious, will give himself a great deal the best of it, and may ove look the rights of the other fellows altogether. Indee under the dollar mark as his banner, he may assume tyrannous control over C, D and E, and their ilk, w cannot well afford to get out of his clutches, and go accumulating his spoils by unfair trade warfare, un deposed by the powers above him. By that time, in likelihood, he may have feathered his nest so well that can snap his fingers and say, as he is kicked out, "W I have got mine." Yes, he has got his, at the exper of the manufacturer, the exhibitor and the moving pict industry!

This picture of an unscrupulous exchange is not together vague. At hand there are data concerning c tain men, at present in the renting business, which, if together, would come near realizing the picture. So day the real picture may be drawn, with names and da

Let the exchange man keep to his renting business, a the exhibitor to his show.

TO THE RESCUE OF THE VILLAGE.

From the New York Evening World.

Some of the men in the moving picture business are f mer race-track men, some ex-saloon keepers. Yet they their more conventional comrades of the films are doin work of moral regeneration. They embody a beneficial re tion of city upon country. They are bringing wholeso distractions to towns too small to support a theatrical st company or even be visited by shows that do one-ni stands.

Much of the cussedness of country life is the product sheer ennui. Why are lynchings and feuds, and tar-a feather parties, and fence-rail rides and disorderly chariv rural rather than urban phenomena? For the same rea that quilting parties and husking and spelling bees and ceum lectures and amateur theatricals and wet-and-dry c paigns are. Country people must be amused. In a nei borhood which has no theaters, no professional entertain no great white way, people must make their own entert ment. Therefore they gossip and lynch and pester e other and break loose in ways eccentric or horrifying.

Man is a social animal. In primitive times he found diversion in fighting, gambling and drunken, glutton feasts. In rural places abroad with an older tradition t ours he gets his diversion through a multitude of holid saints' days and carnivals. But take an ordinary Ameri village, deprive it of holidays, inure it to hard, monoton work, immerse it in the Puritan tradition, make it "d blow out all the lights at 9 P. M., and you may set the st for a lynching, a ducking-bee, a choir-fight. Thus are Coatesvilles and Shady Bends "put on the map."

The so-called "berseker madness' of the early Nor what was it but the frenzied reaction of disordered ne against the monotonies of the long Norway winters. Mo Arctic explorers report the Eskimo as goaded by the nesses of boreal existence to fits of fury in which they off their garments and rush naked across the snow. dering these things, one can understand village misbeha —and glimpse the service of the moving picture.

Mr. Roscoe C. Cuneo, proprietor and manager of the Theater, Upper Sandusky, Ohio, is making great impr ments in his theater. He is having 300 new chairs from Wisconsin Lumber and Veneer Company installed, a b new American No. 4 projecting machine, a new compen from the Fort Wayne Electric Works, and is having the elevated. Mr. Cuneo, who is an experienced showman, lieves in extensive advertising, having fully four or inches of advertising each day in the local papers, ca the attention of the public to the new Independent which he is exhibiting, and the new ones which will be sh the next day.

The Bijou Motion Picture Theater, Huron, S. D., was tirely gutted by fire on Saturday, January 13. The started in a dry goods store and in a few moments gained great headway. The operator at the theater the only one in the theater and saved two shipment films and the machine, but the balance of the theater total loss, with only $1,000 insurance. The proprietors Balsiger & Balsiger.

What The People Want

By Louis Reeves Harrison.

I MAY be wrong in regarding the photoplay as a great possible factor in human enlightenment, especially in this country, where general intelligence has been ar is being illuminated to a wide and ever-widening exent, but when all restrictions are removed, it seems to m that we can present the living truth as powerfully on th screen as on the stage or printed page. The range is we, no really living issue is now excluded, and the art ispen to an infinite variety of treatment—it may disclose exstence as it could not be elsewhere adequately portryed. By restrictions I do not mean any particular one, bu all that can be classed under cupidity or stupidity and nov interfering with the natural evolution of what is relly a fine art.

Proof positive that many photoplays are well worth seeng lies in the enormous attendance at the picture shws. Even when the low price of admission is consiered, it is plain that some remarkably good productions ar in constant supply, otherwise there would be a decided faing off in attendance at the exhibitions. It is the ppe, however, of all interested in bettering present condions to so elevate the quality of present releases as to rech out for the very best class of patronage obtainable. Inorder to bring about this desirable result, producers shuld go oftener to all kinds of theaters exhibiting photoramas on the screen, and not study what the other feows are doing, but the people.

know of no audience more generous than the average o attending picture shows. It is composed of people wo go to be entertained, but they are not exacting. They eer the little theaters in a good-natured, receptive mood, ppared to excuse whatever falls below the average in qlity and enjoy in a quiet way what is meritorious. Oe of the distinguishing traits of the crowd is a sense o justice that is not at all regulated by our present code o laws, a demand for the reward of vicarious virtue, a cracter performing a kind act, or suffering for another, mst be rewarded in the end. A really good play seems to ift the audience out of humdrum reality and carry it aay on the strong wings of imagination; the natural hnan sympathies of common people seem to be ever rdy for the expected quickening. On this account I he advocated intense characterization wherever possibl At least one personality should be so well and favoraly introduced that we can follow the course it pursues inhe story from sympathetic interest in a creature akin tourselves.

noticed the other night, in an audience numbering or a thousand people, a tendency to guy certain pictues, and I turned to see what the people were ridiculing. Amaiden was captured by the Indians as usual, but there ws a slight innovation in the piece. The hero went to th Indian encampment, assumed a slap-you-on-the-wrist atude and declared that he would put out the light of th sun unless they released the fair maiden. Then there ws an eclipse, and the horrid Indians were so scared that thy knelt down in prayer while the hero and the miden beat it. What the gallery gods said is unprintable, b all around me people sniffed and sneered in disgust. Sme laughed with good-natured toleration, but no respct was shown to pictures thereafter. In the next one th unwashed shepherd wanted to marry the nicely-dssed princess, but her pa objected—pa was made up wh a King-Georgian beard and twirled his sceptre with al the importance of a moving-picture orchestra leader. When the guards brought the shepherd before him he summoned a big man with an obviously wooden sword and was going to chop the prisoner's head off there and then. It was so thrilling that the audience laughed. Now the court jester came to the rescue of the young couple in whom the audience manifested no interest with the old theatrical clap-trap of rope ladder for the princess and a diversion for the court of seven supers. He brought on a modern dog who could put his paws on the back of a chair and say his prayers. The court of seven supers laughed heartily and the prisoner escaped—it was so easy that the audience laughed derisively and the kids in the gallery whistled through their fingers. The place was in an uproar when the jester ran to get horses for the escaping couple. He jogged along from the camera to a far-distant stable for the space of a hundred feet of film, while advised from the auditorium to hurry up, mingled with other suggestions like those heard at a variety entertainment on amateur nights. There was another play of a superior character, but it fell flat because the audience was disgusted with moving pictures in general by the time it arrived.

I have recently noticed some very low comedies from a very high source, and they do not serve to interest the general public in motion-picture exhibitions. Some of them depict wise guys doing up good-natured and unsuspecting people, stories of the kind that the bragging commercial traveler tells when he comes in from the road; but where human kindness is victimized in the photoplay the theme has a tragic as well as a comic side, especially in presentations given for the edification of those whose natural sympathies are with the under dog. Plays that antagonize the finer element in an audience had better never be shown at all. There is nothing funny in what is cruel, though vulgar brutality in a play may get a laugh from a few who have not yet emerged from primitive egotism.

The standard of right and wrong in the great audience, stretching from ocean to ocean in this country of ours, is not that laid down by ancient authority, but that of present intelligent sympathy. We all feel an abiding affection for writers of days gone by, some of them never will lose their endearing charm, but we are most thrilled by the fresh and buoyant pulse of our own times, and producers will find it hard to make old skeletons run red blood for people whose distinguishing peculiarity is a tendency to look forward rather than backward. To most of us who read the papers nothing is impossible for a race that has made giant strides in the new century, our passionate love of justice has been proven in past struggles for mental and moral emancipation; we are on our way to better things, and we should keep the pictures up to the spirit of the people.

Whether we are producers, directors, actors or playwrights, we must delve deep into what does not yield itself readily to superficial study—life as it is, as we are living it—regarding nothing that is human as alien. That does not mean the elimination of what is beautiful or romantic in the past, but in our getting away from antique obsession. We cannot fool the people by using a venerable masquerade to cover a jointless skeleton of decayed ideas. Any apprehension we may feel about the future of moving pictures does not arise from lack of faith in the art, but from the false uses being made of it. Every fine play presented may not receive distinct, individual appreciation, but it constitutes a step towards an end we all desire.

The Pleasing and the Unpleasing.

By C. H. Claudy.

BIOGRAPH'S "The Failure" is a new treatment of an old theme, redeemed from sordidness by the character of the acting, and the daintiness of some of the titles, together with its happy ending. Yet it is a question if any picture which deals with vice in any form, to the extent of showing it on the screen, is really necessary or advisable in the making of films for public entertainment.

The "Failure" is a man who fails—his first beloved tells him he must succeed before she can marry him, and he does try, but fails again. Meanwhile "The woman down the Sorrowful Hill" (my compliments to the maker of that title) has been deserted by her lover, and has recourse only to the dance hall—not to mince words, becomes a prostitute.

The "Failure," in a brave attempt to make good, either sings or recites in the dance hall, to the applause of the half-drunken multitude, and what he says or sings attracts the attention of "The Woman Down the Sorrowful Hill," who, too short a time in a life of shame to have become hardened, is sorry for his depth of misery, and is very prettily and artistically shown comforting him; indeed, he finally falls asleep in her arms, sitting by a table in a private room in the dance-hall house, and she holds him the night through.

His good fortune comes in a letter from a relative who offers him management and part ownership of a farm, if he will come and bring a wife. He is impoverished, but the girl pawns her jewels and offers him the money. This he spurns, so she gets the dance-hall keeper to give it to him by a ruse. How she knew just where he lived and could get there so quickly is not well shown—indeed, the action is a bit jerky in several places, but one forgives it for the sake of the interest, which is well sustained. Meanwhile, with the money which he, inconsistently enough, would take from the keeper of a house of very questionable repute, though he scorned it from an inmate of that house, he prepares to go to the farm. He goes to the house of the girl he loves, sees her through the window in the arms of another man, returns and takes "The Woman Down the Sorrowful Hill" as his wife, and the final scene shows them both following the plough in honest labor, he at work, she cheering him on.

Pope Innocent III at the beginning of the 13th century pronounced it a praiseworthy act to marry a prostitute, and Gregory the Ninth urged bachelors to marry repentant girls, so perhaps there is some classic reason for a drama of this kind. Nevertheless, well done as it is, and gripping of the attention, one cannot help wishing that some more cheerful form of entertainment might be offered, and that Biograph, which we look to for the very best in photoplays, would not be original at the expense of the innocence of the very young who attend motion picture houses. One hardly wishes for the reputation of being a prude, but one is willing to risk the suggestion that such themes are better off the film-stage than on it, for the sake of the young and susceptible patrons of the shows.

If Biograph has a new treatment of an old theme, Selig has an old treatment of an old theme in "The Chief's Daughter." One expects more originality from the producers of some of the most stunning pictures ever made—"Lost in the Jungle," for instance, and "Back to the Primitive." But here we have something which is so old it can't stand without a crutch—captured maidens, Indian maiden rescues, escape under the back of the teppe, well guarded in front. I suppose if I have seen that same idea once, I have gaped at it twenty times—yet, like the clown of blessed memory "Here we are again!"

* *

Vitagraph's "One Touch of Nature" failed, as far as I was concerned, because of the fatal departure from truth in the appearance of the caste. You can't make Miss Turner look like a Jewess by giving her a Jewish name, and you can't get conviction by over-make up, as in the case of the Jewish girl's father. There seems to be somewhat of a tendency to over-make up among the Vitagraph men—notice the hypnotist in "Hypnotizing the Hypnotist" who was a caricature even for a burlesque—that would have been a stronger face without so much hair!

However, long whiskers on the Jew's face wouldn't spoil the play—but Miss Turner does not look like a Jewess, and to have her play a part in which the matter of race is the basic fact is to start out with lack of success a preconceived condition. And not all her faithful acting nor the capital strength of the other characters could convince the audience that it was life they looked at—it was Gentile playing at Jew and you couldn't make anything else out of it—so that a very pretty idea for a play was spoiled in the telling.

I wish I had some way of handing the Gaumont producer a small bunch of flowers. But I commend his effort in "Heroism" to many an American producer as to the proper way to get realism by juggling films. I have been a picture "fan" for a long time, and I believe I know a good juggle when I see it—and I never saw a better than this, in which pictures of a fire—a real, sure-enough fire, with real crowds and real engines, are so cleverly mixed and blended with the "pretend" fire in the studio where the pictures are made, that the effect is all that of reality. The artistic way in which hair-raising scenes are cut short and a new thriller substituted, too, instead of working each scene to the limit, is very pleasing. Incidentally, while a man dying is not a pleasant thing to watch either in reality or on the stage, if one could always watch a realistic and true-to-life death scene as that given by the heroic rescuer, one would object less to such portraits when they are necessary.

"If this be comedy, then let me cry!"

I forgot who said it, but he might have been looking at Essanay's "The First Man," which is 1,000 feet long because 1,000 feet makes a full reel—and for no other reason. If it had been 400 feet it would have been, probably, funny. As it is, it's so far between laughs, and so little is made of the one really laughable possibility—that of a girl eighteen years old in the presence of the first man she ever saw or spoke to—that the whole thing falls flat. Never having seen such a young woman, one hardly knows how she would act, but it seems reasonably certain she wouldn't act as if she saw a man every day!

And I am not crazy about "A Frontier Doctor" either, for the simple reason that I don't like his methods! If I ever had the bad luck to be a producer, I think I should hire a medical man to tell me what I shouldn't do in a film. Doctors who operate on damaged heads don't sit on the bed and lean over their patient—they get behind them or so they can move around them. And they don't operate alone, when a loving wife is crazy with anxiety in the next room—nor they don't go to work in two minutes after being called as if they were about to shave their patient, either. But Miss Fisher is worth seeing here, as elsewhere; she grows on you the more you see her.

* *

Edison's "Buckskin Jack, the Earl of Glenmore," rides ruthlessly through improbabilities and arrives on the scene of action willy nilly. And to thunder with the impossibilities, anyway! For Buckskin Jack is restrained in his actions, capable in his repression and a rather fine figure of a man in his work, and we like him much, and we don't mind saying so, either—any more than his wards did in the little play. The scene between Jack and the butler, who shows Jack wherein he has offened, and why his manners were out of gear, is excellent, indeed, and the club room scene, where Jack uncovers a cheat is so well played that the melodrama is forgotten in the apparent reality.

* *

C. G. P. C. has something in Eva's Faithful Furniture which is seldom attempted on this side of the ocean—a trick film which is designed to show it wasn't a trick. We are all more or less familiar with that class of picture in which inanimate objects suddenly come to life, tables set themselves, pianos move from room to room without the aid of human hands, etc., and it must be confessed, such films usually get more of a laugh from the audience than the average "comedy" which is so seldom really funny! In this particular example, Eva, dispossessed, prays to her furniture not to desert her, whereupon it promptly follows her back through the streets of the town madly chased by the astonished bailiffs.

The film shows the furniture moving, and at the same time, people chasing it and being chased by it, which is very ingeniously accomplished. The effect is very surprising; the comments of some "wise" picture fans who see it and are unable to explain it being almost as funny as the antics of the furniture itself.

WANTS THREE POSTERS WITH 3-REEL SUBJECTS.

Editor Moving Picture World:

Dear Sir:—Just a line or two about two and three-reel pictures. Have recently run some of them and find that many people refuse to come in because there is only one poster for the two or three-reeled pictures. They seem to think because there is only on poster, that you are not giving them as long a show as usual.

Don't you think it would be an improvement to have a poster for each reel? Can't something be done about this, as I, for one, will not run any more three-reel subjects unless there is a poster for each reel, and I imagine that other managers find it the same, that is, in regard to people thinking you are giving them "short weight."

Your paper is invaluable, but seems to be always improving, though each one seems perfect, to me, at least. E. L. TEWSLEY, Empress Theater, Redlands, Cal.

The Moving Picture Educator

LCOHOL, THE POISON OF HUMANITY" (Eclair).

THIS latest addition to the pictures intended to expose alcoholic dangers is most extraordinary in character.

Instead of dealing with the drinker or the immediate ects and attendant miseries of alcohol, it passes on to the sond generation in its purpose to show alcohol "as the pson of humanity."

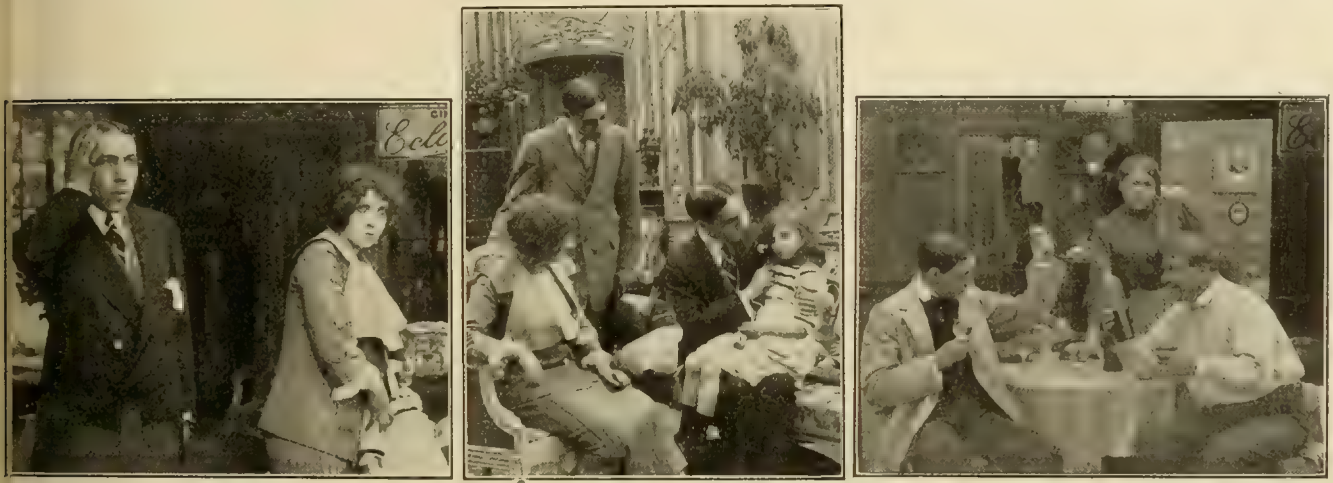
n this drama of life the father is a drinker and the son is n; nowhere in the entire story is the son ever known to tch the poisonous drink; yet his life is beclouded with a tgedy the cause of which is traced to him, the victim of h father's sin.

Visiting the sins of the father on the children" would be a ruthful title to this sad story, but it is better only as a s-title, otherwise the value of the teaching of the heredity evils of excessive drinking would be lost.

eginning in his boyhood days the son is a victim of headaes and dizziness not common to the average healthy boy. Ken of intellect and capable in his business as a young man, h becomes the inventor of an important machine, which bgs him to the notice of his employer, whose daughter h ultimately marries. Living in evident prosperity with walth and luxury he becomes suspicious of his wife, seemily more from a disordered brain than from real cause. Fding a gentleman caller at his home his distemper develops into a mania, and he shoots and wounds his young wife. The lawyer engaged to defend him naturally seeks for some cause for this mental and physical disorder and so visits the young man's parents. The old father is a driveling drinker—a mental and physical wreck; here is the solution of the problem: the young man is a victim—not of drink—but of the poison and depreciation of the human faculties through parental sin.

The trial is held. The lawyer draws vivid word pictures of the fits of brutality, even wife beating, in which the drinking father was accustomed to indulge. The old man is in court, a picture of idiotic, senile debility.

The lawyer then draws another picture of the son repeating in similar form his father's viciousness, claiming the poison of alcohol had made an unwilling victim of the young man. The court accepts this view and acquits the young man of culpability. The scientific teaching of the story will arouse much comment in educational circles. It is not the teaching of hereditary tendencies being repeated, but the results of those tendencies prejudicially affecting the next generation. The story and the claim is a wonderful one and will both do much good and arouse much interest. The crowds may not understand it and so it may not please them. However, if accompanied by an explanatory talk, it will make one of the most helpful pictures of the day.



Scenes from "Alcohol" (Eclair).

Scenes from "Alcohol" (Eclair).

THE CARROT CATERPILLAR (Pathe).

This most beautifully colored film is perhaps the best of its kind yet produced; intensely interesting, it is a source of admiration to all who see it.

As an educational film it is unique, tracing the caterpillar through its chrysalis stage to the butterfly, while every detail of growth, change and development is fully noticeable.

The sub-titles to this film are such that a complete lesson is learned at one showing, proving the great advantage so often claimed for the cinematograph as a teacher.

The habits and nature of this wonderful insect are described by the following heads, each of which in turn is most beautifully illustrated:

1. This caterpillar lives only in the carrot field and its color is such that it is easily hidden among the leaves.

2. It propels itself with six feet and twelve "suction cups." The feet are situated near the head and the twelve "suckers" behind them.

3. For its defense against its enemies, this kind of caterpillar has a pair of collapsible horns which it can project at will.

4. The horns secrete a liquid which smells like valerian, which bad odor keeps the caterpillar's foes at a respectful distance.

5. It feeds only upon the leaves of the carrot, but is not a parasite harmful to vegetation.

Perhaps the most interesting picture in the series, and one which affords information unknown to the casual observer or amateur naturalist, is that showing the change from the caterpillar to the chrysalis; the violent convulsions which accompany this change is wonderful and must be seen to be realized. Some idea of the same may be found from the following descriptions:

6. When the caterpillar has attained its full growth, it affixes itself to some surface by means of a glutinous substance for its transformation into a chrysalis.

7. Forty-eight hours later, in a violent convulsion, the chrysalis breaks the shell of the primitive caterpillar and appears in the form which it will retain throughout the winter.

8. It is one of the most mysterious problems of nature, that though this chrysalis turns entirely into a liquid state inside of its skin, life does not become extinct.

9. Finally it becomes immovable and throughout the winter the mysterious transformation is accomplished. In the chrysalis are being formed the body and wings of the machaon butterfly.

The third change to the butterfly is the beautiful one and commands the closest attention of the observer:

10. When the springtime comes to awaken the earth, the butterfly is formed. One morning it laboriously disengages itself from the chrysalis shell and lives perfectly formed, but unable to fly.

11. The new-born wings are as yet but stumps; in order that they may properly develop, the butterfly must bathe for a quarter of an hour in the spring dew.

12. Rising superbly above its prison, it basks in the caresses of the sunshine and offers to the morning breeze its variegated wings.

13. Its first hopeful steps carry it about its entire domain, but it is still afraid to fly.

14. Its first flower.

The fully developed beautiful butterfly is now seen struggling on the petals of its first flower, ere it realizes the strength of its wings to carry it away in the sunlight.

If ever there was a picture which should be shown in all the schools this is the one, as nowhere has nature unfolded more beautiful secrets than in the metamorphosis of the butterfly, hence our reason for giving so much detail and space to this most worthy film.

ADVANCES.

Further to the "Zionist Movement Pictures" exhibition recorded last week, the New York section of the "Council of Jewish Women" gave an exhibition of Bible stories in the Republic Theater on January the 21st. While this is another commendable advance, the council is in error in announcing themselves as "the first to teach religion by moving pictures"; if they read the Moving Picture World they would know that they are worthily following an already well-established lead, and in doing so are very properly encouraging the educational work which is here being continuously advocated and recorded.

This "Council of Jewish Women" will no doubt find their efforts appreciated and their example followed in many parts of the country; it is for this purpose we make this mention of their timely exhibition.

The last issue of "The Ladies' Home Journal" has an e torial on the "perversion and abuse of that which is goo in this instance referring especially to the moving pictu The editor announces the complaints of "hundreds of p ents" condemning the pictures as a "menace to our youn With a knowledge worthy of the one well acquainted w moving pictures and supported with commendable wisd the editor of the "Journal" replies that "the moving pict is destined to play a tremendous part in all educational, ligious and social uplift work." Asserting that in a meas the demand creates the supply, the "Journal" contends t if pictures of a higher type and educational in character required, the exhibitors will respond and all causes of co plaint be removed.

It is pleasant to read the healthy opinion of "The Lad Home Journal" and to add its name to the list described this page last week of those who are now giving the edu- tional picture unqualified praise.

The illustrated or picture newspaper continues to ca unabated interest and by its high class work satisfies ea expectations. Where it is shown as a regular and perman t feature on a fixed night the exhibitor is always sure of s full houses. In a way its coming is as anticipated as its d y printed predecessor.

Never did a newspaper so thoroughly convey news. e picture paper has the advantage, however, that it perse s nothing but news; no scandal or "fill ups," but news at f t hand from every part of the world. The extraordinary riety is one of its strongest features, embracing everyth g of interest between the poles.

History was recently emphasized in the picture show g the moving of the house in which Benedict Arnold was c t martialed.

Science by aviation feats by Captain Bellanger with e King of Servia and President of the French Republic s spectators.

Sports has the Crown Prince of Germany in an an al hunting expedition and the driving tandem of 40 untrai d horses by a lieutenant of French artillery, and fire departm t ladder climbing contests.

Large fires have recently afforded several opportunities r people to see, as well as to read, the terrible havoc and g at loss occasioned thereby. The after effects of disaster y storm and railroad wrecks are also recorded.

Peace and War are contrasted by views of the officer of the American Army and Navy paying their respects to P si- dent Taft on New Year's Day; and the latest incidents in he Italo-Turkish struggle.

Religion is contrasted by the carrying of the sacred ca et from Cairo to the Holy City of Mecca and the enthusi ic reception given to Cardinal Farley on his return to w York.

Art is often called upon to illustrate martyrdom, and he monument erected to the memory of the victims of the os Angeles Times dynamite outrage will be seen by million of peoples, who will register their resentment of crimes by y- pocrisy.

The funeral of Admiral Evans (Fighting Bob) ill strengthen the memory of this popular hero.

THE VOCATIONAL PICTURE.

The vocational school is now a certainty; vocational e ca- tion has long been an anticipated necessity among educa rs; its accomplishment was, however, difficult. Nothing as helped to solve the problems and bring nearer the actual os- sible school than the cinematograph. Herein is anothe in- stance of a great development towards a deliverance w ch proved difficult for lack of that which the cinematog ph gives. Nowhere is the moving picture more useful th in this particular; technical and demonstrative examples re out of the question in the vocational school; neither coul the ideal school be taken to witness the practical workin so necessary for that instruction which intimate acquain ace and experience could alone impart. The cinematograp has overcome the difficulty, and, bridging the gulf, brough the two together. Thus the vocational school is now not nly possible but actualized. Within the room of practical dy the living artisans can be seen upon the screen in genera and in detail, so that the education which is knowledge is su ple- mented with that education which is practical, causing gin and hand to be alike trained in that which is of material lue and profit. The column of titles descriptive of the natu of films produced by the manufacturer is enlarged by an her branch of educational production—the vocational

Around Madeira with the O'Kalems

By J. P. McGowan.

t 8:30 A. M., December 9th, the log registered 2,752 miles frm New York as we skirted along the coast of Madeira. Rht ahead of us lay the "Desertas," as the smaller islands o he group are called, and the sun playing over their ridges a hills, flashing here and there on a solitary house, gave u some idea of what they were like. These islands were dcovered by the Portuguese in 1419 and are still in their psession. The largest of the group, Madeira, is an importat coaling station for steamers bound down the west coast o Africa and South America. It has the appearance of volcic origin, huge walls of red stone rising sheer from the wer's edge to almost six thousand feet, broken up, he and there by deep ravines, at the foot of which tiny csters of thatched roofed hamlets proclaim the residence o fisher folk. Great banks of clouds had settled down on t tops of the peaks, their snowy whiteness and regularity fming a natural table-cloth. The sun was slowly dissolvi it, but as the shafts of light shot through the clouds they we beautiful indeed.

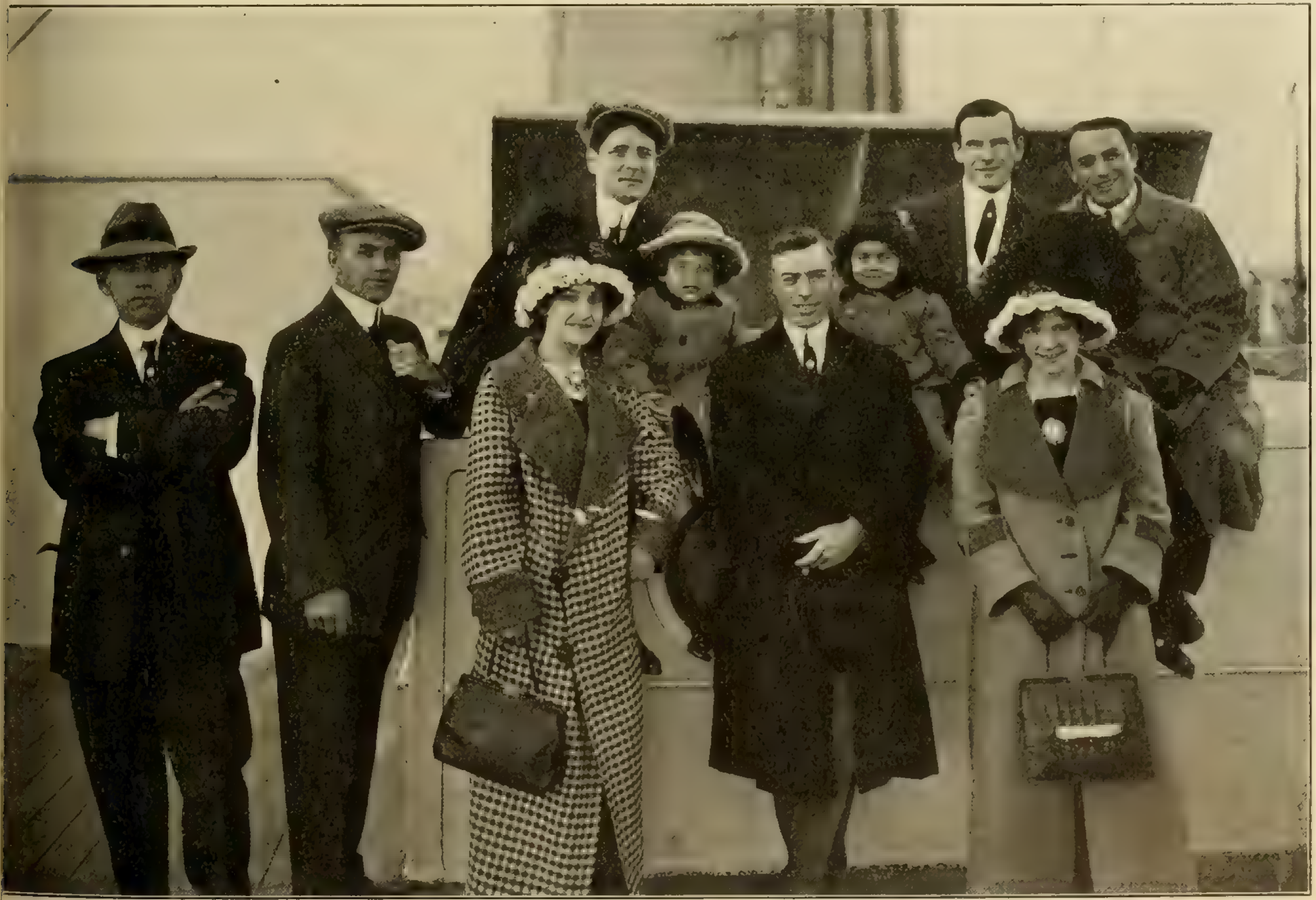
lowly we turned into the Bay of Funchal and had our fit glimpse of the capital of the island. It is located quite cse to the water's edge, stretching back and rising as the hs slope up. The houses with their gaily colored red tiled rfing stood out in bold relief against the more sombre bacgund of green and brown, while here and there gardens in f bloom added another touch of color.

We came to anchor and were immediately surrounded by hdes of small skiffs, the occupants of which, with fierce gstures and shrill shrieks, begged for a "sixpence" to be town into the water. Some of them were mere boys not a day cer eight or nine years of age, but all were perfectly at hme in the water, which was blue and clear, and it was dite easy to watch a diver as he went down ten or twenty ft. A coin was thrown; there was a flash, and quick as an cer the boy had dived. Straight down he went, following t coin, which could be readily seen; then he wavered as his hds went out; back like a shot, the money thrown to the bottom of the boat, and he was pleading once more. Launches had arrived at the "Adriatic's" side and we went ashore.

The tourist traffic has become part of Madeira's life, and the "old primitive methods have been turned into commercial enterprises." The bullock cart of long ago, drawn on sled runners, is practically the only means of conveyance," and sleds are used for all manner of transportation and invariably drawn by oxen. The streets are very elaborately built with beach cobble stones laid on edge and arranged in patterns. It is rather difficult walking, but reduces the friction surface to a minimum on the runners of the sleds. It is surprising how comfortable these sleds are to ride in, although they are not fast. We engaged three, each of which seats four people; a boy leads the oxen and a man with a long bamboo pole with a spike on the end, as a persuader, drives. They have a great deal of patience with their animals and can drive through seemingly impossible openings. We went around the town for an hour or so and could not but admire the cleanliness of the people, the stores and the city itself.

There was an atmosphere of industry that is frequently absent in places deriving a good portion of their revenue from tourists. Everybody was busy, and some of the stores would have done credit to many of our towns of equal size in the United States. Leaving the bullock cart, we entered the small Funicular Railway station and boarded a small open car for the trip to the top of the hill. The engine is of peculiar construction and has a large cog-wheel in the center. This is operated through a set of cogs that are laid between the rails, and naturally the ride was a slow one. Through vineyards, beautiful gardens, on past an avenue of pine trees, that were strangely reminiscent of California, and out through a banana plantation until we reached the top. Below us, thousands of feet, lay the city, the harbor with the ships lying peacefully at anchor, and, away as far as the eye could reach, stretched the Atlantic, as calm as a mill pond, blending in so perfectly with the sky that the horizon was hardly distinguishable. For some moments we stood in silence drinking in the beauty of the scene; everything seemed so quiet and peaceful.

Going on past a large Catholic church, we entered sleds. These hold three people and are built of wicker-work. Ropes



KALEM PLAYERS ON BOARD WHITE STAR S. S. ADRIATIC.

Geo. Hollister J. A. Farnum J. J. Clark George Hollister, Jr. J. P. McGowan Rob't. Vignola
Alice Hollister Sidney Olcott Ethel Dorris Hollister Gene Gauntier

run from the front end of the runners and are used by the two attendants to keep the sled on its course. We started off quietly and smoothly, running about five or six miles an hour. The attendants ran alongside, pushing when necessary and holding back the sled as occasion demanded. Then we were on a clear course, standing with one foot on the back board the two men propelled the sled with the other, and gradually we picked up speed. Faster and faster we flew, and with a whiz we rounded a sharp corner in first-class style. On and on, past low thatched roof cottages; a glimpse of the interior—flash—and we were by; another quick swerve and off we went again. It seemed nothing short of marvelous the way the men handled the sled. A smell of burnt wood crept up from under the runners, and a puff of blue smoke now and then demonstrated the fact that the speed was only at the protest of the sled itself. One or two more bends, then away down a straight stretch between two walls, and we careened to the bottom, slowly coming to a stop in front of the railway station from whence we began our ascent. The attendants were perspiring freely and appreciated the end of the run, while we very reluctantly left out seats as exhilarated as from a real long toboggan slide.

A Madeira Taxicab.

A small open street car, with three mules harnessed to it next claimed our attention, and we boarded it for our final run into the center of town. Past the square with its display of native products—"botas" or boots, laces, embroideries, mantillas, and wicker-work; a casual glance at the old prison —around the sentry box the guard lounged—on through the narrow streets and into a restaurant where we had lunch.

A Scene in Madeira—Bob Vignola Making a Bargain.

Tables and chairs were set out on the sidewalk and under the trees; everything denoted comfort. In front stood three automobiles, probably the only modern things in Madeira. They, in themselves, were hardly new, and it required the united efforts of the three chauffeurs to get the one machine under way. Its approach was heralded three blocks off, and the rattle and bang as it went on its way gave evidence that the original model was long since obsolete.

Strolling down to the quay we boarded a launch and in a few minutes were safely back on our temporary home with nothing but the most pleasant memories of our trip ashore, a pretty, isolated spot with its natural beauties, its kind but curious population, and, strangest of all, its kind and intelligent police, who did all they could to make our stay pleasant.

ETHEL ELDER WITH POWERS.

The latest addition to the Powers Picture Play forces Miss Ethel Elder, whose portrait appears herewith. Mi Elder has for the past two years been with the Lubin Co pany and her experience there has made it possible for h to emerge into a broader field and assume lead parts f which she is well endowed with the natural gifts of beau personality and mentality, besides possessing the charms health and youth. If Miss Elder can manage to live up the Powers standard she will prove herself to be a wond indeed.

ANOTHER PICTURE THEATER ORDINANCE.

The New York Aldermanic Committee on Laws and Leg lation held a public hearing on Saturday, January 27th, the Aldermanic Chamber, City Hall, Manhattan, on an or nance introduced by Alderman Fink, affecting moti pictures and motion picture theaters. The Fink or nance is practically the same as that got up Michael Furst, James P. Warbasse, Maurice Werthei John Collier and William B. Crowell, at the sugg tion of Mayor W. J. Gaynor. It was introduced at t last session of the expiring Board of Aldermen in Decemb but was shelved for the time being. The White ordinan which had been introduced at about the same time, was a buried. It will be recalled that the White ordinance arous considerable discussion in the trade on account of many its drastic features, among which was the provision to all the police commissioner of New York to act as a censor films. That ordinance is practically dead, and the only c that seems to have any life is the Fink ordinance, which v come up for discussion on Saturday.

A NEW PHOTOPLAY SCHOOL.

The Dramatic School of Photoplay Acting has been ganized, with head offices in the Gaiety Theater Buildi for the purpose of instructing the art of acting on the sil stage to those who would break into this field. It is intention of the new company to give their instructions a regular studio with full equipment, aided by a professio director.

The Dramatic School would like to have scenarios s mitted, which will be either bought or returned in the us way. As an outlet for the graduating pupils, Mr. Jan Devlin, manager, is now making arrangements with seve manufacturing companies to find positions for them.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

MPROVING upon the suggestion recently made in this column regarding the filing of manufacturers' release dates, Mr. Walter A. Brooks, of the Pastime Theater, Canton, Pa., sends a sample sheet from one of his n books, which he has been using for some time, and writes:

> Dear Sir:—I have read with much interest your series of articles on "Advertising for Exhibitors," and have learned many valuable suggestions from them.
>
> In the last issue I notice a paragraph describing a book in which film releases may be recorded. I have for some time used a book of my own manufacture that I think is superior in many ways to the one you describe.
>
> First, I secured a small loose-leaf book from a local druggist costing me twenty cents. Without a doubt like books are procurable at any drug or stationery store. In this I pasted the list of film releases that is printed each week in the MOVING PICTURE WORLD, under the head of "Licensed Release Dates," with each company in a separate list. We are using films that are far from being first run, and therefore it is necessary to have quite a list of releases. The book answers every purpose of a card index, as far as information is concerned, it giving the date of release, name of the film, nature of the subject and the length. The book is never bulky, and as fast as a page becomes out-of-date it is discarded.

To Find Material Quickly.

This particular page is 4½ x 7 inches, but the exact proportion does not tter so that the page be wide enough to take the 2½ inch column comtably. Loose leaf books may be had of any stationer and, as Mr. oks points out, it is handy to be able to discard the dead material.

The stories of the film are printed in the issue dated the Saturday before, issued a week previous to that, so that if you have a release dated uary 24, for example, you turn to the World for January 20 and there ate your story.

Unless you are using early releases it is sufficient to paste up the book ry three or four weeks. In the sheet shown, for instance, the first ry covers the films from June 7 to July 5. The next cutting covers y 10 to August 2, and so on. If you have a book with a fairly wide rgin you can enter in the margin the page number of any special refence to the film and then the book has almost the value of an elaborate d catalogue system. The margin is also useful in checking up the ns used.

Three Weeks Ahead.

Fred Wheeler, manager of the Lyric Theater, Crown Point, Ind., sends a card folder giving the headline film for three weeks ahead. The nt page makes a very attractive showing in brown and dull green on ite card. There is plenty of ornamentation, but the display is in good te and the typographical appearance cannot fail to give a favorable pression. With a card that stays alive for three weeks, it is well to ve durable stock and this is printed on a better grade of cardboard n would be advisable where the issue was made weekly. In most of announcements the star of the play is given in this fashion:

> January 7. Maurice Costello is featured in a Vitagraph comedy entitled "An Innocent Burglar."
>
> January 8. "A Blind Deception." A Lubin drama featuring Florence Lawrence.
>
> January 9. "The Lost Necklace." A Pathe American drama.
>
> January 10. "The Politician's Dream," with big, fat and happy John Bunny in the leading role. A Vitagraph comedy that is real comedy.

Names Are Needed.

It is to be regretted that more of the manufacturers do not supply exhibitors with casts of the plays. The business now demands the sonal feature and instead of resisting the demand it should be met t the exhibitor may make the most effective use of what he is paying . The Edison, Selig and Vitagraph companies regularly announce their yers, and so does the Thanhouser company, but others having favorites the cast ignore the advertising value and neither the manufacturer nor exhibitor gets a return for the salary investment. There are hunds of live exhibitors who want the names and who give preference those companies which furnish them.

We incline to the opinion that Mr. Wheeler might sell his back page to fit and so cut down the cost of the cards, but it is very evident that prides himself upon his printing, for his letter head is as well done the card; so well done that we hope Mr. Wheeler will send in other mples of his work. We like to look at them. too.

How They Won Out.

Rusk and Andrews send this enlightening letter:

> Gentlemen:—We read with interest all departments of your publication and especially the "Advertisers' Department." Many good hints are given, and here is a bit of our experience in this locality: We are in a town of 4,000, where several moving picture shows have started and failed for want of patronage and the town was said to be a "Jonah." We started in the face of this, gave a good picture show, well projected, advertising with no bombast, ran the show at a loss each night for about a month, and now have our house filled at every show, and it is now a paying proposition. I enclose one of the "dodgers" we put out last week and from which we received good results. It is not "circus" advertising, but simply suggestion.

Advertising, proper management and a reasonably recent program will let a live man show a profit in the deadest sort of town. They send a sample dodger that will give hints to others. Here it is:

THE
WAUWANDA
Playhouse
Woodbridge, N. J.
WHO IS IT FOR?
THE WEARY MOTHER
As a Place of Rest and Recreation
THE BUSINESS MAN
As a Relief from the Stress of the Day's Work.
THE YOUNG MAN AND WOMAN
As a Place of Refined Entertainment
THE CHILDREN
Where Amusement is Combined with Instruction. Where Impressions are Made and Lessons Learned by the "Universal Language of Pictures."
If You are a Public-Spirited Citizen Make the Picture Plays a Factor of Good in Your Community.
Every Tuesday, Thursday and Saturday Nights
ADMISSION, 10 CENTS TO ALL

From a Veteran.

W. J. Melody, of the Hippodrome Theater, St. Catherine's, Ontario, Canada, sends an interesting letter, in which he says:

> It is with pleasure I have read in your department in THE MOVING PICTURE WORLD of the many advertising schemes. I beg to add my mite in the hope that some of the suggestions may help my brother exhibitors. I started back in 1904 singing illustrated songs for Mr. Rock, of the Vitagraph Company, when the nickel shows invaded Canada. I was one of the first to start. I opened with the Bennett Theatrical Enterprises, which afterward had houses in Hamilton, London, Ottawa, Quebec, Halifax, St. John and Sydney. We wrote circular letters to all the houses, telling what we had done in the line of advertising, that they might follow suit. I am outlining some of the schemes.

Mr. Melody outlines a score of schemes, from which we draw the following:

Some Business Getters.

Souvenirs for children at the Saturday matinee, the souvenirs costing from $1 to $2 a hundred, but being selected to make as big a showing as was possible for the money.

In cold weather, when business was apt to be slow, there was a drawing each Wednesday night for a ton of coal, the winning ticket being selected from those sold during the previous week.

Popularity contests for the most popular conductor or motorman on the interurban lines, a gold watch being the prize. One contestant alone sold more than 6,000 tickets in three weeks, with others pressing him closely. The expense was $13 for a gold watch for the prize and a printing bill of $5.50 for tickets and dodgers. Each contestant was credited with votes to the number of tickets sold by himself and his friends.

A Pathe release titled "Whimsical People" shows four darkies who were engaged in dancing and were transported to the moon, where they were seen to be singing. The film was held over and a local negro quartet danced behind the screen during the first part of the picture and sang during the moon episode, the film being worked up into a local sensation at small expense.

A somewhat similar scheme was used with the Essanay "Golden Days," in which a child singer and an adult were employed to supply the musical feature. The song "Then You'll Remember Me," ran through the story and brought about the climax, and the use of the singers boomed the reel into a sensation. The song feature was used to splendid effect in many subjects.

An Appeal to the Sunday Schools.

In Hamilton it was arranged to give one show each month in some Sunday school, the order of application determining the favored school. Mr. Melody writes that while in the early days of the scheme the response from the Sunday schools was none too ready, they now have more applications than they can attend to.

Mr. Melody also goes in strong for special effects where the film indicates their use, and with some reels the effects lift the ordinary into the feature class.

In his local advertising Mr. Melody seems to favor the two column width advertisement enclosed in a heavy black border. The typographical display is not good, due to the inexpertness of the compositor, but in the reading matter more care is shown and it is probable that a little pressure on the business office of the paper would result in a better display. The titles of the films should always appear in heavy type. The best display is for some of the Kalem Irish reels and some of the Vitagraph and Edison features. One folder uses this good line:

COME EARLY TO THE MATINEES. IF POSSIBLE BRING THE CHILDREN.
Special provisions made for baby carriages, so, no matter what

the weather conditions may be, you will be sure of comfort, amusement and an entertainment that will well repay your visit.

Playing Up the Picture.

Making the most of the ordinary subject is a matter that is too seldom looked after. The Pathe reel was not a particularly attractive subject in contrast with the more ambitious work, but the inexpensive efforts of four colored gentlemen made it a headliner and it became worth more to the management than more pretentious films.

Under existing booking conditions it is not always practical to work up a subject that comes into town on the eleven o'clock train and must be sent back the next morning, but when you read the stories of the films in The Moving Picture World make a mental note of those that will lend themselves to special treatment and when the film does make its unexpected appearance be ready for it. Plan ahead to frame the effects quickly when you get the reel, get your audience looking for novelty and pretty soon you'll find that people come to the house to see if you're springing any surprise. Do not announce the effect ahead, even when you know that it is coming, but aim to be original and the "surprise" will be a standing drawing card with a lot of patrons.

Some Suggestions.

Suppose, for example, that you have "East Lynne." In the scene where the mother discloses herself to the dying child, cut out the piano orchestra and from behind the screen have a good violinist play Braga's "Angel's Serenade" or the Bach prelude to Gounod's "Ave Maria." The jingling piano is not in accord with the death chamber, but the plaintive notes of the violin, coming unexpectedly, will startle the spectators into absolute quiet. There are times when the thin tones of the violin are much superior to the piano or even the organ for heightening the effect, but don't break the music the instant the scene changes. Keep it going unless there is an absolute demand for livelier music. It is not always well to change the selection every thirty feet of film.

Suppose that you have a factory scene. Don't let the trap drummer bang the iron plate a few times. Do like Mr. Melody did and "get all the junk you'd expect to hear from in a shop." Don't make so much noise that your patrons get headaches, but work in some special effects. A toy foot-saw with a small buzz-saw fastened where the emery wheel usually goes and a bit of metal lightly touched to the slowly revolving teeth now and then will help the illusion of a machine shop with its planing mill and lathes, a real anvil is better than an iron plate and a card pressed against the wings of a small electric fan will give the hum of shafting and belts. You'll have to experiment to get things just right, but it will be worth while taking the trouble to have the effects ready, to spring in an emergency.

Make the Audience Work.

The song revue, in which the audience is coaxed to join in the chorus of popular songs, is something of a craze, but why not improve on the idea by unexpectedly mounting the stage some night at the last show and offering $5 to the person in the audience who sings the chorus best. Let the audience pick the winner as at amateur nights by giving the prize to the contestant receiving the most applause. You'll more than get the prize money back subsequent nights when all the good singers in town—and those who merely think they can sing—crowd the house in the hope that there will be another contest. Do not announce the feature in advance, but let the effect be retroactive.

The audience always enjoys what it does itself more than what is done for them, so get them busy. Have your singer, if you use one, encourage them to come in on the choruses by coaxing them along.

Your Announcement Slides.

The other day in a theater in downtown New York an advance notice of the Pathe weekly was thrown on the screen. The announcement featured the funeral of Admiral Evans, a railroad accident in which two were killed, "and other interesting events." It is possible that this is the sort of stuff making the strongest appeal to the clientele of the house, but it would seem that the second incident might have been replaced with a more cheerful item with decidedly good effect. The Pathe Weekly is not confined to death and while both items had interest, something showing the diversity of the weekly budget could have been used more advantageously.

Your screen talk is your **personal talk to the audience. Make it striking** and effective. When you speak **say something to the point and get away** from brag, bluster and bromides. "We show only good reels here," may impress a few, but you could reach more people with, "All the good films as soon as they're out." Don't leave the lines to the operator to think up just as he starts to write them. Give some of your odd moments to thinking up snappy sentences and keep them on hand where you can make a quick and proper selection. If it pays to throw the slide it pays to make it effective.

THE MASSACHUSETTS CENSORSHIP.

By Henry.

Under the direction of Chief of Police General Whitney, all pictures entering the State are censored for use on Sundays, the week-day shows being exempt from this. The exhibitors feel, however, that, while General Whitney's supervision is absolutely impartial that it is too severe. Maybe a trifle too Puritanical. The number of pictures passed for Sunday use is becoming smaller and smaller. Things have come to such a pass that the gentlemen nearest to the Licensed interests in this State say that unless a larger number of pictures are passed for Sunday use by the state, it will very soon become almost impossible for them to supply any sort of a good program. The leading Massachusetts exponents of the Sales Company reiterate the remarks of their Licensed competitors.

During the week ending January 1, 1912, the following were passed: Biograph's "The Baby and the Stork" and the "Voice of the Child," Pathe's "The Doll," Vitagraph's " Doubly Desired Orphan," Selig's "He, She and It," Lubin' "The Oyster Industry" and Kalem's "A Presidential Re view in Washington." The Independent pictures passed fc the same week were: "The Divided Ring," a Solax ree Powers' "Life's Supreme Treasure," and Imp's "Th Portrait."

The following is the list of reels passed for Sunday us after the entire number of pictures released during the wee of December 25th, 1911, has been witnessed: Pathe's "Actor Heart," Gaumont's "From Pity to Love" and "Scenes O the Coast of North Africa," Lubin's "The Kiddies' Chris mas" (Parts I and II), Vitagraph's "The Old Doll" and " Reformed Santa Claus." The Independent reels passed wer Imp's "At the Stroke of Twelve," "Niagara Falls" and "Th Professor"; Majestic's "The Actress"; Reliance's "The Do tor's Dilemma," "Locked in the Vaults," and a Pair Shoes"; Powers' "When Steel Meets Cloud" and "The Viol Maker of Nuremburg," a Solax. When it is considered th a large proportion of the list are less than 500 foot subject and that the entire number of photoplay theaters in th State must draw from either one or the other of the list it is plain that the situation merits considerable thought.

As things now stand, the pictures to be seen on Sunday are very greatly restricted in scope and variety. More tha that, some pictures are almost "rainstorms," as it is impo sible to get a program without using a certain amount "junk." Regular patrons of many theaters are complainin at the poor quality of the programs, and further state th they often see the same pictures exhibited in the same hou after an interval of a month or sometimes less.

There are a number of ways to rectify this condition. On of them is in the hands of the different manufacturers. W need educational and scenic subjects. If the market co tained a larger number of these subjects the number "O.K.'d" reels would increase. Another method is one th the Massachusetts exhibitors must handle. An associati of Massachusetts exhibitors which was nearly dead has com to life during the past month. This organization shou wait upon the State police and place the case before the for consideration. It is hardly to be doubted that the Sta could be prevailed upon to become more liberal in its ce sorship, after the matter has been carefully explained. T Moving Picture World has stated on innumerable occasio that more pictures with an educational flavor are greatly demand. Massachusetts exhibitors are entirely in acco with this statement. It would seem that a great opportuni is present for the manufacturers to increase their sales. they should release a large number of educational and scen reels, it is certain that all exhibitors would quickly bo them. There is talk among exhibitors about taking up th question direct with the State police. It is to be hoped th this will be the case, as the performances at present offer by Massachusetts exhibitors on Sunday are far from go

WARREN KERRIGAN IS "MATINEE IDOL HER

Warren Kerrigan, the leading man of the American Fi Mfg. Co. and often termed "the handsomest man in the mo ing picture business," came in for a full-page write-up in t Chicago Tribune on Sunday, December 31. Mr. Kerrig was shown in the center of a large heart, surrounded zinc reproductions of love letters that he has received duri his years as a motion picture actor. The article was head "How It Feels to be a Motion-Picture Matinee Idol," a there followed a desertation on the annoynace of receivi a hundred love-letters each week from young ladies he h never before seen. The body of the article was taken with extracts from many letters from among "Handso Jack's" conquests.

It was excellent enterprise on the part of the Americ and has been the cause of much speculative comment as how Mr. Kerrigan may be expected to feel when some the young women whose heart-throbs have been laid ba apprise him of their sentiments. The article did not publ the writers' names, of course, but that fact may not alter situation materially.

Mr. Warren Smith, of the firm of Smith & McNeil, p prietors of the Itcit Theater, New Glasgow, Nova Scotia, the Crescent Theater, Westville, N. S., was a visitor to Moving Picture World office in New York recently. Smith came to town to look over the moving picture sit tion and get a line on everything that is new and up-to-d as applied to moving picture exhibition. Smith & McN are about to build a new house in New Glasgow, seating Mr. Smith has been in the exhibition business five years.

Projection Department

Edited by F. H. RICHARDSON.

Projection Machine Mechanisms Part 2

THIS week the entire department is given over to the second of a series of instructions on mechanisms, designed to cover the latest model of all the leading achines. Herewith we give instructions on the Standard echanism, Model No. 4. Either the Edison, Simplex or otiograph will follow, depending on which one we can t ready first. Part 1, covering the Powers Six, appeared the issue of January 6th. The numbers refer to parts d plates, thus: 437, P 2, means that part No. 437 will be und on Plate No. 2.

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nstructions for the Standard Mechanism, Model No. 4

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No. 1. Removing the Gate. To remove the gate, loosen rew 525, P 1, and pull gate and spindle off to the left.

No. 2. Removing Lower Sprocket, Film Chute and Gear. o remove lower sprocket, film chute and gear, drive taper n out of sprocket 453, P 2. Drive taper pin out of gear 454, 2, and pull spindle 452, P 2, off to the left. In driving pins se a small steel punch. A heavy hammer is undesirable for ich work. A light sharp blow from a small hammer is most fective and least likely to do damage to the parts. Be sure d drive the taper pins the right way.

No. 3. Removing Film Slide and Cradle. To remove m slide and cradle 437, P 2, loosen screws 501, P 1; screws 26, P 2, and screw 527, P 2, and the parts will come off.

No. 4. Removing Star and Spindle. To remove star and indle 401, P 2; bushing 402, P 1; intermittent sprocket 403, 2, and bushing 404, P 3, first remove film slide and cradle see instruction No. 3); then loosen screws 509, P 2, holding p 497, P 2, and 498, P 3. The parts (star, sprocket, spindle nd bushings) may then be lifted out. In replacing same, e sure that spindle carrying star 401, P 2, is set exactly quare with the aperture. This may be accomplished by rning bushings 402, P 1, and 404, P 3, which are eccentric, ntil the star 401, P 2, hugs the cam 410 P 1, and opposite procket teeth are exactly the same distance from lower dges of strips for film slide 438, P 2. This is important ince if one side of the intermittent sprocket 403, P 2, is wer than the other, it will necessarily do most of the work f pulling down the film. Another and perhaps better way f leveling sprocket 403, P 2, is to have a thin piece of metal, xactly square on one end and just wide enough to fit snugly the film track. Slip this down until it touches the sprocket eeth. If it only touches on one side, manipulate bushing 02, P 1, and bushing 404, P 3, until both teeth touch the end f the metal strip. To make this effective, however, the end f the metal strip must be exactly square and it must fit in he film slide snugly. Still a third way of doing this is as llows: On the two bushings will be found a scratch mark unning lengthwise on their outer circumference. These cratch marks should be kept parallel or level with each ther. These scratch marks may be seen on the inner ends f the two bushings next to the intermittent sprocket.

No. 5. To Remove Flywheel Spindle. To remove flywheel spindle 405, P 2 and 4, drive taper pin (see instruction No. 2) out of hub of cam 410, P 1, and loosen screws in collar 09, P 2. Spindle, carrying flywheel, may then be pulled out o the left.

No. 6. To Remove Cam Pin. Cam Pin 411, P 2, in cam 10, P 1, may be removed by loosening screw 412, P 2. Pin vill then slide out to the left. Tap gently, using a small unch if it sticks.

No. 7. Removing Cam Shaft Bushings. To remove ronze bearings carrying cam or flywheel shaft, same being ocated under cap 496 and 497, P 2, proceed as per instruction No. 5.

No. 8. Top Plate and Flap. Top plate and flap 513, P 3, re removable by taking out six screws holding same.

No. 9. Removing Upper Sprocket and Spindle. Upper sprocket 443, P 3, may be removed from its spindle by driving out taper pin (see instruction No. 2) in its hub. Its spindle, 442, P 2, may be removed by first taking off the sprocket, then driving taper pin out of gear 444, P 2. Spindle then slides out to the left.

No. 10. Removing Upper Sprocket Idler Complete. To remove upper sprocket idler bracket and rollers complete, 448, 449 and 450, P 3, loosen screw holding idler lever 446, P 4, and the whole thing will slide out to the right.

No. 11. Outside Shutter. Outside shutter may be removed from its shaft by loosening screw 522, P 3.

No. 12. Shutter Shaft. To remove shaft carrying outside revolving shutter 470, P 4, tap lightly on either side of the shaft with screwdriver handle, at the same time pulling on the shaft. Do not strike the shaft heavily. Tap lightly while you pull on the shaft.

No. 13. Outside Shutter Yoke-Holder. To remove yoke-holder for outside shutter casting 464, P 4, loosen screws 500, P 4, and the part will come away.

No. 14. Shutter Casting. To remove outside shutter casting 463, P 4, follow instruction No. 13 and then loosen screws 528, P 4. Part will then come away.

No. 15. Front Plate. Front plate 529, P 4, may be removed by first following instructions 13 and 14 and then loosening screws holding plate in place.

No. 16. Governor. To remove governor lever 510, P 2, loosen screw 511, P 2, and lever will come off. Governor spindle 427, P 5, may be removed by first taking off the lever and then driving out taper pin holding gear 428, P 5 Next drive straight pin 432, P 5, out of wings 430, P 5. Next drive taper pin out of collar 433, P 5, and spindle may be pulled out downward. Replacing same is a reversal of the above process.

No. 17. Transmission Spindle. Transmission spindle 420, P 5, may be removed by driving taper pin out of gear 423, P 5, driving taper pin out of gear 422, P 5, and driving taper pin out of gear 421, P 5. Spindle will then slide out to the left.

No. 18. Driving Shaft. To remove driving shaft 414, P 5, drive taper pin out of sprocket 415, P 5, and taper pin out of gear 417, P 5. You can then slide the spindle out to the left.

No. 19. Framing Device Spindle. To remove framing device spindle 456, P 5, take out cotter pin 530, P 5, and pull spindle out, with framing device eccentric 457, P 1, on it. You can then also slip the sliding box 459, P 1, out to the left if you wish.

No. 20. Outside Shutter Horizontal Shaft. Outside shutter horizontal shaft 469, P 4, may be removed by driving taper pin out of gear 475, P 4. Shaft will then slide out to the left.

No. 21. Outside Shutter Vertical Gear. Outside shutter vertical gear 474, P 3, may be removed by complying with instruction No. 20, and then loosening screws 523, P 4, and bronze bearing 471, P 3.

No. 22. Vertical Shutter Shaft. To remove vertical shaft 468, P 4, follow instruction No. 13, then drive taper pin out of gear 475, P 4, and slide shaft out, upward, at the same time sliding gear 472, P 4, off.

No. 23. Magazine Shoe. Magazine Shoe 465, P 4, is removed by loosening screws 531, P 3.

No. 24. Tension Strips. Tension strips on gate above tension shoes 489 and 490, P 2, are held in place by screws. Remove the screws and the strips will come off. The bottom end of the tension shoe goes through the metal of the gate and is held by a small pin in either shoe. These shoes may be taken out by removing these small pins.

No. 25. Idler Bracket Tension Spring. Idler bracket tension spring 534, P 1, will come off when screw 533, P 1, is removed.

No. 26. Idler Bracket. Idler bracket 487, P 2, may be removed by following instruction No. 25, then pull pin 535, P 1, out and bracket will come away.

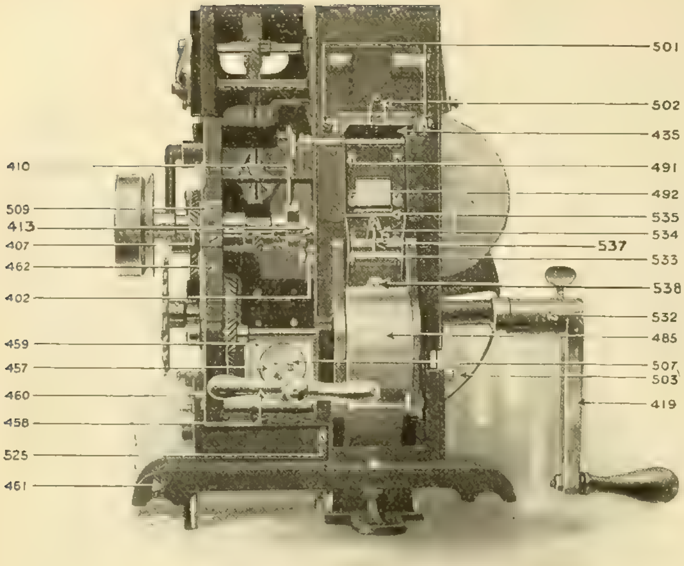


Plate No. 1.

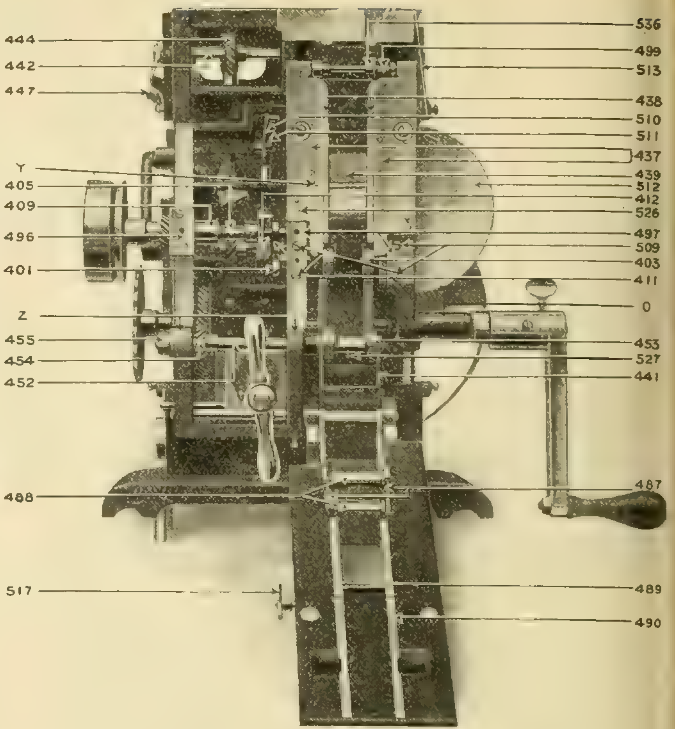
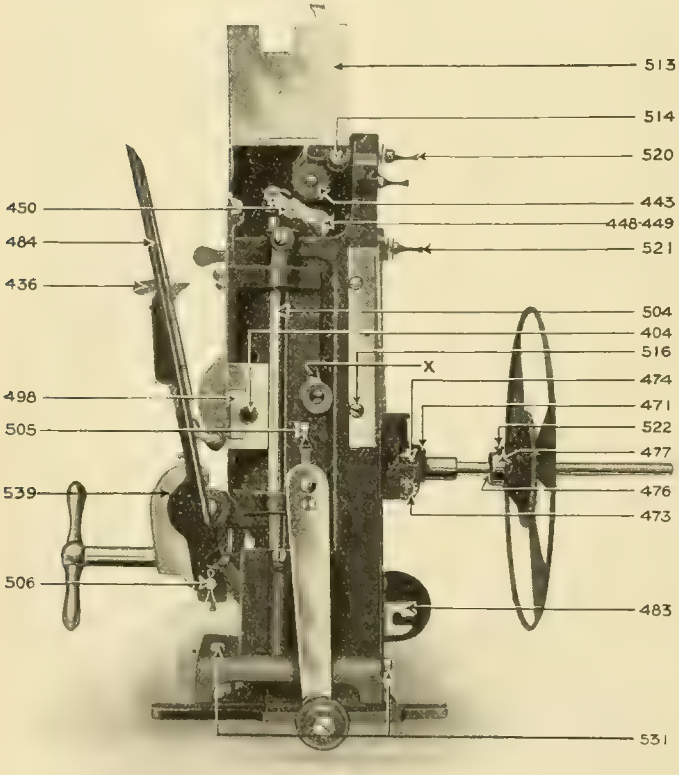


Plate No. 2.



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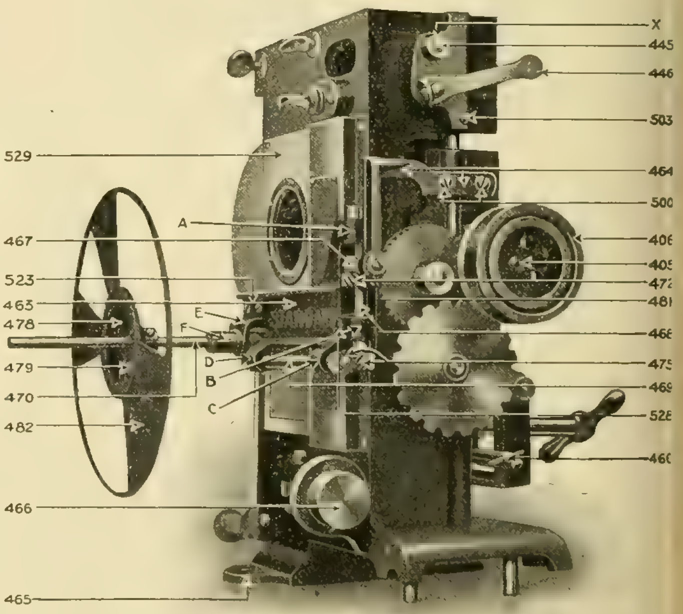

Plate No. 4.

away from the sprockets by about twice the thickness of an ordinary film. If too close it will have a decided tendency to cause the film to run off the sprockets. If too far away, it will allow the film to climb the sprocket teeth; in either event the tendency is to lose the loops, or at least shorten one of them. Adjustment of sprocket idlers is very important and should be carefully looked after by the operator. The lower sprocket idlers which are inside of casing 485, P 1, are adjusted in relation to the sprocket by means of set screw 538, P 1. On the right side of casing 485, P 1, right next to the casting, you will see the end of one of the roller spindles. Adjust screw 538, P 1, until this roller just begins to turn when the machine is run with the film in, after which set up set screw lock-nut. Upper sprocket 451, P 3, is adjusted by means of a set screw in the bracket just to the left of the roller. By moving this screw in or out the rollers are set closer to or further away from the sprocket. After adjusting be sure and set up the lock-nut so that screw cannot move. Intermittent sprocket idlers 486, P 2, are adjusted in relation to the sprocket by mean of set screw 537, P 1. You can tell when this adjustmen is properly made as follows: When there is no film in th machine the idler which shows on the front of the gate wil remain stationary when the crank is turned. Place film in the machine and adjust set screw 537, P 1, until thi idler roller just barely begins to turn, after which set u the lock-nut to hold this screw tight.

No. 28. Adjusting Intermittent Movement. The inter mittent sprocket should have just a little circumferentia play, but not much. If star 401, P 2, is set up too tigh against cam 410, P 1, expansion of the parts, through hea engendered by friction and from the spot, may cause ther to bind too much, thus producing undue friction. For thi reason there should be just a little play. When this become too great through wear, however, the star 401, P 2, must b

No. 27. Idler Bracket Adjustment. Sprocket idlers 48 P 2, 450, P 3, and those inside 485, P 1, must be kept se

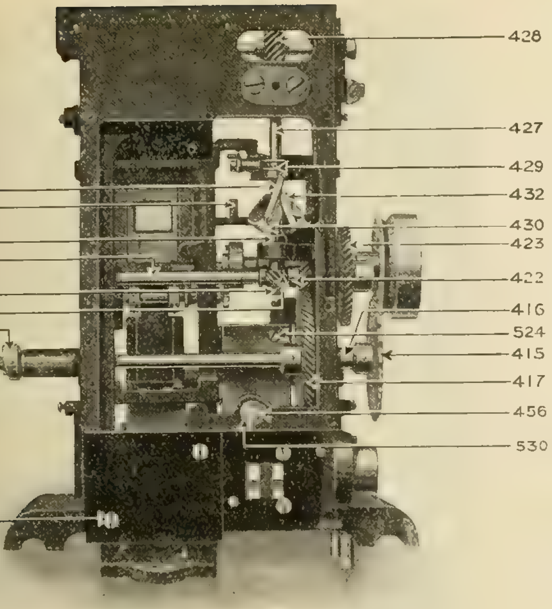

Plate No. 5.

s up closer to cam 410, P 1. To do this, loosen screws 9, P 2, holding caps 497, P 2, and 498, P 3, and give bushig 404, P 3, and bushing 402, P 1, a slight turn in such directn as will raise the intermittent sprocket shaft, or star sift, thus tightening it against cam 410, P 1. It is importht that both bushings be turned the same amount. See itruction No. 4. When finished, set up screws 509, P 2, tht.

No. 29. Sprocket Teeth. The pull of the film on the tth of the intermittent sprocket 403, P 2, has the effect of ctting away the metal on one side. This is called "under-cuting." Its effect is to wear the film perforations unduly, and, if of considerable amount, render the picture more or less unsteady. The sprocket may be removed from the shaft and turned end for end, thus presenting the other side of the teeth to the film. To do this the star, spindle and sprocket 401, P 1, should be removed from the machine (see instruction No. 4) and sent by registered mail to the factory. An extra star, shaft and sprocket should be kept on hand, assembled and ready to put in in place of the old one. When both sides of the teeth are worn a new intermittent sprocket must be installed. It is best to send the part to the factory and have it done right. The cost of mailing is slight, and if an extra star, spindle and sprocket is on hand ready for installation, it is by far the better way.

The teeth of the upper and lower sprockets 443, P 3, and 453, P 2, also wear and may be reversed (turned end for end) the same as directed for the intermittent, except that the operator can readily perform the operaion. Remember, however, that the pin holding same to shaft is tapered, and be careful not to get the large size of the hole in the sprocket hub on the side of the shaft having the smallest size of the hole. Better mark the shaft and sprocket before removing sprocket, so that you will make no mistake. When both sides of teeth are worn a new sprocket may be installed by driving out the pin holding the old one, pulling it from the shaft, slipping new sprocket on and re-inserting the pin. But be sure about having the taper hole right. There is light wear on upper sprocket teeth and lots on the lower; some operators change these sprockets when lower becomes worn.

IT DOES NOT PAY FROM ANY POINT OF VIEW TO RUN WITH BADLY WORN SPROCKET TEETH.

No. 30. Tension. Tension on the film is a matter of much importance. It should be just sufficient to hold the picture steady. The best test is to set the tension so that the picture will begin to climb up on the screen slightly when crank speed is increased to about 90 per minute. More than that puts unnecessary strain on the film, intermittent movement of the machine, and in fact the whole mechanism. Tension may be increased or made less by tightening or loosening tension nuts 491 and 492, P 1. The office of the tension springs is to stop the film at the end of the star movement and hold it steady (perfectly still) over the aperture while the picture is exposed. When set tight enough to accomplish this it is sufficient. Some operators try to make

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NAMES AND NUMBERS OF PARTS FOR THE STANDARD MECHANISM, MODEL No. 4.

rder parts by number only. These numbers are the manufacturers' regular stock numbers. The first column of figures indicates the plate on which the part is shown.

2 401, Star and spindle (one piece).
1 402, Bushing for intermittent sprocket spindle (short).
2 403, Intermittent sprocket.
404, Bushing for intermittent sprocket spindle (long).
4—405, Flywheel spindle.
4 406, Flywheel.
1 407, Gear, 14 teeth.
408, Bronze bearing. (Under cap 496, P 2.)
409, Collar.
410, Cam-wheel.
411, Cam-pin.
412, Screw holding cam-pin in place.
413, Bronze bearing. (Upper bushing, under cap 497, P 2.)
414, Crank-shaft.
415, Chain sprocket.
416, Collar.
417, Gear, 70 teeth.
418, Clutch-collar.
-419, Crank, complete.
-420, Transmission spindle.
-421, Gear, 15 teeth.
-422, Gear, 12 teeth.
-423, Gear, 42 teeth.
424, Stereopticon bracket.
425, Stereopticon bar.
426, Stereopticon ring casting, with lens ring.
-427, Governor spindle.
-428, Sliding gear on governor.
-429, Governor head.
-430, Governor wings.
-431, Governor arms.
-432, Governor pin.
-433, Governor collar.
-434, Gear, 8 teeth.
-435, Fire shutter.
-436, Gate latch.
-437, Film slide and cradle.
-438, Strips for film-slide (right and left).
-439, Aperture plate.
-440, Guide spool for film-slide.
-441, Film chute.
-442, Upper sprocket spindle.
-443, Upper sprocket.
-444, Gear, 20 teeth.
-445, Collar.
-446, Upper sprocket idler-roller lever.
-447, Upper sprocket idler-roller spindle.
-448, Upper sprocket idler-roller bracket (left).
-449, Upper sprocket idler-roller bracket (right).
3—450, Upper idler-rollers.
3—451, Upper idler (complete) comprises 446, 447, 448, 449, 450.
2—452, Lower sprocket spindle.
2—453, Lower sprocket.
2—454, Gear, 16 teeth.
2—455, Collar.
5—456, Framing device spindle.
1—457, Framing device eccentric.
1—458, Framing device handle.
1—459, Framing device sliding box.
1—460, Screw adjustment for sliding box.
1—461, Large frame casting.
1—462, Sliding frame casting.
4—463, Outside shutter casting.
4—464, Yoke holder for outside shutter casting.
4—465, Shoe to fasten lower magazine.
4—466, Knee to fasten idler arm for take up.
4—467, Yoke for outside shutter.
4—468, Vertical shaft for outside shutter.
4—469, Horizontal shaft for outside shutter.
4—470, Vertical shutter shaft.
3—471, Bronze bearing for outside shutter.
4—472, Sliding gear for outside shutter, 14 teeth.
3—473, Gear, 12 teeth, in mesh with vertical gear No. 474 on outside shutter.
3—474, Vertical gear, 12 teeth outside.
4—475, Gear, 12 teeth, outside shutter (two of these).
3—476, Bronze bushing outside shutter.
3—477, Bronze ring outside shutter.
4—478, Aluminum flange for outside shutter.
4—479, Aluminum ring for outside shutter.
3—480, Key for outside shutter bushing No. 476 P.
3—480, Key for outside shutter bushing No. 476 P. 3.
4—481, Key for sliding outside shutter gear 472 P. 4.
4—482, Aluminum outside shutter.
3—483, Stud for telescope leg fastener on 466.
3—484, Gate blank.
1 -485, Roller box on gate.
2—486, Rollers in roller box gate inside 485, P. 1.
2—487, Idler bracket (on gate) for intermittent sprocket.
2—488, Rollers on idler bracket for intermittent sprocket.
2—489, Tension strip on gate (left).
2 -490, Tension strip on gate (right).
1—491, Cup for tension spring on gate, upper left and right.
1—492, Cup for tension spring on gate, lower left and right.
1—493, Tension stud, inside of 491-492.
1—494, Tension nut. Part of 491-492.
1—495, Tension spring, inside 491 and 492.
2—496, Cap for outer fly wheel spindle bearing.
2—497, Cap for intermittent and fly wheel spindle bearing.
3—498, Cap for No. 404, Plate 3.
2—499, Spring for guiding spool.
4—500, Screws for No. 464.
1—501, Screws for gate latch.
1—502, Spring for gate latch.
4 & 1—503, Screws for sliding bars.
3 & 4—504, Sliding bars.
3—505, Thumb screw for crank.
3—506, Spindle holding gate.
1—507, Screw for framing handle.
2—508, Screw for cap 496.
1 & 2—509, Screws for 497 and 498.
2—510, Governor lever.
2—511, Screw for governor lever.
2—512, Light shield.
3—513, Top plate and flap.
3—514, Rollers in top plate.
3—515, Brackets for rollers in top plate.
3—516, Screws, 2 holding light shield.
2—517, Catch for fire shutter.
5—518, Screws to fasten 465.
5—519, Stud for governor lever.
3—520, Thumb screws (2) to fasten upper magazine.
3—521, Thumb screw holding Stero. bracket.
3—522, Screw holding outside shutter to shaft.
4—523, Screw holding 471, P. 3.
5—524, Screws (2) to fasten bracket for sliding box 459, P. 1.
1—525, Screw holding gate spindle.
2—526, Screw holding film slide.
2—527, Screw holding film slide.
4—528, Screws holding outside shutter casting 463, P. 4.
4—529, Front plate.
5—530, Cotter pin for framing device spindle.
3—531, Screw holding shoe to fasten lower magazine.
1—532, Screw for driving handle.
1—533, Screw to fasten tention spring for idler bracket.
1—534, Tension spring for idler bracket.
1—535, Pin for idler bracket.
2—536, Guiding spool film slide.
1 537, Set screw.
1—538, Set screw.

the tension springs eliminate jumping of the film caused by worn sprocket teeth or lost motion in the intermittent movement. They may succeed after a fashion, but it is at the expense of excessive wear, both on the machine and film.

No. 31. Setting Shutter. To adjust outside revolving shutter 482, P 4, turn flywheel 406, P 4, in direction it runs until star barely begins to move. Hold flywheel still with left hand, and, having first loosened screw 522, P 3, turn shutter on spindle, in direction it normally runs, until top edge of wide shutter blade covers about half the lens. Tighten screw 522, P 3, slightly, and with a film title threaded in machine, try it with the light. If there are streaks up from the letters, pull top of shutter towards you slightly until streaks disappear. If streaks are downward, pull bottom of shutter towards you. When streaks have entirely disappeared, set up screw 522, P 3, tight.

No. 32. Shutter Shaft. When inserting shutter shaft 470, P 4, in bearing 471, P 3, see that arrow on shaft points toward the bearing.

No. 33. Oil. A motion picture mechanism has heavy work to perform. This is particularly true of the star and cam. It must be adequately lubricated or wear will be excessive. "Adequate lubrication" does not mean flooding the bearings with oil. This does no good, and does do harm. One drop of oil is plenty; more simply runs off, gets on the film, or smeared around, making a dirty mess. THE MAIN THING IS TO USE GOOD OIL; use it with reasonable frequency and use but one drop on each bearing. A GOOD GRADE OF LIGHT DYNAMO OIL IS BEST. Same may be had of any responsible oil dealer. Avoid very thin oils. As a rule they are lacking in lubricating qualities. Many of them are little better than water. For the chain a good bicycle chain lubricant will be found excellent. It may be had of any dealer in bicycle supplies. Engine valve oil is also excellent. Ordinary lubricating oil may be used, but is not very well suited to such work. Engine valve oil is also excellent for gears. Once a week it is an excellent plan to fill an oil can with gasoline or benzine, and while turning the crank, flood the bearings and gears, thus washing them out clean. A pan should be held under the machine while doing this, and plenty of gasoline or benzine should be used.

No. 34. Framing Carriage. The framing carriage is made to work hard or easy by tightening or loosening sliding box adjustment scew 460, P 1 and P 4.

No. 35.—Oil Holes. Oil holes will be found as follows: two in top plate of machine; one at X, P 4; one in cap 496, P 2; two in cap 497, P 2; one at Y, P 2; two at Z, P 2; one at O, P 2; one at X, P 3; one at arrow 416, P 5; one behind gear 423, P 5; one at A, P 4; one at B, P 4; one at C, P 4; one at D,P 4; one at E, P 4. One at F, P 4. Besides these the governor bearings, intermittent movement and right hand intermittent bushing must be oiled; also the sprocket idlers and idlers in film chute.

Bushing No. 413. On one end of bushing No. 413, P 1, carrying end of flywheel spindle 405, P 2 and P 4, will be found a file mark. This file mark indicates the end of the bushing which should be set next to the cam 410, P 1. Be sure and get this bushing in as directed or there will be trouble.

Cleaning Sprockets. It is of much importance that the various sprockets be kept perfectly clean. Gum or dirt collecting on the face of the intermittent sprocket will cause the film to jump. Gum or dirt collecting on the face of the upper or lower sprocket is likely to cause the film to run off the sprockets or climb the sprocket teeth. Sprocket teeth, particularly the intermittent, should be kept perfectly clean and an ordinary 10c. tooth brush is best for the purpose.

Care must be taken that the intermittent sprocket is so set endwise that the edges of the sprockets are equi-distant from the inner edges of the plates 437, P 2.

Take-Up. To adjust the tension on take-up, first loosen set screw in lock-nut on end of spindle. To release tension, turn top of lock-nut toward curtain, and opposite for tightening. When the desired results are obtained, tighten set screw in lock-nut to prevent slipping. It is very important that the leather washer between the two metal discs on take-up should be kept thoroughly lubricated at all times. If you permit this to become dry it will stick fast to discs and cause no end of trouble.

Loops. The upper loop of the film should not be made large enough so that it will touch the top plate when the carriage is framed clear up. The lower loop should not be made too large. Arrange the lower loop so that when the film is locked on the intermittent and lower sprocket the back of the loop will just bear lightly on the metal at the back. This is quite important and a little practice will enable the operator to get his loops right instead of wrong.

MISS MAE C. KENNY.

Charles O. Baumann, treasurer of the New York Mot Picture Company, sailed for Europe on Wednesday, Janu 24. In his absence his personal affairs are left in charge his secretary, Miss Mae C. Kenny, who is also assistant retary of the company. Miss Kenny has been with the N York Motion Picture Company from its inception and joys the unique distinction of being the only woman America occupying a similar position of importance trust.

DON'T CONFUSE "SOLAX" WITH "GAUMONT.

Much misunderstanding has recently resulted from a c fusion of the Solax and the Gaumont interests. Mada Alice Blache, the president of the Solax Company, has cided to dispel the false impression which may exist in minds of many by the issue of the following signed sta ment:

Flushing, New York, January 22nd, 1912.

Gentlemen:—We wish to protest vigorously against the allegations made to the effect that the Solax Company and the Gaumont Company allied in business.

The only relation which exists is a family one. Mrs. Blache being pres of the Solax Co. and Mr. Blache manager of the Gaumont Company of York. This is the only relation existing between the two companies.

The Solax Co. received its charter September 7th, 1910, through attorneys, Goldie & Gumm, of 27 William St., New York City, who will complete information to any person desiring it.

It is true that the Solax Co. has in the past rented the Gaumont st and all developing and printing has been done in the Gaumont plant, this has been strictly on a cash business basis and under the same condi as many other moving picture concerns have had their work done by Gaumont Co.

We have recently purchased a large piece of land in Fort Lee, New Je where we are constructing our own studio and where we will shortl installed in very much larger and better quarters than we have at presen

We trust that you will attach to this communication the importance w it merits, and believe in our sincerity in making these statements to

Yours very truly.
SOLAX COMPANY,
Alice Blache, Prest.

Watso's moustache is coming out nicely, thank you.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

"Use No Hooks."

UNDER this title we have called attention to a number of instances of the return of manuscripts to authors marked up and in no condition to be continued on their travels without recopying, but a recent mail brought in a script that was not only filthy physically, but which had scribbled upon the back a memorandum of a lewd "daffydill" that evidently was intended to help out an unintelligent director's feeble mentality. He had not only carried the script in his pocket until it was soiled and creased, but he had used the property of another as the memorandum pad for his filthy humor.

This sort of thing passes the bounds of decency and the script has been returned to the office in the hope that the offender will be brought to a realization of the fact that manuscripts are not submitted to his firm to supply the directors with memorandum slips.

One reason for the poor average of merit shown in submitted scenarios is to be found in the director and his unwashed habits. There are many directors now in the picture business who are intelligent, orderly and decent, but there are still too many tenth-rate stage managers who, on the strength of the fact that they know the camera tricks, arrogate unto themselves rights and privileges that the proprietor himself does not assume. They not only refuse to produce any script that does not "appeal" to them, but they carry around in their pockets for weeks the scripts that might be found to possess an appeal—if they can get the idea through their thick heads—and then, finding themselves unable to "see" the story, they turn it back with the statement that it is "rotten" and the script is returned to the author in such a shape that it must be clean copied. Most authors do their own typewriting, so that there is no actual outlay of money, but the labor of "clean copying" is destructive to inspiration and there is some loss of possible earnings in addition to a positive loss of time. Where the author pays a copyist he finds that it costs him from fifty cents to a dollar to submit a script to some studios and the really clever men, the men who could be developed into contributors of smart and original material, drop scenarios to return to the fiction market, where the work requires men of such average intelligence as assures a respect for the property rights of others.

No magazine permits its editors to carry stories around in their pockets for four or five weeks before they decide whether or not to publish them. It is the unwritten law that a script must be returned to the author in a condition as nearly like that in which it was received as possible. If notes are to be made they are made on a separate slip or on the face of an envelope specially provided for that purpose and the editor or his assistant who does not wash his hands with sufficient frequency to avoid soiling the scripts with the filth on his fingers will not be tolerated.

There is no reason—save for the director—why a similar condition should not prevail in the studio and yet, only the other day, a story was returned to a writer with an apologetic explanation for its appearance that ran something like this:

"We are sorry we were not able to return your manuscript sooner, but it has just been found in Mr. ———'s coat, where it got a little soiled."

That's no sort of an excuse to offer an author whose work has been submitted in good faith. He sends his story in to be read, not to rot in the coat of some director or official of the company. It is tacitly understood that he is guaranteed careful treatment when submissions are asked for, and where this is not accorded payment should be made sufficiently ample to pay for recopying the story.

Even where editors know better they are helpless in the face of long established tradition that the director is all-important. He can only ask, not require, and is at the mercy of some unlettered fool who—in one instance at least—spells centipede "centerpede."

That it is possible to handle scripts and yet keep them clean is shown in the rejections from some of the studios, but these studios are few and the real authors are not going to waste time on scenarios until they can be assured at least half-way decent treatment.

Questions of Price.

S. WALTER BUNTING WRITES:

> "I have been much interested in the question of price in your column and elsewhere. The solution in my case has been to turn out fewer scenarios and better work."

This is a pretty good solution, but it does not take into consideration the fact that some studios have small consideration for such minor matters of merit and pay off on a fixed scale that is fair enough to the beginner but which is not at all fair to the man who puts meat and blood and brains into his stories.

It's too easy for some people to write scenarios. They turn them out by the dozen and they're willing to take the dozen price for those they are able to sell. Of course each man has the right to take what he will for the product of his hands or brain as well as the right to refuse any offer, but the men who can write a lot of ideas, some of which will find acceptance, are keeping the prices down all along the line. They take ten dollars for ten dollar stories, but they make the way rough for the man who is writing the fifty dollar product.

At that, the fifty dollar man is gradually coming into his own, but he is doing it by offering only the best of his product. The farmer holds back the undeveloped potatoes, the bad batch of butter, the weakling porker for the farm and markets only his best. The manufacturer may produce "seconds," but he does not market them under his trade name if they are under the standard of his product, and the scenario man who turns out a hundred scripts and tries to sell them all because he wrote them, is doing himself an injustice. The man who gets the good prices is apt to be the man who offers only high grade work. He markets only the cream of his product and holds back the rest of the ideas against the time when he has some inspiration that will enable him to give the required quality to the inferior product.

Get identified with the $50 story and you'll come to be regarded as the $50 man, but send out all grades of material and the product will be averaged up and the price as well. Mr. Bunting's advice is good, but it is incomplete.

What Sells the Story.

Not long ago a correspondent wanted to know why it was that his first story sold and others much better were gently but firmly rejected. At first glance his letter suggested that he never could have written a story that would sell. His expression was crude and his spelling worse, but he sent some samples and these told the story.

Everything he wrote had an idea and many of these were salable. Some were based on themes forbidden by the Board of Censors, but quite a lot were thoroughly available. The plotting of the incident was poor, the preparation of the script amateurish from every point of view, but this uneducated chap in a small town of perhaps two thousand inhabitants had an imagination that he could use.

Just because he saw Western stories in the films he didn't sit down and ring the changes on the cowboy, the ranchman, a daughter and the jealous half breed, nor did he write a yarn about the new boss who turns out to be a girl. He wrote Western types, one story to each type and, when he didn't make the type wade through gore, he had a story that any editor would be willing to pay money for.

Just because everyone else was writing familiar plots he dug into his imagination and his very slight worldly experience for new people of the West to write about, and he found more new types in ten stories than have been used in as many months.

There is a hint here for others. Don't cling to some few types already used, but think up people of flesh and blood who have not had a chance in the films. Use them, use them intelligently in plots without bloodshed, send them to companies that you know really are buying and see what happens.

The office scenario workers can twist the familiar incidents into newer combinations than you are likely to achieve, but if you hand the editor a brand new type he will be tempted to swell the check a little and ask for more contributions.

There have been hundreds of Wild West stories, for example, but few that deal with the modern West. There have been hundreds of Indian tales of massacre and bloodshed, but the writer recalls only one story of educated Indians who lived in frame houses with steam heat and drove sulky plows and Studebaker wagons. The Indian who keeps his trousers up with a pair of suspenders he got with cigar store certificates may not be as picturesque as the fake Indian who wears his war bonnet when he should be wearing a straw hat, but he's much newer, more novel and he can be made as interesting.

What sells most stories is the *idea* and the reason that so many fail of acceptance is that so few have ideas that are worth while. Get an idea before you write the scenario and you'll not have to write so many scenarios in proportion to the acceptances. Try it for a while. It's not so much how many you write as how many you sell that counts in the long run.

Getting It Fine.

Do you ever work over your stories until you get them too good?

It's not a common failing, but sometimes it happens that the careful author works over a script until the inspiration is removed or replaced by technique.

A script of this sort came to our notice the other day. In many places it seemed unreal and improbable and a suggestion to this effect was made. The reply was an explanation of every action objected to, and in the light of the explanations the action appeared to be right and proper, but the trouble was that the explanations, consisting largely of the influence of the mind over the actions of the characters, could not be conveyed to the spectators. It was plainly to be seen that John did this certain thing because he knew this other matter, but so long as the audience was not informed of the reason for the act, the act itself became unreal.

A majority of scripts suffer from too little consideration, but a few writers habitually reduce their action to such a point of exactness that without the explanations the action becomes unreal and illogical.

It is well to bear in mind the essential fact that what is not told in action or leader is not told the audience and that matters influenced by hidden facts, which are apparent only in the scenario, become uncertain.

It is all very well to write that "Hudibras refuses to pass through the doorway because he knows that Gregory lies in waiting to kill him," but unless you put in some sort of a leader all you show your audience is that Hudibras refuses to pass through the doorway.

You know why and you've told the editor why, but it's necessary to tell the audience that Hudibras knows. If he should come into the scene unobserved while Gregory's fellow conspirators talk over the plot and indicate in action and by example what they are going to do to Hudibras when he comes along, then when he slips away and comes back walking on his heels the audience knows that he is aware of what is waiting for him behind the curtain and they are keenly interested in seeing how he handles the situation.

The photoplay runs eighteen minutes and there's another one right after it. There is no time for the audience to ponder over hidden motives and mental processes. Pass up the little refinements and draw your story in strong, forceful lines. The miniature portrait is apt to be exquisitely done, but it would be out of place high up on a wall. Keep the stories dependent upon mental processes for your fiction string, where words will enable you to get the ideas over, and make your pictured action strong and self-explanatory.

The Fatal First.

"I sold my first scenario to the ——— Company for $25. Since then I've written a dozen, but they've all come back It's very discouraging."

Change the amount of payment and the number of subsequent scripts and that paragraph will fit scores of cases. And they all seem puzzled over the fact that they cannot keep on getting checks for all they write.

It is probable that the first script was written because the author had something to write about; an idea so novel and interesting that he was tempted into a new field. The idea sold the story because it *was* an idea and not a paraphrase of the same old thing and instead of realizing this, the delighted experimenter proceeds to turn everything he can think of into scenarios, old fiction stories, that funny experience father had in '83, the adventure mother had in boarding school and suggestions from old photoplays.

In these there may be no novelty of idea and the writer has not the technique of the experienced photoplaywright to make the story attractive. With neither technique nor idea, the story stands small chance of acceptance and presently the astonished novice begins to wonder why.

Study that first script. Try and see what it was that made the editor accept the plot, and then try and write others as novel and as good. Don't rush everything you write into the mails. Wait until you are certain that it is right before you send it out, and you'll save a lot of stamps and some reputation in the course of a year. Every editor knows of the accidental hit and he never decides that he has made a discovery until the second or third good story verifies his judgment. Beware of the fatal first and strive for the successful second.

One Way to Sell.

Recently a correspondent suggested that a certain winter industry might make a good release, and he was advised to query a company in the matter, the suggestion being added that he make it worth while by submitting one or more scripts of photoplays in which the industry might be utilized.

He queried the studio without the scripts and very promptly received a letter suggesting that he send some scripts. He sent one and got twenty-five very easy dollars.

If you are familiar with some generally unfamiliar but picturesque industry why not get up half a dozen ideas and submit the scripts to some company that utilizes field sections, such as the Edison or Vitagraph.

Make the scripts as diversified as possible while holding them down to scenes to be obtained in your immediate neighborhood, and make it plain in your letter that all of the scenes and situations can be had in your vicinity and that you'll be glad to help them get the stuff. Make certain that you can make good your promise before you send the letter and the probabilities are that you'll not only sell your stories but get a chance to learn a lot about picture making while you are helping the director lay out his work.

One story will not be enough, as a rule, but many of the companies will put a section into the field if a half-dozen or a dozen original themes may be worked without undue expense.

What to Write the Editor.

Several have written to know what to write the editor when they send in a script.

What's the use of writing anything? Most editors have the press work to look after, or at least some of the details of the advertising and they have no time to read gushy letters. Since the script has been sent to the studio it is to be presumed that it is offered for sale and that is all the editor needs to know.

Don't tell him that you do hope he'll buy the script because you want to buy brother Willie a velocipede for his birthday or because you are trying to pay your way through college. It isn't going to help the sale or the price, because the editor is likely to suspect that the appeal is a faked bid for sympathy, and it is more apt to irritate than interest.

And don't tell him that it's your first scenario but that if he likes it you have a lot more. That it's the first is apparent and he knows very well that an acceptance will be followed by a flood of stories.

If he becomes interested in your work and takes the trouble to write you about it, as sometimes he will, thank him for his courtesy and add such other matter as the communication suggests, but wait until he gives the sign and meantime simply send in the script and its return cover and let him do the rest. It's the best way to get solid with an editor—just to leave him alone.

Melies Wants.

The G. Melies Company is advertising for scenarios and advises would-be contributors to send a stamped and self-addressed envelope to their studio, Sulphur Mountain Springs, Santa Paula, California, for their suggestion sheet before making submissions.

In the past this company has confined itself largely to Western subjcts in which the interest is not gained through crimes or promiscuous shooting. The company produces but a single reel a week.

Writers should bear in mind the fact that the riding stock is made a general feature and provide scenes for the exploitation of mounted chases, etc.

Inquiries.

S. K. R.—The addition of the 101 Ranch Company to the Bison stock has not resulted in the dismissal of any of the leading people. These are retained to play the acting parts, the show outfit supplying the local color.

J. A. F.—Where the addresses given in the list of companies recently published differ from the addresses given in the advertisements, it means that scenarios should be sent to the studio and not to the business office. The list is for the use of scenario writers.

M. H.—Mrs. Casey, in Imp's "Executive Clemency," and the old lady in the same company's "The Falling Out," were both played by Mrs. Brennan. The Imp Company does not advise us as to her first name, but it would seem that your letter merely seeks to determine whether the parts were played by the same person, so we have not queried again.

A. L. D.—You are only half right as to Miss Marion Leonard. She was once a Biograph star and later played in the Reliance Company. She was not with the I. M. P. Company, though two of the Biograph stars went to the Imp following the Biograph engagements.. We do not know whether she played the parts you mention and there is no way of getting hold of the information at this late day. We suppose that you are advised that she heads the new Gem Company.

MARY S.—Jack Standing is the player in "A Romance of the Sixties" and "Love's Victory." Romaine Fielding has the other lead in "Love's Victory." Miss Frances Gibson was the girl in both of these Lubin productions. Jack Halliday was the husband in the same company's "A Timely Lesson." Mr. Standing has appeared in a number of the Lubin productions, but has not been with that company since November. We understand he is with one of the Independent companies.

INQUISITIVE.—We're inclined to question the sincerity of your inquiries. With some fifty or sixty stories released each of the fifty-two weeks of the year, it very naturally follows that some plots will show similarity. The use of six-shooters in plays set in periods prior to the invention of the revolver is not always due to carelessness. The use of the old-fashioned single-barreled pistol would delay the action or reprses its spirit, and the anachronism is condoned for the sake of the general effect. Save in historical production, there is some excuse for the practise, and some forms of revolvers were in use in the latter part of the period you mention. Your last question answers itself. We have few plays with unpleasant endings because it is claimed that they are not wanted, and the manufacturers seek to give the sort of plays that find the widest approval. The theaters are regarded as places of entertainment and the happy ending is demanded by great majority of playgoers. The success of the so-called Biograph type of plays did not depend upon their sombreness for success, but pleased in spite of that because of the excellence of the acting. We are not aware that the Melies Company furnishes suggestion sheets to scenario writers.

AN INQUIRER, whose name we have mislaid, is advised that Miss Marion Leonard played Alaska Kate in the Reliance Company's "The Last Laugh."

CURIOUS.—"Bennie from Lubinville" is not yet a member of the stock company of that firm, but is in the business office. He is singularly wide awake for Philadelphia, and his willingness to help out the Inquiry Editors of this and other papers has brought him paper fame. He sometimes plays children in the films and he advises us confidentially that he did the best work of his brief career in "The Office Favorite," a forthcoming Lubin release.

BOB.—We believe that the Edison Company copyrights its productions by virtue of publication of its Kinetogram, or bi-monthly bulletin. The unproduced scenario cannot be copyrighted, as was explained in these columns, because it is not published. Motion pictures may also be copyrighted under class J as photographs.

T. P. E.—There are no blank forms to be had on application by mail, but some companies ask you to fill in a blank when you apply for work in person. Generally these are filled and that's the end of the story, since the positions are few and the applications innumerable.

B. J. F.—You appear to be the loser. There is no place where "all the films" are run off. The licensed product is seen by the Censor Board at 81 Fifth Avenue, and the Independent pictures at 111 East 14th Street. The Board of Censors has no projection room, as you appear to believe.

C. L. M.—Payment for a scenario carries with it the implied right to make such changes as may be demanded by studio conditions.

HAGGARD.—In the Thanhouser "She" Miss Marguerite Snow is She, James Cruze Kallikrates, and his descendant Leo Vincent, William C. Cowper and Horace Holly. The picture is in two, not three reels.

JEFF.—The Kalem Irish players were located near Lake Killarney and "Arrah-na-Pogue was made in that vicinity.

V. M. G.—The Lubin Company has no permanent studio in the West, but their Western director will presently take a company to Arizona. A company has already started for the South.

E. C. J.—Edward Boulden and Edwin Clarke were the bellboys in Edison's "The Sign of the Three Labels."

K. D.—It was Dolores, not Helen Costello, who played in Vitagraph's "Some Good in All." Helen Costello played in "The Old Doll," released about the same time, the former December 25th, the latter the 23rd.

NANCY.—King Baggot was the Naval Lieutenant in "The Sultan's Garden," which by the way, was an Imp and not a Thanhouser.

J. D. P.—We are sorry, but you are asking for trade secrets.

E. S. A.—The automobile fire apparatus shown in the Edison release is not experimental, but is regularly stationed in fire houses. One auto tower and a high-pressure tender are attached to the house in Center Street, near Canal.

G. B. T.—Miss Pearl White was Alice Wayne in Pathe's "The Reporter."

COMP.—You can submit your scenarios in galley proof if you want, but it would be well to break the column so that you can prove up on the usual 8½ x 11 typewriter paper. Proof paper is too flimsy to stand much handling. It might also be a good idea to run a note explaining that you are handier with a linotype than a typewriter. Galley proof is so suggestive of syndicated matter.

W. M. T.—The Mrs. Frances Hulette who plays in the Edison films is the mother of Gladys Hulette, but she is not the mother of Yale Boss.

PUZZLED.—While original titles are to be urged, if a caption already used seems particularly apt, there seems to be nothing to prevent its use. There are dozens of instances of title duplication to be noted in the past year, some of the titles being used more than twice. A matter of greater moment is to avoid the duplication of plot.

S. F. J.—We do not believe that you can obtain the desired photograph, as the player is not now with any company.

D. D. S.—The S— in Essanay does not stand for Selig, but Spoor.

T. N. M.—Photoplays are not sold as subjects, but by the foot, which is why the length is featured prominently. A nine-hundred-foot reel brings only nine-tenths as much as a full thousand feet. Film is not measured with a yardstick, but is passed through a machine in which the sprocket holes engage a sprocket wheel. A certain number of revolutions of the shaft to which this wheel is attached are required to cause a hand to make a circuit of a dial representing from one to four or five hundred feet, the usual length being one hundred. The face of the dial is marked into fractions, and the length of a reel may be determined almost to the inch. Leaders, title and censorship tag are all included in the measurement.

E. F. R.—The home addresses of photoplayers are not given, even should they be known. They should be addressed in care of their respective companies.

MISS L. H. B.—Miss Marguerite Snow was both She in the Thanhouser production of that name and the Elida in "The Lady of the Sea." James Cruze was Leo Viscent in "She" as well as his Greek ancestor, and William Russell was the Stranger in the Ibsen play. We have no record of a Reliance "The Birthmark," but there was a play by this title done by the Yankee. Hobart Bosworth was the Mate and Miss Bessie Eyton the Captain's Daughter in Selig's "The Mate of the Alden Besse." We do not believe that Gladys, of the Biograph, was ever with the Vitagraph, though her photograph bears a resemplance to Adele de Garde of the latter company.

G. H. J.—The Vitagraph has been using aviation subjects; you might try them. The Lubin Company, which started for the South last week may make some air pictures, but it will be too late to get to them. It's a good plan not to write aviation stories in which the actors are called upon to play leading parts and also run the 'plane.

Song and The Singer

By Clarence E. Sinn.

MISS BEATRICE HARCOURT, whose portrait appears this week, is a member of the "Aufderheide Trio," which is popularizing the already popular Aufderheide songs in Chicago and vicinity. Miss Harcourt is a very pretty young lady, with a good voice and pleasing personality and is making friends whenever and wherever she appears. The rio also includes E. Ham Wood and Paul C. Pratt. They report that hey are more than making good with "In Bamboo Land," "Ever Lovin' Bear Cat Dance," "Drifting In Dreams With You" and "Moontime is Spoontime." Mr. Pratt is the professional manager for the Chicago branch f J. H. Aufderheide & Co., whose home office is located at Indianapolis, nd. You are probably familiar with their trade captions of "The House f Melodic Ideas" and "The Home of Happy Melodies." The Chicago ranch is in the Randolph Building, suite 403, and is under the direction f Lawrence Wm. Deuker. They have a very efficient office force here ho are energetic, willing to oblige and possessed with an abounding faith n the Aufderheide goods (which are good goods) and this is as it should e. Mr. P. C. Pratt says that prospects couldn't be much better for the future and that "In Bamboo Land" is one of the greatest songs ever. The following are some of the acts now using the Aufderheide songs: Al Bernard on Southern time is singing "That Ever Lovin' Bear Cat Dance." Tascott with his great trio is using with great success "In Bamboo Land" and "That Ever Lovin' Bear Cat Dance." Sontuca Venetian Trio, playing Association time are featuring "In Bamboo Land," "Bear Cat Dance" and "Dusty Rag." Claude Kay is singing "Moontime Is Spoontime" and taking encores on this beautiful harmony ballad. The Invincible Comedy Four are singing "I Want a Patriotic Girl," "Drifting In Dreams With You" and "A Totally Different Rag," reporting the numbers as sure applause getters. Jeanette Adler is using "In Bamboo Land" and "Bear Cat Dance" and is more than enthusiastic with the success she is making with these songs.

MISS BEATRICE HARCOURT.

Featuring Aufderheide Music Co.'s Latest Songs.

Clifford and Carter are featuring the moon ballad "Moontime is Spoontime." The Three Rambler Girls have added "Moontime is Spoontime" to their act. Haraldson & Co. are using "In The Vicinity of My Affinity." John Scully, now in Chicago, is proving that such songs as "That Ever Lovin' Bear Cat Dance," "In Bamboo Land," "Moontime is Spoontime" and "I Want a Patriotic Girl" are audience songs of merit. Keating and Murray in their comedy sketch are using "In Bamboo Land" and "Bear Cat Dance." Wheeler and Hanley are singing "In Bamboo Land." Fern and Smith, presenting "The Hungry Coon," are doing the "Ever Lovin' Bear Cat Dance" with excellent results. The Aufderheide Trio (Beatrice Harcourt, Ham E. Wood and Paul C. Pratt) are putting 'em across with "In Bamboo Land," "Ever Lovin' Bear Cat," "Drifting In Dreams With You" and "Moontime is Spoontime." Jules Held, with his Childhood Days Company, is using with extraordinary success the Aufderheide jungle song "In Bamboo Land."

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At the "Busy Corner," State and Monroe Streets, the Ted Snyder Company adds its quota to the busy-ness that gave the locality its name. This store, one of the most popular of the "Globe Song Shop" chain of Ted Snyder music stores, is under the direction of Mr. Frank Clark and is crowded to capacity at all hours of the day. There is a reason. Think over the number of really popular songs turned out last season—songs that have the "go" and ginger, and you will find Ted Snyder's name at the top of the list among the publishers of them. "Alexander's Rag-time Band," "In the Land of Harmony" and a host of others. Now they are preparing for the coming summer's campaign with a host of equally good numbers. "Pick, Pick, Pick on Your Mandolin, Antonio," by Irving Berlin, is a very catchy Italian character song and promises to be another "Sweet Italian Love" by the same composer. It has already taken hold with the public and the singer who fails to add it to his or her repertoire very soon, is overlooking an opportunity. A splendid ballad this house is bringing out is entitled "Take Me Back to the Garden of Love," which is sure to be among the successes of the coming summer. It is a sentimental high-class ballad, rich in both words and music and will undoubtedly be much heard and heard of.

Mr. Frank Clark (Chicago manager for Ted Snyder) has returned from a visit to the East, where he spent the holidays. He put in a week at Atlantic City and reports everything looks promising for a good summer business. On the way back he stopped over at Pittsburg, where one of the Ted Snyder "Globe Song Shops" is being remodeled. Frank brought with him a new song which he thinks is going to be a sensation. It is called "Take A Little Tip From Father" and it is certainly starting out well; they are all grabbing for it. Talking about "grabbing" for a song, it is impossible to supply the demand for "Everybody's Doing It." Frank Clark is concentrating his efforts on "Rag Time Violin" with the intention of making it the biggest sensation Chicago has ever seen. Miss Flo Jacobson, "That Popular Band Singer" with the Ted Snyder forces, is singing "Pick, Pick, Pick on Your Mandolin" and says it is going to give "Sweet Italian Love" a close run for the money. Amy Butler introduced this song at the Majestic Theater a short time ago, and it went big. Make no mistake, here are five songs you want to get acquainted with quick: "Ragtime Violin," "Everybody's Doing It," "Take A Little Tip From Father," "Take Me Back to the Garden of Dreams" and "Pick, Pick, Pick on Your Mandolin."

* * *

Rocco Vocco, professional manager for Chas. K. Harris, predicts a very big hit in "Fairy Moon." He is now using it with great success at the Parkway Theater. This promises to be another famous "moon" song. Others who report favorably upon this number are as follows: Carmin Romans, who is now with Chas. K. Harris, says "Fairy Moon" is a Great Big Hit with him at the Circle Theater. Jack Roberts, playing at the Jefferson, says he is "making the hit of his life" with this song. Taking it all around, Rocco Vocco says he is confident that "Fairy Moon" is going to be as big a seller as Chas. K. Harris ever turned out; and you know he is responsible for some *big winners.*

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Mr. Tom Faxon, of the Tell Taylor music house ("The House of Melodies"), reports that the two new songs, "Way Down South" and "O'er the Billowy Sea" are going with enormous success. Mr. Faxon was in Milwaukee last week for a few days and said the songs met with big success in that city (that made something else famous). That Bass Song of Mr. Earl Smith's is sure some song, says Tom, and is already in demand by all the bass singers around the city. The following acts are now using it: Dayton (the man with the three voices), Orpheus Comedy Four, Amsterdam Quartette, Church City Four and Gotham Four.

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Mr. Thomas J. Quigley, the well-liked tenor, manager and all-around good fellow, has returned to this city from New York and has taken charge of the "M. Witmark & Sons" business here. Mr. Quigley will be glad to meet all his old friends and introduce them to the hottest ever from the pen of Geo. Christie, "Lady Angeline." This number only arrived in Chicago last Monday (January 15th), and the performers are going after it like hungry boys after one of mother's pies. Ascher B. Samuels, the assistant manager for Witmark & Sons, says "we are working our heads off on this song" and I predict it will be the one big bet. "Lady Angeline" has a swing and "go" that catches and holds your attention from the first. Don't overlook it.

THE NEW GLOBE AMUSEMENT COMPANY, LOS ANGELES.

Incorporated under the laws of the State of California for $1,000,000, the Globe Amusement Company seems destined to revolutionize the motion picture and vaudeville business of Los Angeles and the neighboring cities.

It is their purpose to build a chain of magnificent theaters extending through the most populous suburbs of Los Angeles. The entire circuit will be constructed along the same lines: a beautiful front of pressed brick and white tile surmounted by a huge illuminated dome, which in turn is capped by a powerful searchlight. The whole will carry a myriad of electric lights. The interiors are primarily designed for comfort and safety, while rich in the extreme; a lower floor with wide aisles and inviting opera chairs, a mezzanine with loges and lounging chairs of the most approved type. There will be a foyer in the rear of this floor where the patrons can order refreshments at tables while watching the performance.

Exclusive first-run pictures and high-class vaudeville will be the offering at these houses. A perfectly appointed stage, with a half-dozen sets of scenery, will be part of the equipment of each house. Mr. H. W. Nixon will be the general manager of this vast enterprise with offices at 728-729-730 Title Insurance Bldg., Los Angeles. Pending the completion of this building, the offices of Mr. Nixon are at 915 Security Bldg.

CHICAGO LETTER.

By Jas. S. McQuade.

SERGEANT JEREMIAH W. O'CONNOR, head of the Chicago censor board for moving pictures, is as ardent in his admiration for good picture subjects as he is careful in weeding out the undesirable and objectionable. The sergeant is proud of the type of pictures permitted in Chicago and never misses an opportunity to give them a boost.

Sergeant O'Connor has a son in a boarding school, about twenty miles from Chicago, whom he visits frequently. The rector of the school, on learning of Mr. O'Connor's position in Chicago, became much interested in moving pictures and asked his opinion on the installation of a picture machine in the school. The sergeant recommended that it be done, and now the boys have an exhibition every week of a specially selected program, furnished by a Chicago exchange. It is needless to say that the rector and the boys are delighted with the new educational aids. In his report to his superior officer, for the week ending January 13, Sergeant O'Connor showed that 84 films were inspected, of which four were rejected. Cut-outs were also made in 19 films, the total number of feet of films rejected being 4,525.

Sergeant O'Connor's bureau also keeps a close surveillance on vaudeville and other theaters in the city. Parts of plays and acts considered objectionable are ordered to be eliminated. In one theater seven parts of acts were ordered to be cut out, in another five parts, and in another four parts, for the week mentioned.

Selig Display Captures Prizes.

A unique and much-admired feature of the famous Rose Tournament parade at Pasadena on New Year's Day was the Selig section of the display. For the first time in the history of the great carnival, wild beasts and queer domestic animals of the far Orient were scattered among the modern flower-bedecked equipages in the gorgeous line of march. Better still, four pretty actresses rode in a stylish turnout through the admiring multitude and jauntily tossed fragrant flowers onto the upturned faces of the thousands along the way. The actresses represented the big Selig studio in Los Angeles, and the animals were from the Selig wild animal farm. So tastefully had Manager McGee, of the Pacific Coast branch of the company, arranged his entries that the Selig aggregation captured two cash prizes, in competition with the entries of many famous millionaires and powerful civic organizations.

The **piece de resistance** of the Selig entries was a stylish English golfing wagon, drawn by prancing Selig horses, and containing four charming young ladies—the Misses Besserer, Harte, Shepard and Eyton. These young ladies rode waist-deep in fragrant California blossoms and showered the crowds with petals. Frank Clark, of the Selig Company, acted as their whip. Then came the big Selig elephant, "Toddles," ridden by a lovely product of California, dressed to represent the Queen of the Pacific, representing the seaside city of Redondo. There followed two camels blanketed with flowers and a cage of wolves, drawn by trick ponies and driven by "Bootsie," attired as Red Ridinghood. These entries bore the Selig trade mark and were complimented by all who saw them.

Miss Martha Russell's Tour of Moving Picture Theaters.

Miss Martha Russell, at one time leading lady of Essanay's Eastern stock company, and now on a tour of the country lecturing on Essanay pictures in which she took leading parts, and which are run off during her lecture, has written an interesting letter describing her wonderful success in this new field.

Miss Russell, at the time of writing, had been through Illinois, Indiana, Iowa, Kentucky, Tennessee and Georgia, and she stated that Florida would next be visited, and then Cuba, after which the return trip to New York will be made.

"I am in Mr. Montgomery's theater in Atlanta," writes Miss Russell. "This theater is the most beautiful of its kind I have ever seen. Mr. Montgomery is a wonderful moving picture manager, and his pictures, instrumental music and singing—in fact, everything pertaining to this theater—are of the finest type and most costly.

"I am meeting with wonderful success on this tour. As you probably know, three Essanay pictures (changing daily), in which I played the leading parts, are run off, and I talk about them and the wonderful future of the moving picture business. I meet the patrons after each performance and shake hands and converse with them. I have made many warm friends, who assure me they will smile upon me, as I smile at them, when I return to pictures this spring. The managers all feel that this is a tonic to the business. Even managers of houses which were competitors of those in which I appeared were satisfied, believing that I helped the picture game and, therefore, everyone in the business.

"I could almost write a book about this wonderful and interesting trip. No one can realize, until he or she sees the moving picture business in the way I have been enabled to do, what a wonderful and lasting hold these moving pictures have upon the public. To find so many educated, cultured people in the theaters I visited has been a rare treat to me. The Moving Picture World, I find, is widely read and is spoken of highly by everyone. I am asked by a great many people how they can get in closer touch with the pictures, and I advise them all to read the World."

Chicago Film Brevities.

Stanley Twist, publicity man for the Selig Polyscope Company, who has been in the hospital for some time, is recovering rapidly, and returned to his desk Monday, January 29th. His many sincere friends congratulate him on his speedy convalescence.

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Schuyler Colfax, of the Eastman Company, Rochester, N. Y., spent a few days in the city during the week of January 15th, and returned East on January 20th.

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Joe Mergener, assistant manager of the Western Film Exchange, Milwaukee, visited the city last week on business. He reported that the Western is recovering rapidly from the effects of the disastrous fire of recent date.

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S. L. Rothapfel, manager of the Lyric Theater, Minneapolis, was in the city Friday and Saturday, January 19 and 20, on business. During his stay he was a very busy man, but found time to go out to the Selig plant and learn some of its mysteries. Mr. Rothapfel informed me that the return dates, January 11-14, for "Cinderella," were marked by capacity business. He is fully confident that the Lyric is now on the way to remarkable favor and prosperity.

* * *

Fred W. Hartmann opened his new house, the Rex, at 3448 Southport Avenue, on Tuesday, January 16. He reports very satisfactory business since the opening. He is using a high grade service furnished by the G. F. Co.'s branch at 17 S. Wabash. Mr. Hartmann will also open another new theater, the Fay, at 2611 Lincoln Avenue, about January 25. Straight pictures will also be used in this house and will be also furnished by the above exchange. Mr. Hartmann has had wide experience in the management of vaudeville and picture theaters. He has made successes in La Crosse Wis., Waterloo, Iowa, and other cities, during his career. Mr. Hartmann makes a specialty of taking hold of non-paying houses and making them profitable.

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S. S. Hutchinson, president of the American Film Manufacturing Company, accompanied by his family, left for El Cajon Valley, Cal., on Wednesday, January 17. A stay of several weeks will be made there.

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The new factory of the American Film Manufacturing Company, on Evanston and Devon Avenues, was occupied Monday, January 22. The new studio, in connection with the factory, will not be occupied for a few weeks yet. It is rapidly nearing completion.

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Henry W. Schell, owner and manager of the Boulevard and Schell theaters, this city, was seen last week, and reported very dull business during the cold spell. Mr. Schell looks for exceptional business from this time on.

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Mr. Coleman is building a new house near the Schell Theater (within one and a half blocks) that will seat 300 people. The theater will be finished in about two months. Another new house is being built at the corner of 55th Street and Center Avenue, by a Mr. Baker. This theater is about half a mile from the Schell and will seat 300. It will be opened in two or three weeks.

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Carl Laemmle arrived in the city Saturday, January 20, and will spend several weeks in the West before returning to New York. After visiting Minneapolis, on business, it is his intention to take a few days' rest at the French Lick Springs Indiana.

The Alvin, a new house on 63d and Drexel Avenues, owned by C. B. Reynolds, a prominent railroad man, was opened Monday, January 22. Mr. Reynolds intends to acquire a chain of high class picture theaters, in which straight pictures will be used. The service for the Alvin is furnished by the A. F. Co.'s branch, 429 S. Wabash.

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W. H. Apgar opened the Edgewater Theater, Monday, January 15. This is a new house, at 1130 Bryn Mawr Avenue. It seats 300 people and exclusive moving pictures are shown. **Admission is ten cents, and Mr. Apgar is strongly encouraged by all the best business and professional men of Edgewater.**

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S. Wertheimer will open the Sylvia, a new house, located at 2809-11 Sheffield Avenue, near Diversey Boulevard, on Saturday, January 27, or Monday, January 29. The Sylvia seats 300 people. A good service is furnished by the G. F. Co.'s branch at 429 S. Wabash.

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Katz & Rosenthal will open a new theater at 5619 Center Avenue on January 27. The service of this house is also furnished by Manager Van Ronkel, of the G. F. Co.'s branch, 429 S. Wabash.

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B. Petchaft & Co. will open a new house, the Princess, on Western Avenue, near North Avenue, on Saturday, January 27. The capacity is 300 seats. Service will be furnished by the G. F. Co.'s branch at 429 S. Wabash.

Among the Chicago Houses.

By Charles A. Young.

THE Lyceum Theater, at 39th Street and Cottage Grove Avenue, one of the Jones, Linick & Schaefer houses, has been running a program of straight pictures for the past few months, and is seemingly a very popular house. It has a large seating capacity, being built for vaudeville, and can, of course, afford good film service, which is supplied by the American branch of the General Film Company. Operator Harry Forbes has one of the longest throws in the city, 118 feet, and at the end of that throw a Sunlight curtain sends back one of the best pictures in town, despite the distance. I may say that the picture at the Lyceum is about the best of any that I have seen in the Jones, Linick & Schaefer houses so far. A Powers No. 6 and a Powers 5 are the machines used, both of them giving good curtain results. Harry Forbes is the first man I have yet heard to utter a complaint against the "Six," but with good reason. He got the third finger of his left hand caught between the crank and the flywheel in some way, crushing the middle joint badly. He removed the possibility of a second accident of the kind by extending the crank shaft about an inch, giving plenty of clearance between crank and flywheel. Outside of the bad impression given him by his unfortunate accident, he thinks highly of the machine. Mr. Fred Linick, of the firm of Jones, Linick & Schaefer, is manager of this house, and I was much pleased to learn from Mr. Forbes that he is one of those rare managers who will not allow the films to be rushed. Instead of that, the main floor seats sell for double price on holiday, Saturday and Sunday evenings, as well as when special features like "Vanity Fair" are put on. That is the right way to get money out of specials—to run them right, and get the extra money through increased prices of admission. The operating room is well fitted up, with two machines, dissolving stereopticon and spotlight. Mr. Forbes has equipped his rewinder with a motor drive, using an ordinary fan motor inverted with its base fastened to the under side of the rewind bench, which is a great convenience. The screen has been set at the extreme rear of the stage, which gives the picture considerable depth, and makes the front seats far enough away from it to make them desirable. Altogether a very pleasant show to visit.

Oakland Theater.

The Oakland Theater, at 39th and the "Grove," formerly the Swanson, is still doing business at the old stand, but under different management. The manager is R. M. Power, who bought one of the first mirror screens in Chicago for his house on Twelfth Street. Projection is excellent. Al Fields is the operator, and presents a picture above all criticism as far as his work is concerned. His light is white, clear and even, and the picture even on the old Curtainyline screen is very bright, though the bluish tinge of the screen takes away the sunshiny effect the picture ought to have. However, Mr. Power says that a Sunlight curtain is coming, and the pictures will then be done full justice. Service is supplied by H. & H. Film Service Company, and though first run is not used, the reels are new enough to be in good order. The original decorations in the color scheme of green and gold are still on the walls and could hardly be improved upon.

Glamour Theater.

I went over to the Glamour Theater, 63d Street and Wentworth Avenue, with a friend to show him what a real picture on the curtain looked like and wasn't disappointed. Mr. John Miller is still proprietor of the Glamour, but has given over the active management of it to Jack St. Clair, who is continuing the policies of Mr. Miller. The projection equipment includes a Motiograph and a Mercury Arc Rectifier, a combination that insures good results. Ben Hannaberg is the operator, and the mere fact that he works at the Glamour is evidence that he is capable. The light is handled very well, and the announcement slides are clean and good. Mr. Miller believes in letting his patrons know what is coming, and the program of bookings for almost an entire week is shown on the screen. He isn't afraid to run old stuff and repeat on real features, too; for instance, he is running on December 24 the Vitagraph production, the "Battle Hymn of the Republic," now more than six months old, and running it for the fourth time. He lays claim to the distinction of being the first manager to book a third reel. Music is a feature of the Glamour program, rendered by a blind pianist, Richard Boehler. Songs are given by Miss Martin, also a blind musician. Much stir was caused some time ago when these two people eloped and were married, the press being filled with news about them.

Calvert Theater.

The Calvert Theater, on 18th Street near Wabash Avenue, was a disappointment to me. It is a newly opened house, and I could have expected to find a good picture in it, but I didn't. In the first place, it is very poorly designed for a moving picture house, being broader than it is deep, and two-thirds of the seats are so far to the side of the screen that views from them are merely distorted caricatures of the picture, due to foreshortening. The throw is very short, 40 or 45 feet, necessitating the use of a short focus lens, and the machine is located considerably to one side of the center of the screen, resulting in a wedge-shaped picture. Worse than all this, the lights are so imperfectly shaded that they absolutely kill the picture. The shades are of the scoop pattern, covering half the lamp, and are of no use at all, as they are now placed, that is, over the lamp. It would be best to put the shades between the lamp and the screen, that is, those on the side walls. The lamps on the rear wall could be dispensed with entirely, and ought to be, as they cannot be shaded. The light on the picture was very poor, due to insufficient current or an incompetent operator, and the larger part of the center of the picture was a gray ghost, with only the corners bright. This sort of picture will never build up a trade. The York Theater, on 22d Street, a few blocks away, has a good picture, and the neighbors of the Calvert who may visit the York cannot help comparing them, not to the advantage of the Calvert, I am sorry to say. I have not seen so weak a picture as that at the Calvert for a long time, so it behooves the manager to set to work and rectify the faults now existing in his theater. If he doesn't—why, the pictures won't attract as he has been told they do, and the moving picture business will be blamed for a loss instead of the real offender, poor projection.

"JOY AND GLOOM" BOOKLET.

The Charles L. Kiewert Company, of New York, importers of the well-known "Bio" carbons, have made a deal with Mr. T. E. Powers, the famous cartoonist of the New York American. Mr. Powers has lately been drawing a series of popular cartoons in which he uses some funny little characters that he calls "Joy" and "Gloom." Mr. Powers has always confined his work to the sphere of fun and satire for the reading columns and has never been known to dabble in advertising, but by some unknown and powerful influence, the Charles L. Kiewert Company have persuaded him to do a number of his "Joy and Gloom" drawings for their advertising matter. This is decidedly a novel idea, because it is quite certain that any person will enjoy reading the "Bio" ads even though a carbon is the last thing he would ever want. The "Joy and Gloom" ads will be circulated in the form of a booklet and will be sent to exhibitors and exchanges everywhere. Exhibitors are requested by the Kiewert Company to send their names and addresses to be sure of securing a copy.

Comments on the Films

"THE LITTLE POET" (Essanay), January 19.—The comedy in this film lies wholly in the difference in size between the small poet and his large wife. They come to the paternal homestead when hunger presses sore, as mother and little boy. There is much sport in the incongruous sizes of the two persons. The photographs are good. The audience laughed now and then.

"THE TWO SPIES" (Kalem), January 19.—It has remained for this company to introduce a novelty in the work of spies during war by sending out a woman from one army and a man from the other and arranging to have them meet while they are engaged in their special missions. Of course there is a love affair. There are some interesting escapades and a rescue or two from ruffians to add zest to the picture. Eventually there comes a time when it is necessary for the girl to expose the man, but love proves stronger than duty and she fails to do it. A mutual understanding is reached and there is a promise on the part of the man to return after the war closes and claim her. It is a good story and is well told, albeit a little far fetched. It has the good quality of Kalem war pictures.

"THE LITTLE ORGANIST" (Edison), January 19.—The curse of village gossip is adequately pictured in this interesting film. A young woman arouses the jealousy of certain village busybodies and when the minister shows his preference for her some means is sought to destroy her character. She has taken her sister's child to care for and when these gossips discover her romping with the little girl they immediately spread the usual scandalous tale. Things are in a bad way for her when the child's mother fortunately appears to take her home. The minister is asked to resign, but when the mystery is cleared up there is a revulsion of feeling and he is asked to stay. When he introduces the young woman as his future wife the clouds all pass away. But the taint of the gossip can hardly be forgotten. It is almost a feature.

"TOM TILLING'S BABY" (Vitagraph), January 19.—There is a touch of heart-interest about this picture. It might be sub-titled, "How a horse-shoe brought good luck," or something similar. The jealous butler of a wealthy family, to tease the nurse, hides the baby in some bushes. Tom sees the infant and takes the baby home. He answers the advertisement and baby is returned to its grief-stricken parents. The baby's father sets Tom up in business as a bootblack. The butler is discharged, notwithstanding his asseverations that it was only a joke. The story is simple, but it is well told and acted and cannot fail to interest, although it is not powerfully convincing. Kenneth Casey plays the bootblack. It is well photographed, is of full length and will be a good filler.

"A NIGHT OUT" (Selig), January 19.—Another version of the old story that married men must account for their coming and going to their wives. This one had a sick friend, as usual, but apparently he was at a prize fight, for a moving picture, seen by his wife sometime afterward, shows her benevolent husband there enjoying the time of his life. She induced him to go with her to the show and when his picture appeared on the screen the consternation depicted in his face is well worth seeing. When they arrive home the riot act is read to him with an emphasis which he won't soon forget.

"SEEING BUFFALO" (Selig), January 19.—Another interesting series of pictures in Selig's well-known travelogs. This time the interesting points in and about Buffalo are carefully and accurately illustrated. The points are well chosen and the mechanical work is done so well that criticism is unnecessary.

"THE LOAFER" (Essanay), January 20.—Perhaps this film was intended as a testimony to the value of thrashing. At any rate, because of a horsewhipping, supplemented by the present of a pair of horses, along with an injunction to get busy, a loafer becomes a prosperous man, and in later years repays the kindness of the ringleader of those who did it by giving him enough money to liquidate his mortgage. It is a Western story built on lines different enough to make it novel and interesting.

"A DARK DECEPTION" (Lubin), January 17.—A rough farce to please the gallery. A girl, her lover, a count and a negro butler are the principals. The lover knows that the count is to call. He is jealous, captures the butler and, with the help of theatrical friends, makes up to look like him. He then abuses the count. It is funny.

"THE PEANUT INDUSTRY" (Lubin), January 17.—On the same reel with the above there is this unusually interesting industrial film. It is very instructive and deals with a subject that few of the vast army of peanut users know much about. They will be very pleased to know about peanut farming and packing.

"THE BLIND MINER" (Vitagraph), January 22.—A very interesting picture which, however, is not highly dramatic. Its chief value is in that it pictures what takes place in a mine immediately after an explosion. There is a slight love interest. The blind miner, now incapacitated for labor, leads the rescuers. They have oxygen helmets, but he refuses to put one on. He wants to be able to hear clearly so that he can lead to the gallery where his son-in-law is trapped. The prisoned miners are rescued and resuscitated. The pictures of the coal mine were taken underground. It is instructive as well as interesting, and because of that we place it among the features.

"THE LADY POLICE" (Lubin), January 22.—A fantastic farce, almost wholly fresh and very funny. To get the women's vote, the suffragette leader was made commissioner of police and she chose a very pretty farce to maintain the law. The cells were fitted up like rooms in a girls' boarding school. It wasn't long before the jail had a waiting list. Soon the other women paraded with a sign "Home is the place for husbands, not jail." It is very light; but it kept the audience laughing. It is well photographed and will serve as a feature on occasions where a very light bill is desirable.

"FOR HIS SON" (Biograph), January 22.—A very significant picture. It has a clearly seen purpose and is in fact a tract; but it has dramatic qualities and besides a freshness of interest that make it deeply interesting. A new, soft drink, "Dopocoke," has been placed on the market by a doctor and its tremendous success as a "bracer" has made him rich. The secret was, it had cocaine in it. This doctor had brought up his son badly and he was a mere spender. The doctor put out the "soft" drink knowing that he was preying on peoples' souls; but he needed the money for this precious son. The picture powerfully suggests the widening grip of the Demon Cocaine as the bottles of "Dopocoke" multiply and people begin to get the habit. The boy gets the habit, becomes a wreck and dies and then the old man has no son; but he is still rich. The roles of the doctor and of a stenographer are, at most moments, very suggestively filled. The son is also played pretty well and the lesser office figures. The photographs are good; it is of full length and will serve as a feature. It might be advertised as a strong arraignment of harmful soft drinks.

"A GIRL OF THE WEST" (Vitagraph), January 20.—A Western melodrama with three or four interesting characters. The story is also interesting, but its dramatic interest springs chiefly from the chase; there are three different phases of it shown. The first comes after Dolly, the heroine, (Miss Christie) has learned that her sweetheart's valuable horse has been stolen and she gallops off to warn the man who she knows is expecting to buy it, cash down. The second is a race between Dance-hall Nell (Miss Case), who is in league with the thief, and Polly. Polly escapes from Nell, but comes a bit too late and encounters the thief with the money. She has a dramatic struggle with this man and her pistol shot brings the cowboys to the rescue. From this comes the final chase and climax. There is excitement, but the picture might have been conducted to give it more, make it more convincing. For instance, there was a cowboy who waited for the crowd, although he was ready and might have dashed to the girl's rescue at once. Miss Christie makes a pleasing heroine and Miss Case's characterization, when Nell gets the thief's note asking for help, and also that of Jones, the horse buyer, are very good, although the latter was a bit self-conscious. A first class filler.

"TO SAVE HER BROTHER" (Edison), January 20.—A thoroughgoing melodrama making use of improbable incidents; its hero does a technically criminal act, holds up a mail stage, to save his sweetheart's brother. This brother had stolen money from his father's safe, because he had read the ad of the Golden Opportunity Co. and wanted to double the money in a day or so. He then learns that the advertiser is a fraud and asks the hero to help him. The plot is clear and fairly well put together; the photographs are very good and the players commendable. The result doesn't grip very strongly; it is too unconvincing. A fair filler.

"THINGS ARE SELDOM WHAT THEY SEEM" (Kalem), January 22.—A comedy in a Western setting. An unsuccessful suitor attempts to discredit the girl's accepted sweetheart by impersonating a woman. There are two amusing climaxes in the picture; the first of these is fairly fresh. The "girl," riding away from the hotel, is followed by a Mexican who has fallen in love with her. He gets his fellows to make a capture; but in the tussle the girl's wig comes off and the other Mexicans enjoy their amorous leader's discomfiture. The second is the quickness with which the duped sweetheart gets his gun out when he discovers the imposture. It is well played by the leading man who acts just like a girl. It does not drag and is well photographed. It will serve as a good filler.

"DAD'S WATCH" (Essanay), January 18.—Though this story is based on an old theme, a father's objection to his daughter's choice of a husband, it is worked out in a new way. The good doctor is her father invited to a dinner where he is to meet some learned professors. In reality he meets some very gay girls. The wine gets in his head and he gets rather gay himself. He is left to pay for the dinner and is forced to leave his watch as security. The young man bribes the waiter and gets the watch. He returns it next day and the girl's hand is the price of silence.

"THE OUTLAW AND THE BABY" (Melies), January 18.—The story of this film tells of the influence that the child had upon an outlaw. He stopped at her father's house for something to eat and when he left she toddled away after him. Her father returned and, upon missing her, suspected that the bandit had carried her away. The bandit himself discovers her as she is being followed by an Indian and risks capture to take her home. The sheriff and all his deputies have been assembled, but the bandit holds them all up, relieves them of their arms and departs. He leaves a note for the sheriff, saying that he intends to live straight in the future, all because of the little one.

"THE OLD BOOKKEEPER" (Biograph), January 18.—A good, heart-interest story, very dramatic and very naturally acted by the Biograph's best company. It is commendable on every count, but one specially noteworthy thing is the well co-ordinated and speedy drawing together of all the elements to make a dramatic and emotional climax. The scenes are often pretty, the photographs are suggestive and clear, the acting gives many interesting moments besides carrying the story forward clearly through the whole, full-length reel. No exhibitor will make a mistake in featuring this picture which is substantial, exciting and healthy. The old bookkeeper, played by this company's well-known, short, elderly player, is the center of interest. He was so charitable that he could save no money; but he was so friendly that everyone made friends with him, except the new office manager whom the employer left in charge and the landlady. He soon found himself out of work and homeless. Seated, shivering on the steps of his employer's home awaiting his return, he hears burglars enter and bravely goes in to protect his employer's goods. He gets into difficulties. The rescue makes a thrilling climax after a well-handled suspense.

"A JUST VERDICT" (Lubin), January 18.—A melodramatic story played by the Lubin second company. It is interesting and, at its end, some in the audience applauded. The story is neither very original or very strong, yet neither has it any marked weakness. A sleep walker stumbles over the body of his host in the library, dead by suicide. Before he awakes, he places unconsciously the last letter of the deceased in his pocket. On awaking, he is horror-stricken and rushes back to his room where he takes off the dressing robe and returns to the library. The police are there and have found the weapon. It is owned by the lover of the girl of the house with whom the dead man had quarreled. No one knows how it came there and the lover is accused of murder. The note is discovered in time to save him. It is dramatic and well photographed. It is of full length. Will be an acceptable filler.

"MERELY A MILLIONHEIR" (Selig), January 18.—A comedy in which Mr. Hobart Bostworth plays a double part with the contrast that lies between a society man and a dirty, ragged tramp. The only weak feature in this reel, full length, is poor photography. It keeps hold of the comedy spirit all through and is both fresh and very amusing, Mr. Bostworth being well supported by his entire cast. The audience laughed and seemed much pleased. The millionheir promised his friends that they wouldn't know him at the mask ball as he was coming as a tramp. He finds a tramp who looks just like him and, in a spirit of fun, sends him. He forgets that his fiancée is to be there. The tramp arrives and acts the part. He wins the big silver cup, prize for his costume. The fiancée gets him out into the moonlight and doesn't understand why he won't kiss her; but, though a tramp, he is at heart a gentleman. He makes a date, four o'clock the next afternoon, and promises her a kiss then; he also makes a date, the same hour, with the club's champion boxer with a promise to knock his block off, and he makes a date with everybody to give them good booze at the same hour. Next day, at four o'clock, there's a jolly gathering at the millionheir's. The last scene shows the tramp by his camp fire. It is commendable as a leading comedy.

"A COMPROMISE" (Lubin), January 20.—A very short farce that never falls down from start to finish. The idea is fresh and in the atmosphere of a farce, amusing and it is handled as was proper. It is bright and laughable.

"A BOARDING-HOUSE ROMANCE" (Lubin), January 20.—A farce of about 600 feet showing a boarding-house love affair with the usual concomitants, coyness and jealousy. One can not say that it is very amusing. It surely isn't very fresh in anything. The audience that watched it was small and there were no laughs. The last scene is a hugging match.

"MAKING HAY" (Lubin), January 20.—A very interesting agricultural picture showing the newest wrinkles in hay making. The photographs are up to Lubin standard in all the three pictures on this reel and it will serve as a good program filler.

"BRUTUS" (Cines), January 20.—This sumptuously produced picture of Shakespear's "Julius Caesar," was reviewed on page 193 of the Moving Picture World for January 20, 1912. It needs no further comment.

"THE BANDIT'S MASK" (Selig), January 23.—A melodramatic picture which has little thrill and not much originality. There is, however, one moment when the action, which takes the form of a struggle on the tip of a precipice, becomes tense; that is the only thrill in the picture. The backgrounds are Mexican. There are two Americans, one is a bandit and the other is suspected. The suspected, innocent man is pursued, but eludes the Mexican posse at the edge of a cliff. The heroine, a Mexican girl, hides him. He is captured at her house; but at the moment when they are going to hang him, the real culprit is brought in and the innocent lover is freed. The photographs are good pictorially, but have a blurred effect that interferes very much with clearness. One can't distinguish faces of players who are riding. It is a filler.

"THE STOLEN NICKEL" (Edison), January 23.—A delightful, heart-interest picture of a typical small boy. It is very well played by Yale Boss. His parents didn't let him have any pocket money at all. He chanced to pick up a nickel on the sidewalk. He knew whom it belonged to; but the temptation was strong and he spent it. He then suffered all the poignant repentance that such a youngster would be likely to feel. He saw the necessity of returning the money and started to earn it, one penny at a time, so that he could make the restitution. The state of mind that led up to this resolution, the difficulties he encountered in making the money, the inter-reaction of the boy and all the characters with whom he came in contact and the effect on them when his repayment disclosed the situation are all very dramatically and skilfully shown. It is a good feature picture, well photographed, excellently acted and of full length.

"JEAN INTERVENES" (Vitagraph), January 23.—Jean is the Vitagraph black and white collie and those who watch the pictures closely will remember that a few months back Jean was pictured as coming between two lovers. That picture was much more believable. This picture shows Jean as exhibiting human traits of sympathy and intelligence that the spectator can not accept. Miss Turner and Hal Reid play the leading parts; are the two lovers who quarrel over Jean, the lover being somewhat jealous of the collie, and whom Jean in the end brings together again. Miss Edith Halleran and Wallace Reid play important roles as a married couple, friends of the lovers. Miss Turner's acting, and as far as that goes the acting of all the principals, gives more than one pretty moment to the picture, which, however, doesn't afford her any real freedom. It is not shown to fair advantage. The plot, the story itself and even the backgrounds, which appear disjointed, keep the picture from rising very much above commonplace. The camera work is fair; it is of full length. A filler.

"FATHER'S BLUFF" (Edison), January 24.—For a long time father had compelled his family to perform all the manual labor about the premises, threatening suicide if they did not instantly carry out his instructions. A young man appears on the scene to make love to the daughter. Father objects for he foresees that one of his willing assistants may depart. They decide to call his bluff, so the young man unloads a good line of death dealing appliances, headed by a large keg of gunpowder. When next father threatens to shuffle off he is not restrained. Instead, the family lead him to the woodshed and show him the collection of apparatus. Father is nonplussed, but he doesn't like to give up. He sits on the keg, and suddenly discovers to his horror that the fuse is lighted. Then he beats a precipitate retreat and when next he is seen he is laboring with the bucksaw, a pleasure in which he had not indulged for many moons. He apologizes and the young lovers proceed with their own affairs.

"ACCIDENTS WILL HAPPEN" (Kalem), January 24.—A young man, with store clothes, of which he is proud, and an automobile, or which he is prouder, meets an old school friend and invites her to ride. She accepts, much to the disguist of her sweetheart, who has no store clothes and no automobile. All goes well until the machinery goes wrong. Then comes one of those scenes which are common enough; the sweetheart appears with a wagon and after refusing once takes the girl in, but will not allow the young man to ride. The picture closes with the stylishly dressed young man hauling the machine home by means of a rope over his shoulder.

"HOW JIM PROPOSED" (Kalem), January 24.—A delightful bit of comedy which relates with some detail Jim's difficulties in attempting to propose. The girl was willing, but something always occurred to prevent his saying what he wished to say. These troubles, together with the way he did propose, furnish the basis for this interesting picture.

"CAPTAIN BARNACLE'S MESSMATE" (Vitagraph), January 24.—This old favorite has not been seen of late, but once again he appears, this time to help his old friend, Captain Bunce, out of a very tight place. Bunce has met some friends on shore and as a consequence finds himself in a strange town with a very small supply of money. He seeks the lodging house of Mrs. Mulligan and engages a room. She wants payment in advance, but Bunce can't do that. However, the widow is anxious to marry a second time and sees in poor Bunce an easy victim. Once he escapes, but she brings him back and then takes his hat and shoes so he can't go again. He finds means to acquaint his old friend Barnacle with the facts and the latter comes to his rescue. While apparently sympathizing with the widow he is in reality getting means of escape to Bunce. Then ostensibly he locks him in his room and goes down to bring the minister. Instead, he goes into the back yard where Bunce is letting himself down by a rope. They start for Barnacle's boat. The widow gives chase, but they manage to reach the boat and the picture closes, Bunce smoking his pipe in peace at his mess mate's fireside. It might be proper to remark that Barnacle gives Bunce a sound berating for permitting himself to get caught in such a plight. It is a fair feature, well photographed and acceptable.

"THE HEART OF A 'BOSS'" (Lubin), January 24.—The interest in this story lies in the fact that a banker remembered a newsboy and when opportunity came helped him to rise. Eventually the boy becomes a political boss. The banker is arraigned for alleged misuse of funds and a pardon by the governor is the only possible release. The boss learns the situation and succeeds in applying the proper kind and quantity of pressure to secure it. At the next election both the governor and the boss are defeated. The banker has been reinstated in his position meantime and learning of the boss' defeat calls upon him. The defeated politician is very much dejected and gladly accepts an offer which the banker makes. Eventually he falls in love with the banker's daughter and there is an open way to the church at the close of the picture.

"THE BRAVE DESERVE THE FAIR" (Cines), January 23.—It is natural to expect patriotic war stories from Italian picture makers just now. This is a good war tale and has a very dramatic struggle, including a leap over a cliff. This follows a well-suggested battle scene and is between the Italian hero of the picture and a determined Turkish soldier over a Turkish banner. The story has a romantic theme. The old Italian soldier won't let his daughter marry anyone but a brave man, so her lover enlists and goes to Africa with his regiment. By capturing the Turkish flag, he wins a medal given only to brave soldiers and is sent home badly wounded, to be welcomed by his father-in-law of the future with open arms. The photographs are good, the acting is acceptable, but the war pictures are excellent. They suggest modern warfare very effectively. On account of this, as well as the artistic travelog on the same reel, it may be counted a safe feature picture.

"ARTISTIC VENICE" (Cines), January 23.—A picture giving artistic vistas of Venice. It is often very beautiful and all of it is very acceptable.

Independent.

"THE MORMONS" (American), January 25.—The Mormon prophet sent out a young man whom he greatly loved to ascertain the fighting strength of a small party of Gentiles, a settler, his wife and two daughters, who were on forbidden land. He falls in love with settler's daughter. He hears the prophet send out the men to kill the man settler and to capture the women for the prophet's wives. He begs for the daughter; but is refused, so he joins the settler. There is a fight, with odds greatly in favor of the Mormons; but the presence of the young man saves the day and the settlers escape. The picture has no special strength, nor any noticeable weakness except the result of the battle. It will serve as a filler.

"OBJECTIONS OVERRULED" (American), January 22.—A romance and comedy of La Mesa, Cal., and of last week, perhaps. Dad was rich and his boy had nothing to do but smoke cigarettes, so Dad sent the boy out to the West to be made a man of. The boy fell in love with Daredevil Anne and the picture shows the stages—the boy as he was and the man she made of him. Dad, of course, didn't know Anne. When he heard her name for the first time he was a bit put out. The lad had become so independent, though, that Dad had to hike out to La Mesa, where he too learned something new. He grows to like Anne as much as the spectators like her. It has a picture of awkward riding and there is also one or two brisk gallops in it for fun. It is not quite a feature picture. It affords several good laughs and has a pleasing freshness.

"TEN LITTLE DARKIES" (Reliance), January 27.—"Ten little darkies standing in a line, one went home and then there were nine." This is the picture's first leader. The first scene shows the ten darkies, with loin clothes on, dancing in a modern dooryard. An old mammy comes from the house and sends one home, then there are nine. The picture carries on the rhyme until there is only one left. The actions are fairly amusing. The photographs are good except for the painted backgrounds. There isn't very much to the picture.

"RELIANCE NATURAL HISTORY SERIES," January 27.—On the same reel with the above is this picture in which Baby Rosanna's fairy godmother, a very pretty picture, changes her Noah's Ark animals into the real thing. Baby Rosanna takes out white mice, a black and white rat, an armadillo, kangaroorats and a snake, and then another, beside many other interesting things. It is a first class feature picture. This series, if this is a specimen, is sure to "take" most emphatically. The audience seemed to enjoy it very much indeed.

"THE DECEPTION" (Reliance), January 24.—A very pretty proposal is in the opening scene of this picture. The girl, a stenographer, accepts the son of her employer. His father, who seems to be a big printer, objects and, as soon as he hears of it, the girl is discharged. Then follows a secret marriage. The son is hurt in the shop and carried home. The father schemes to separate the two lovers, and his deception causes the young wife to write a note to her husband that makes him think that she desires a separation. The results of this deception as shown make a very pleasing picture. It is a very good story, well put on, photographed, and acted, especially by Miss Ruth Robinson, who plays the girl.

"A SANE ASYLUM" (Rex), January 25.—Young Dr. A. Pill had a splendid chance to win a fortune. His uncle was rich and promised to will the money to him, if he made good. Meanwhile, he had the fine big house to live in, the uncle being abroad. All went well until he fell in love with a pretty actress, the ingenue of the "Wanderer Company." The girl didn't show any inclination toward darning socks and he probably never would have heard from her again, had not the company become stranded. We see them stalking into Barnstormville along the wintry railroad track and see them get chased out of the warm depot. The girl telegraphs to Dr. A. Pill and he comes to the rescue of the whole company. He is entertaining them at the house when Uncle unexpectedly rings the door bell. To save the situation, the company pretends that it is a rare assortment of non compos mentis cases under treatment. The insanity symptoms that they develop at once are amusing. If Uncle hadn't fallen in love with the leading lady, young Dr. Pill probably wouldn't have been so fortunate with the ingenue. The picture will serve very well as a feature for ordinary occasions. It is very prettily staged and photographed and very well acted. It lacks substance; but it is made with skill.

"PLAYING INJUN" (Solax), January 24.—A picture of children's play wholly by children. It will greatly amuse their elders. The backgrounds are Western and the photographs very good.

"HER BROTHER'S PARTNER" (Champion), January 24.—A story of East and West, of a sister in poverty and distress left at home while her brother made good out West. Her brother has her come out to him and then she finds that her brother's partner is the man who had married her and, because of poverty, deserted her. The story is clear and the audience followed it closely. The photographs are not very good. The acting is only so so. The picture will serve as a filler.

"THE BRUTE" (Champion), January 22.—The producer's intention seems to be put across by this picture perhaps a hundred per cent. It is terribly effective as a picture of the fierce brute that hides in man. The man is a drunkard. He comes home in an ugly temper to act like a hideous madman and to make his home a ruin of broken glass and furniture. One of his little children runs for help, while the oldest girl fights back. The men from the saloon come and beat the brute into insensibility. The youngest child has meanwhile fallen over a cliff and is lying dead. She is missed. While the family and the neighbors are out seeking her, the man comes to consciousness; but has delirium tremens and when the dead child is brought in he also is found dead. Here surely is an argument against drink. It is simply fiendish. As we overheard it said, "It is like the stories of real life one hears."

"BUILDING THE GREATEST DAM IN THE WORLD" (Imp), January 22.—This immense dam in the Mississippi River has been photographed by the Imp people in some excellent moving pictures. Big works like this really need a clear lecture to be understood by the people. The things shown are but processes on a very large scale of such building operations as nearly every one is familiar with. An engineer might get a great deal of valuable instruction from this picture. It will interest the average spectator also. The name of the dam and its locality should have been added to the title. The photographs are fair. It will make a desirable filler where the audience is of a mechanical turn of mind or is broadly informed.

"THE WORTH OF A MAN" (Imp), January 25.—A picture of sentiment showing the trials that a hump-back scholar had to endure from his college class-mates. He became a great surgeon and was able to use his skill and his courage too, to save the life of a young woman. A fire broke out in the hospital. He alone remained with the patient, bandaging the wound, before he carried her out. The picture has a thrilling climax. It is well photographed and acted and will serve very well indeed as a program filler.

"I WISH I HAD A GIRL" (Imp), January 20.—While the man had hopes of winning a girl of his own choice for his wife, he could see few charms in Bedelia. But when these hopes were gone the case was a bit different. His experiences are very amusing. The photographs are good. A good comedy program filler.

"THE FLAG OF DISTRESS" (Imp), January 20.—A farce in which a flag of distress waved by a henpecked husband brought two men of his lodge, perhaps, to the rescue. They come as highwaymen and he is enabled to chase them out of his wife's sight. A detective is employed by the wife and poor Henpeck is found at a mask ball. It is amusing, lively and well photographed.

"WANTED, A GOVERNESS" (Eclair), January 25.—A farce in which a capable French actress plays the clown, burlesquing an awkward governess. Yet, with the subtitles as given, the play doesn't make the motivity of the governess very clear. One feels that the fault is wholly with the subtitles, for the acting is very good indeed. The girl, too pretty to suit the mother of the family, has to act the part of the awkward clown. The son of the family took pity on her and she fell in love with him. It was a great annoyance to have his pity for being the gawk that she wasn't when she couldn't get his love for being the pretty girl she really was. The painful predicament made her resign the job. It is one of those pleasing, thoroughly, well done, artistic little pictures. It is commendable especially for private exhibitions and for a program brightener.

"THE TURKISH POLICE" (Eclair), January 25.—A picture that is very interesting. It shows a semi-military corps of police in a sham-battle with bandits. The backgrounds are very pretty.

"LOVE FINDS A WAY" (Eclair-Am.), January 23.—In this picture, love found a way to bridge the gulf between a girl who once had been well-to-do but who was now only a lady's maid, and her employer's son. The mother found out their secret and the girl was discharged. The young man persuaded the girl to "make up" as a middle-aged woman and apply again. She is given her old place; but now the father of the family falls in love with her. This the mother also discovers. To clear matters up the son tells his mother that he and the girl are married, which satisfies everyone. It is not a very significant picture nor does it get a very strong hold on our sympathies. The photographs are excellent. The acting intelligent and pleasing. The audience watched in silence.

"THE RUN ON THE BANK" (Bison), January 19.—This picture, telling a Western story, has some sensibly posed scenes. It was only a week or so ago that the Imp Company released a picture, "At the Hour of Three," using the same idea. The rancher's ex-convict, but honest employee, forges his employer's name to save his fortune on deposit at a bank on which there is a run. He gets the money and delivers it at the former's office, then goes away. The last scene is a sunset by the ocean, a bit more convincing ending to the story. There is more excitement and vim in this picture than in the former. It will be a fair filler despite the fact, noticed above, that its theme is still fresh in moving pictures.

"THAT EXPENSIVE RIDE" (Majestic), January 26.—A pleasing comedy with a fresh idea. A little unexpected money induced pater familias, who was a man working for a salary and had a nice little family deserving of a good time, to take them for a motor car ride. The speedy vehicle ran over a woman. On claims of injury this woman and her husband "bled" the man and got part of his salary every week until, in an amusing climax, the blackmailing schemers manage to show themselves up and the victim manages to get some of the things he had given to them back. It will serve very well as a program filler; it comes near being a feature. The audience enjoyed it.

"SPARE THE ROD" (Majestic), January 21.—A picture that may prove a good lesson to fathers who are more or less brutal in their treatment of their unruly children and also to mothers who protect their children from the due punishment of a just application of the rod. The father of this picture's bad boy let his angry passions rise at his son and the mother let hers rise at the father because of it. They separated in consequence, and much trouble brought them together again. It is a very interesting picture and very well photographed and acted. It held the audience's attention. It may prove acceptable as a feature or as a substantial filler. Mabel Trunnelle plays the mother and Herbert Prior plays the father.

"A MOTHER'S SACRIFICE" (Majestic), January 28.—The central idea of this picture has been used before in pictures, but with a somewhat different situation. Mother and daughter love the same man, who first makes love to the mother, but forgets her when the daughter arrives. The mother sees how things stand and returns to him his ring which permits him to put it on the daughter's finger. The lover failed to show the presence in his heart of any struggle at finding his affections changing from mother to daughter. Aside from this, the picture is convincing enough to get over and will serve very well as a program filler. It has some very pretty scenes and excellent photographs. Mabel Trunnelle plays the daughter very acceptably.

"HER LADYSHIP'S PAGE" (Thanhouser), January 23.—A prettily romantic picture in which a beautiful lady, captured by a cative baron and in sad distress, is rescued by her unknown knight, the king of the realm. The lady's little page (the Thanhouser Kid) carried the news to the king whom he didn't know save as a friend. The little page is made a knight and keeps his vigil by his armor in the chapel like other true knights who wear golden spurs. It is a very good feature for the right occasion. It is well photographed, well acted and delightfully set.

"EAST LYNNE" (Thanhouser), January 26.—This big melodrama in two reels is too well known as to its qualities to need argument or criticism. This is a remarkably beautiful picture of it. It gives the reviewer pleasure to say this although it was reviewed at length on page 213 of the Moving Picture World, January 20. Opposite to page 202 of the same issue a full page of illustrations of it will be found. These are not the prettiest scenes, but will give a good taste of its quality.

"THE EQUITABLE BUILDING FIRE" (Powers), January 20.—A remarkable picture of this very true sensation. It deeply interested the audience. The photographs have much pictorial quality and make a very desirable film. Police Commissioner Waldo is taken as he inspects the ruins.

"THE DELHI DURBAR" (Powers), January 20.—An excellent film. It gives pictures of their majesties that are somewhat more intimate than those in the Pathe Weekly and also contains some very interesting views of Delhi itself. An extended view of the coronation pageant around the throne pavilion is shown.

"FOUR YALE MEN" (Powers), January 23.—A college-friendship picture showing four seniors who agree to meet every fifteen years and drink a glass for old lang syne. At their first reunion they get together and find that all have been successful. At their second, one chair and one glass are empty; the medical man of the four is dead. At their third, there are but two, and at the fourth, but one, and their meeting of one old man and the original butler is a death scene. The audience seemed to grow weary of the picture. It is very slow.

"TOTO IS IN LOVE" (Itala), January 27.—A farce like others of this kind, well photographed and fairly amusing. It is not a picture that cultivated people will be enraptured with. It is a rush, knockover and break farce and ends in a department store mix-up.

"MUTT AND JEFF FALL IN LOVE" (Nestor), January 27.—They both take the same girl out to dinner and both get a photograph and lose their valuables. They tried to get even with the adventuress; but it came dear, for they were using priceless porcelain that cost $100 a piece. It is not so amusing as the best of this series. The photographs are good.

"LOGGING AT STONY BROOK" (Nestor), January 27.—A short industrial showing the making of boards. It is very well photographed.

"CUPID AND THE RANCHMAN" (Nestor), January 24.—It was a brash young man who sold a balky horse to his prospective father-in-law. It was even more brash to have his sister from the East come to see him without warning his neighbors. It proved to be the way out of the difficulty; for Dad fell in love with her and when he "popped" she referred him to her brother. When he discovered who brother was he was an astonished man. But a fair exchange is a good bargain; the picture ends happily. The story, the players and the photographs are all pleasing. The picture has some excellent comedy and will prove a first-class program filler.

"A MATINEE MIX-UP" (Nestor), January 22.—Old Nick, the troublemaker, gets four interesting young people into trouble. A convincingly misplaced letter and the natural courtesy that a man pays to his fiancée's best friend, who is a married woman, are the means the fiend uses. When the married man finds the letter to the fiancée on his wife's table and goes to this fiancée's father, who is a lawyer, to get a divorce, the trouble is at high tide. Of course, immediately afterward, everything is explained and cleared up; but, in the meantime, we see the natural pain and trouble dramatically pictured. The story is helped by the Nestor subtitles, which might have been much better. The photographs are good and the acting fairly pleasing. It is a good substantial offering and will fill out a bill very well.

"THE SUPREME MEETING" (Ambrosio), January 24.—A tragic story in distinguished settings. Two men, with whom a famous actress flirted fight a duel because of her. One is shot and the survivor takes vengeance on the woman light-o'-love by poisoning her and himself at the same time. This picture's theme is not one that will be popular with Anglo-Saxon audiences. The photographs are perfect, the acting strong. The story is very skilfully produced and its backgrounds very interesting indeed.

"RETRIBUTION" (Republic), January 20.—A terrible picture, sensational in the extreme, as sensational as, let us say, any of Hawthorne's longer stories. It is also logical and very convincing. The photographs are excellent and the story held the audience strongly. A burglar struggling with a woman kills her. He had just forced her to tell her little daughter that the man in the room was her husband. The husband is arrested for the murder and, on his child's story, sentenced to ten years in prison. The burglar later falls in love with the daughter, now grown to womanhood. He is killed, after the father is released, and by one of his old-time pals. Just before he dies, he confesses. The ending scenes are extremely dramatic, and the whole conduct of the picture commendable. To those who want a rather harsh picture of life, this will serve as a feature. It should be shown with happy pictures. One would hardly commend it as the ending picture for any bill.

"A MARITAL MIRAGE" (Republic), January 21.—A farce of crazy happenings. It utilizes an old idea and carries it farther than others have done. The result is like a bad dream, like one of those at which one wakes up laughing. Yet a dream, no matter how ridiculous, always "gets over;" not all of this gets over, but some of it does. The foolish cook is first shown and then we see her no less foolish employers. The cook's treatment of the family beefsteak and soup is almost revolting. Soon, the family becomes poor and the cook falls heiress to much money. So the family decide to marry their son to her. They then discover that the crazy cook is not an heiress after all. The picture will serve as a filler on some occasions. It is decidedly frivolous; but the cook is played by a capable actress.

"THE POWER OF INOCENCE" (Republic), January 28.—A story of the country girl who comes to New York City for a job and gets into dangerous company. Fortunately for her, she finds a friend who protects her from considerable danger whose presence she never suspected and sends her home to her mother. The story is well told and is exciting. Such stories are of use aside from entertainment. The photography is excellent. It is almost a feature.

"A BLUE RIDGE ROMANCE" (Republic), January 27.—A moonshine whiskey story in which one of the revenue men sent to arrest the lawbreakers had once been a lover of his wife. She didn't know he was a moonshiner when she married him and just before the revenue man entered, he promised to break his association with it. The revenue man lets him go although he had clear evidence against him. The photographs are clear and many of the snowy scenes in the forest are beautiful. The story is well told. but slight. It will prove a very acceptable program filler.

"O, YOU KID" (Lux), January 26.—"Bill," the amusing Lux player, takes the part of a soldier who is a simpleton. The captain's little daughter, about eight years old, gets him into trouble with the authorities and then begs him off. It is fairly amusing. The photographs are good. With the other picture on the same reel, it will make a desirable release to round out the bill.

"MAKING PAPER FROM WOOD" (Lux), January 26.—The first picture shows a load of pulp. From pulp to paste and with the paste through the refiners until it is spread out in sheets and passed between hot cylinders and then dried, it shows the process of manufacture. It is one more good, instructive picture. The photographs are good.

"MEMORIES OF '49" (Solax), January 26.—An old miner sits beside his cabin and dreams of the days of yore. Using lines quoted from some ballad of '49, the picture tells a story of border warfare and love. The leaders lack not only poetry, but in some cases sense. The photographs are not very clear. The story is only fairly interesting.

"ACROSS THE ROCKY MOUNTAINS IN THE SNOW" (Solax).—A magnificent winter scenic taken from the back of a train crossing the mountains in Colorado. It is not a very grand picture, but a very clear and interesting one. The photographs are so good that clouds are plainly seen.

"THE LITTLE SOLDIER" (Solax), January 24.—The same little player who took the part of Little Boy Blue, in a recent picture, plays the little soldier in this release. The little boy is wounded when his father grasped the burglar and the revolver went off. He is not greatly harmed, however. The picture is pleasing and the photographs very good. It is slight, but, with the other picture on the same reel will make an acceptable filler.

MISS LURLINE LYONS.
Leading Lady of Pathe Western Company.

THE JUVENILE PICTURE.

Another series of pictures finding its distinctive descriptive title in the film maker's catalogue is the "Juvenile." Nothing is going to solve the problem of the "children and the pictures" quicker and better than genuine and satisfactory juvenile pictures. "Jack and the Beanstalk," "Babes in the Wood," "Red Riding Hood" and others are a good beginning, but good only as a beginning; let them be if necessary the kindergarten of the manufacturers' productions, to be followed by others of a standard nature, suggestions for which will come by the score from the bookshelves of a well ordered juvenile library.

These are days in which anything that is worthy for adults in literature is reproduced in suitable form for the younger generation. The great Bible itself has been reproduced in "The Children's Bible Stories." The immortal Shakespeare has reappeared in "The Children's Shakespeare"; science has produced a "Children's Astronomy," and an enterprising publishing house recently issued a forty-volume work, "The Young People's Library," which is calculated to impart a complete education in all branches to those who are able and willing to master the whole. There is, therefore, no excuse or reason why especial juvenile pictures should not form a very substantial branch of cinematographic art. There are in the studios of the film makers many clever children whose appearance on the screen is most enthusiastically greeted by their young friends everywhere. Let them appear often and especially for their young well wishers, and may their number be increased. It is a truism acknowledged by all authorities that when children are interested adults will follow. That "a little child shall lead them" is not yet fulfilled; nevertheless, who gets the child gets the adults, and that with perfection of attractive power. Cater to the juvenile and many victories will be won which in any other way might prove impossible. The juvenile picture is an "open sesame" of great power and good.

Manufacturers Advance Notes

"THE GAMBLER'S DAUGHTER" (Reliance).

The title of this picture suggests a wild and wooly Western picture, but such is not the case. Far from it. As far as the East is from the West. For a change we get an Eastern gambler who lives amid fine upholstery and filigree work, just the same as though he were a banker. In the gambler's beautiful home there was a charming young lady who was being courted by a very manly young man. Who the young lady was or what she was doing there we do not know. At first we thought she was the gambler's daughter. But later we found out otherwise, because the gambler forced her to marry him at the point of a pistol. So that matter was soon cleared up, because no matter who she was she then became the gambler's wife and the poor young man lost his case.

In the course of time a child was born to the gambler and his wife, and the mother did not live long after that. Soon after the child was born the gambler was taken dead to rights by the police and sent over the road for a long term of years. The mother, realizing that she was about to die, and seeing no hope for her child, sent for the manly young man and obtained from him a promise that he would always look after her daughter. The young man did his part and the gambler's daughter was raised by the unlucky lover's father and mother. When the child had grown to a young lady the gambler came back and by trail of circumstances located his daughter in the home of the very minister who had married him to her mother many years before. By this it will be understood that the noble young man's father was a minister. The story is quite interestingly worked out and is far from being bad. The actor who played the gambler made an excellent showing in the part. On the whole, it is worth showing and will make a good programme filler. We were puzzled about one thing and that was: who paid the rent on the gambler's fine house for fifteen or sixteen years while he was in jail? Of course an audience will never bother about that point, but once in a while we have to say something about those things in order to keep the boys from forgetting themselves.

Scene from "The Gambler's Daughter" (Reliance).

MELITA'S RUSE (Melies).

Good photography and impressive mountain scenery form the principal charm of this latest Melies offering. The story of the picture is of secondary interest and cannot be considered a dramatic masterpiece, but the photography and scenes pull it through. The idea of the story is based on the well-known theme of an innocent man who takes flight for the unlawful action of another and thereby becomes a fugitive and an outlaw. In moving pictures this situation sometimes makes one impatient at the lack of judgment shown by a man who will run away when some other man makes a gun-play. But the fact remains that it is a thing that occurs very often and has always been a part of human nature.

To the spectator it usually seems a foolish thing to run away at another's misdeed. But that is because the spectator does not place himself in the other man's place. Some men are excitable: they act upon impulse and never view the situation in a calm way until it is, perhaps, too late. It is safe to say that nearly every man who reads this will remember a time when, as a boy, he fled when some other boy threw a stone through a window. The boy who throws the stone seldom gets caught; but it is usually some unoffending boy who fled, upon impulse, with other boys, and being caught he bears the full blame. Such, in a general way, is the idea of "Melita's Ruse," except that Melita is a girl, the sweetheart of Pedro. She assisted Pedro when he became a fugitive in a serious case with which he was not connected. He ran away when there was really no need of his doing so. But, as we have said, some men get excited and act upon impulse, and thereby hangs the tale. Pedro's sweetheart by a clever ruse assists him to escape across the American border into Mexico where Pedro is apparently obliged to pass the remainder of his days.

Scene from "Melita's Ruse" (Melies).

The successive scenes are exceedingly pleasant to look at and the picture will pass muster on that account. One scene is particularly irritating: that of a prisoner escaping through a window while three guards directly outside of it are so interested in a card game they do not see him. The only excuse that could be given for the man to get out of such a predicament would be that the three guards had suddenly gone stone blind and deaf at one stroke. Why do producers do these things, when even little children notice the absurdity of them?

FINE MAJESTIC COMEDIES.

Cochrane Back from Chicago with an Armful of Delightful Pictures.

General Manager Tom L. Cochrane, of the Majestic Company, has returned to New York with as fine a line of comedies as his or any other picture company has produced in many a day. The Majestic players have been working in Chicago for the past two months, but Manager Cochrane brought them back with him and has installed them at studios at Coney Island. While in Chicago, despite the cold weather, this company was most industrious, producing two pictures every week, so that the list of new subjects ready for early release is a long one. Not only is it a long one but it is a notable one in quality and cleverness. As has been noted before in these columns, Mr. Herbert Prior and Miss Mabel Trunnelle, formerly Edison players, are leading members of the Majestic company. Two more dependable artists would be hard to find, and however good their reputation was in the past, their work in Majestic pictures has greatly enhanced it. Exhibitors and other critics who see these pictures will agree that Miss Trunnelle has few equals. In the distribution of praise, Director Miles is entitled to his share, for the pictures prove that no novice is at the helm.

Scene from "A Game for Two" (Majestic).

Among a number of subjects shown a representative of the Moving Picture World last week were "A Game for Two," "Arresting Father," "Lucky Man" and "A Little Old Lady of Twenty," all comedies of the highest class and full of fun. The first two subjects are full reels, while the last two are on one reel. In "A Game for Two" there are four characters: an author, his wife, a young woman colaborator and a young man friend of the author. The author has very little time for his pretty wife, but a ready ear for the colaborator. He has planned to go to the theater with his wife, but a message from the other woman summons him to her apartments to look over a story that they are writing together. He turns the wife over to the friend and goes to keep his engagement. When the wife is about to leave the house an idea comes to her—she will give her husband some of his own medicine. Accordingly she leaves a note telling him that she is going to her escort's apartments after the theater and that he had better come for her.

Now, it happens that the apartments of the young man adjoin those of the woman writer and there is an awful mix-up in the course of the succeeding events that is laughable in the extreme. The comedy throughout is of the most refined and there is not a suggestive act or situation; just a most distressing tangle that ends in a complete victory for the author's wife. As the wife Miss Trunnelle is charming.

"Arresting Father" is a genuinely funny farce in which the pretty daughter of a testy old man and her lover manage to outwit father and overcome his opposition to their marriage by heroic measures.

"Lucky Man" is the portrayal of the dream of a woman who wishes that she was a man and could go out nights just as her husband does. Hubby has an invitation to play cards with some friends, leaving his wife alone. She retires with the idea that she would like to be a man and dreams that she is one. In natty attire the dream man starts out for a time, but is threatened with arrest when he attempts to start a flirtation with a strange woman on the street. This calamity is averted by a liberal bribe, but the policeman gives the masher a shove that sends him sprawling. Here the dream ends by the sleeping woman falling out of bed, tickled to death to discover that she is still a woman and that it was only a dream. By double exposure the sleeping woman and the escapade of the man in the dream are shown simultaneously.

"A Little Old Woman of Twenty" is a genuine picture classic. Mabel Trunnelle plays the part of a young actress who has been given the part of an old woman with instructions to make a careful study of the part. As she is adjusting her make-up, an artist next door, trying to hang a picture, knocks some plaster upon her dressing table. Coming in to apologize, he is so pleased with the little old woman that he wants her to pose for him. The plan pleases the girl and she consents. As the artist is a nice young man the girl concludes that she would like to make his acquaintance otherwise than in character, so she sends him a note to the effect that her daughter will soon be in town and asks him to take care of her while she is away. The little actress then drops her old lady character and appears as her pretty self, much to the delight of the artist. The situation is worked up very nicely until the little old lady makes her real self known to the artist, and the theater manager is then notified that his actress cannot take the part he has assigned her, as she has been engaged to play the leading part in the play "Just a Wife." George Tucker is the artist and gives a careful rendition of the part.

These are but a few of the delightful and beautiful pictures bearing the Majestic trademark; the others are as good or better. Get in line for them.

"AN INNOCENT GRAFTER" (American).

There is a bit of high finance in the American subject "An Innocent Grafter." John Burton, the sole support of a widowed mother, becomes interested in a scheme to sell stock for the development of an abandoned oil well. When Burton suggests that operations be started on the well, his partner informs him that it is not the plan to work the well, but to use the money obtained from the stock for other schemes. Among other investors in the scheme is John's mother, who has put in her insurance money. Realizing that the scheme is a fraudulent one, John compells his partner to give up the money and books of the concern and proceeds to return all the money derived from sales of stock.

While John is planning to do these things, experts have been investigating the well and discover that it is a real bonanza. Consequently everybody is satisfied and John becomes a millionaire. The crooked partner, though, is looking for a fast freight.

AMERICAN TO OPEN NEW FACTORY WITH BANQUET.

Now that the American Film Mfg. Co. has entered its new factory, the successful dinner to employees given during the holidays will be repeated. For this purpose it is proposed to utilize the new studio where an excellent dinner and some extemporaneous talks are promised. President Hutchinson is a firm believer in the policy of getting close to his employees, and the results of his first attempt has made him anxious to repeat the experiment. Gatherings of that kind, he believes, promotes a better feeling among employees and tends toward more loyalty and a clear understanding of the principles for which the American stands.

The Feature Film Co., of 108 E. 14th St., New York, is in receipt of some very flattering testimonials from several large and representative exhibitors in regards to the excellence of their subjects and the reliability of their service. One letter, from the Unique Theater, 186 East 14th Street, New York, speaks in highest praise of both films service. The F. F. Co. is at present exploiting "Notre Dame de Paris," in three reels, colored; "A Woman's Strange Revenge," in three reels, and "A True Mother," also in three reels.

"BROWN MOVES IN TOWN" (Imp).

When Brown moved to town a rather unpleasant adventure befell him. Before he got his packing boxes properly placed he tore his pants. It was a very bad tear indeed. In his difficulty he appealed to a neighbor to help him out with another pair. The neighbor was unable to do so and intimated as much by sending him a photograph of herself. For the neighbor was a lady doctor. However, she was good-natured and sent poor Brown a kimona instead, which Brown gallantly wore in the sight of the doctor.

Here Brown's troubles might have ceased were it not that news had gotten abroad that there was an escaped lunatic to be run to earth. It was poor Brown's hard luck that he was taken for the looney and so he suffered many indignities before he was identified and rescued by the kind lady physician.

Scene from "Brown Moves to Town" (Imp).

The lady doctor was so good-natured that she fell in love with Brown and Brown with her, and the picture ends by the conjunction of their two names outside their apartment, presumably in a flourishing part of New York.

This is typical of the bright and vivacious comedies that form part of the Saturday releases of the Imp Films Company (Feb.3).

"THE KID AND THE SLEUTH" (Imp).

This is a fantastical drama worked out as a dream. A small boy with a passion for detective literature dreams it all. He dreams that he is instrumental in securing the services of a famous detective for the purpose of foiling the machinations of a most plausible looking villain and a very intense villainess, who conspire against the peace of mind and personal safety of the heroine. The villains subject the heroine to a whole series of dastardly outrages, following the detectives step after step. After the small boy has followed the dramatis personae of his dream to the bitter end, he awakes to find he has been dreaming. It is to be hoped that the dream has cured him of sensational literature.

This fantastic story is thoroughly availed of by King Baggot, W. R. Daly, Thomas Barry, Miss Young, and Miss Grandon, to give a most laughable burlesque performance conceived and carried out in the true spirit of exaggerated burlesque. The offering, we think, will be appreciated by moving picture audiences who love to see the absurd overacting often given in cheap drama successfully caricatured.

"THE POWER OF CONSCIENCE" (Imp).

When a man is in financial difficulties and has an extravagant wife, he is an easy mark for all sorts of temptations. Eric Masters was in this plight. Apparently he was a prosperous business man; in reality, when he had paid off his staff one Saturday afternoon, his cash box was empty and he owed his friend, Vernon Godfrey, a large sum of money secured by note.

Vernon undertook to renew the note, not out of particular friendship for Eric, but because Eric had a nice wife with whom Vernon was desirous of becoming extremely friendly.

At a society ball Mrs. Masters shone resplendent in a garb for which Eric could not foot the bill. One of the guests at the dance drops some valuable jewels, which Eric finds. He is sorely tempted to keep them as a means of extricating himself from his financial difficulties. The wife was also tempted to elope with Vernon Godfrey. Fortunately, the little child of the pair was the means of recalling her to her duty. Eric again resisted the temptation to retain the jewels. Both were brought to their senses by those "prickings of conscience" which have been said to make cowards of us all, and in the end resolve to lead more rational and economic lives.

Scene from "Power of Conscience" (Imp).

This picture is acted with great power by King Baggot, William Shay and Miss Briscoe, and will be eminently successful amongst Imp dramas. Jan. 16, 1912.

A THANHOUSER VIEW OF "SUDDEN RICHES."

Here is a new story of the "happiness" that follows the acquiring of sudden wealth, as told in a Thanhouser effort called "The Trouble Maker":

They are newly wed and have only the dingy, old farmhouses, a lot of health and a lot of happiness. They "fall" into a "mint o' money."

Scene from "The Trouble Maker" (Thanhouser).

And then they "go in for" high society. By the magic of their money, this is easy, and the suddenly rich pair find themselves members of the very elite. They are supremely satisfied—for a time.

And then—!

Yes, and then—the "break" comes. Disappointment, discord—disgrace, almost—are their lot. Their wealth had proven too much for them. How, and why, Thanhouser shows Tuesday, Feb. 6, when "The Trouble Maker" is released.

"Where Broadway Meets the Mountains" is the name of a release scheduled by the American Film Mfg. Company for February 12. The central action of this film takes place on the verandas and grounds surrounding Grossmont Inn, which is located on a mountain especially noted for the magnificent winter homes of Madam Nordica, John Drew, Owen Wister, Gen. Nelson A. Miles, and Lillian Russell.

MLLE. CAMILLA DALBERG.

Those who have seen the charming comedy-drama, "The Heart of Nichette," released by the Edison Company on December 8th, will recognize in the above photograph the face of the actress who so well played the leading rôle. Mlle. Dalberg has an enviable European reputation, having appeared by command before the crowned heads of Great Britain, Russia and Germany. She has played season engagements at the leading theaters of London and Paris and also in New York City. Of her work in this city the New York Herald says: "Miss Dalberg's repertoire is exceptionally extensive. In lightest comedy or deepest tragedy she is equally at home. Her Catherine in The Taming of the Shrew and Portia in the Merchant of Venice are highly interesting character studies."

Mlle. Dalberg has appeared before the moving picture camera with equal success, as her work with the Biograph and Edison companies will testify. As announced in our advertising pages, she may be engaged for special rôles or for permanent stock by addressing her in care of the Moving Picture World.

GAUMONT ANNOUNCES TWO-REEL FEATURE.

Not content with placing a masterpiece one-reel feature, "The Christian Martyr," on the market through the ordinary release channels instead of putting it out on the state right plan whereby the exchanges would be done out of their portion of the profit, the Gaumont Independent Company now announces a two-reel feature, "The Trust," to be released as their regular Saturday offering. To see this production is to agree that this manufacturer is truly befriending the exchanges by allowing them to book it through their medium instead of selling the state right to individual purchasers for exploitation. The film sheds light on some of the underhanded and nefarious methods employed by large monopolistic corporations. In Europe and elsewhere abroad, this film proved a veritable sensation, for which reason far-seeing exhibitors and exchangemen will want to add it to their list of strong box-office attractions.

The appropriateness of "The Trust" coming at this nationally disquieting time, when all eyes and ears are directed at the attacks on the trust, together with the endeavors of the United States government to dissolve such large, wealthy combines as the tobacco, steel and beef trusts, cannot help but make the March 9th Gaumont feature one of the biggest pictures that have ever before been released. Political questions have yet been but scantily filmed by the various manufacturers, so that in addition to putting out something of timely importance, Gaumont is also invading a rather virgin and yet absorbingly interesting field.

Representatives of the Gaumont Company will show this film in most of the large film centers of the United States in order that the purchasers may be firmly convinced of the merit and usual qualities that "The Trust" contains.

One of the few electrical concerns that make a specialty of supplying all kinds of electric light globes to theaters is the Newman Electric Lamp Co., of 3346 Bonaparte Ave., Cincinnati, O. They have them in all shapes, plain or fancy. They also carry bulbs in colors, frosted or plain. Exhibitors in dealing with them will get just what they want if it can be gotten at all, and will save a lot of time in the bargain.

MILDRED HOLLAND, A PICTURE ENTHUSIAST.

There are a number of artists who have come into moving pictures out of the legitimate field only to silently fold their tents after a brief experience and steal back to more familiar pastures.

In undertaking the moving picture version of "The Power Behind the Throne," for Powers Picture Plays, Miss Holland says that she has found a work of absorbing interest. Her own staging ability has made her a keen and intelligent observer of the technique of the film stage, and she has become enthusiastic on the subject. Miss Holland now has a firm grasp of a great many of the fine points of picture production; in fact, she is a fan.

She is shown here, caught by the camera in a characteristic pose, discussing a scene in the play with Mr. P. A. Powers and Director St. Loup.

While engaged at her work at the Duplex Studio, Miss Holland has been called upon by a number of the performers who supported her in the original production of "The Power Behind the Throne," many of whom have also toured the country with her for years. In staging the piece it has been found practical to use several of these people so that the hundreds of thousands of people who have seen the play all over the United States will recognize other faces than Miss Holland's which may bring back memories to them. Not only this, but Miss Holland has been very careful in preserving some of the important costumes from the production, and these, too, have been used in the moving picture version. They include a number of the most brilliantly regal outfits ever made for the stage, all of which were designed under the personal supervision of Miss Holland, who is a past-mistress of every branch of stagecraft.

"MRS. CRANSTON'S JEWELS" (Solax).

Mrs. John Cranston	Blanche Cornwall
Mr. John Cranston	Darwin Karr
Miss Dorothy Deering	Marian Swayne
A Detective	Walter Holmes

Good psychological stories are not only the most difficult to get, but are the most difficult to produce. While manufacturers are always only too willing to produce a "Psychological," they are not always very certain whether they have succeeded in transmitting to the screen all there is in the story. It is very hard to show the working of a mind or a number of minds, by a series of pictures.

In the Solax production of "Mrs. Cranston's Jewels," the release of Friday, Feb. 9th, we see two cultured and perhaps trained minds working along the same lines and arriving at diametrically opposed results.

The husband of Mrs. Cranston is in tight quarters. He is caught both "short" in funds and in stock. In order that he may be able to cover up his margins, he decides to rob his wife of her jewels. He zealously plans to do so, but his wife anticipates him and steals the jewels herself, she having reason to believe that he would attempt the crime in a moment of weakness.

The husband, when he finds that his wife's jewels are missing, raises a "hue and cry," and the police take up the case. After considearble investigations, the crime is traced to Mrs. Cranston.

"TWENTY YEARS IN SING SING."

Interesting Subject Released by the America's Feature Film Company.

"Twenty Years in Sing Sing," which is being sold on the state rights plan by America's Feature Film Company, of Chicago, is a film which has much to commend it. It is not, as suggested by the title, a lurid sensational melodrama, and in fact the title is the only sensational thing about it.

The story is clearly and lucidly told, and the action is not drawn out to fill the three reels. It is somewhat similar in theme to the well-known play of the melodramatic stage, "Human Hearts," but is not by any means a copy of that drama. The interest is held through the entire action of the film.

The story tells the experiences of Bob Morgan, who offends the superintendent of the sawmill where Bob is foreman by warning him to cease forcing his unwelcome attentions on Bob's sweetheart, Marjorie. For this, Muldoon, the superintendent, nurses a grudge against Bob, and contrives plans to ruin and hurt him. He inveigles him into gambling on a crooked horse-race at the county fair, with the result that Bob loses all he has, and then later discharges him from the mill.

Bob, in need of money, sells his revolver to the game warden, and later obtains a position as a wood cutter. Muldoon, out hunting in the woods, passes by him while at work, with taunts on his descent in occupation. A little later the warden meets Muldoon and arrests him for hunting on private property. On the way to the village, the warden trips and discharges the revolver he is carrying, the ball striking and killing him. Muldoon notices Bob's name on the stock of the weapon, and conceives a plan to ruin him completely. Knowing Bob to be near by, he calls for help, and runs for other woodsmen. When they come back they find Bob bending over the body, with the warden's wallet in one hand and the pistol in the other. Muldoon accuses Bob of shooting the warden, and the others take him to the sheriff.

At the trial, the circumstantial evidence is all against Bob, and he is convicted and sentenced to twenty years in prison.

After five years of prison life, Bob, while at work painting in a machine shop, gets a chance to obtain a steel hack saw. By its means he is enabled to escape by cutting the bars of the cell. He finds his way to the main sewer and gets out through that, though he is forced to saw the bars at its mouth where it discharges into the river.

He reaches the neighborhood of his home, but the long arm of the law has preceded him and a posse has been organized. Eluding the pursuers after a chase, he hides near Romance Cliff, where he and Marjorie had spent many pleasant hours. He gets into communication with her, and she starts to him with a basket of food and clothes.

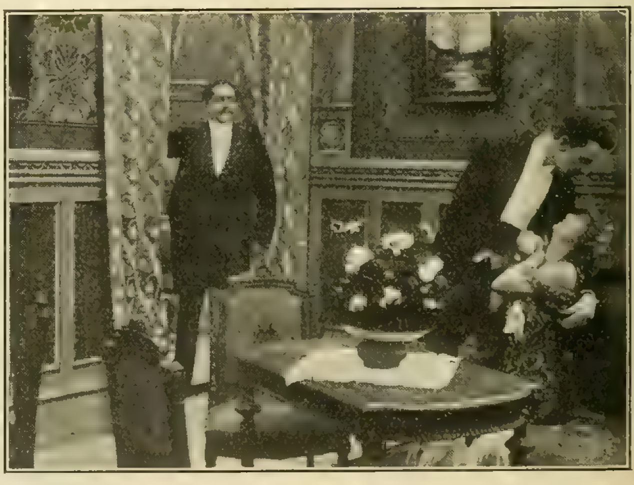
Muldoon has seen her, and suspecting, follows her to their rendezvous. Marjorie has taken her motor boat to reach the cliff, and Muldoon follows in another. Marjorie calls to Bob to jump in the boat as she passes the cliff, and then puts on her highest speed and runs away from the pursuer. She lands and tells Bob to make the best time he can in getting away, while she will try to detain Muldoon. Muldoon, however, pushes her aside, and rushes after Bob, overtaking him at the top of a cliff. He attacks Bob in a hand-to-hand fight, and Marjorie, having more fear for what will happen to Bob if Muldoon gets the better of it than for his capture, calls to a passing motor boat for aid. The two men in it respond, and come toward the landing place. Before they reach the men, however, Muldoon strikes at Bob, who dodges, and the force of the blow causes Muldoon to lose his balance, and fall many feet to the bottom. Bob starts down after him and brings him badly hurt to the top. Marjorie and the two men from the motor boat arrive, and are witnesses to Muldoon's dying confession that the death of the warden was not a crime, but an accident, which exonerates Bob completely.

The photography and technical work of this subject are very well done. Most of the scenes were taken at the Dells of the Wisconsin, famous for their beauty, and a large part of them are finished in a soft brown tone which is a great relief from the ordinary black and white. Even the titles are of finished design, and far better than many manufacturers make for regularly weekly releases. The first scenes were taken at a real county fair and show events there of much interest. The interiors of the prison are also interesting, and show the convicts receiving their allowances of tobacco, mail, etc. The production is free from errors, as far as the writer noticed, and the actors show no camera consciousness.

Altogether, "Twenty Years in Sing Sing" is a good production, and the fact that the rights for exactly half the states in the Union have already been sold testifies to this. It may also be said that the films have been passed by the Chicago Police Censorship Board, which is well known for its rigorous and strict censorship. C. A. Y.

"VENGEANCE VS. LOVE" (Great Northern).

Under this title the Great Northern Film Company releases this week a strong dramatic subject with a Nihilist plot for its background. A father has been condemned to death; the shock caused by the official announcement of sentence results in the death of his wife, and the son swears to be avenged. He attends a meeting of Nihilists and takes the oath of the society and receives the weapon with which he is to accomplish the death of the Count, who has been instrumental in causing his father's condemnation. The young man moves in good society and chances to meet a very beautiful girl, with whom he falls in love. The attachment is mutual.



Scene from "Vengeance vs. Love" (Great Northern).

Later a state ball is given by the Count, and the young man attends with the determination of killing that official. Others of the Nihilist band are there to encourage him and assist him to escape. But the girl is there, too, for she is the daughter of the great man, and the young conspirator wavers. His companions remind him of his oath and he determines to take his vengeance in spite of his love for the girl. The girl suspects that something is wrong and follows the young man to the chamber where her father is asleep and prevents the murder.

There are a number of very beautiful scenes in this picture.

The Robeley-Fisk Amusement Co., operating a chain of theaters, with headquarters at Toledo, have leased a building at Jackson, Mich., near the Otsego Hotel, and will remodel same into a modern theater seating about 400, playing two acts of high-class vaudeville and pictures, at 5c admission.

"THE MELODY OF LOVE" (Essanay).

The excellent work of the Essanay dramatic company is gain demonstrated in a coming dramatic release, "The Meldy of Love." The story, which so easily lends itself to ramatic treatment, is a fine conception of the photoplayright's art, and is interpreted with such fine feeling and ower that those who view it cannot but be impressed.

Not only is it a master production from a dramatic point f view but the photograpic quality is of a standard of exellence which has been zealously maintained by the Essanay ompany.

The story tells of the love of Maurice Eaton, a composer, r Isobel McIntyre, a society belle. Inspired by the love hat he bears for the girl, Eaton composes a wedding march f exquisite beauty to be played at their nuptials.

On the eve of their marriage Eaton is stricken with a ever and the ceremony is postponed. At last able to leave is bed, Eaton finds that the fever has left him blind, and the heart-broken girl he deplores the fact that the match ust be broken off. The girl weepingly tells him good-bye nd leaves him. Several years pass by and the lonely mucian finds company and solace with his music, but ever bere him is the face of his former sweetheart. Not so with er. The musician is soon forgotten in the whirl of social ctivities. She has many suitors and finally chooses from mong them a young man of considerable wealth and social anding.

Scene from "The Melody of Love" (Essanay).

On the day set for the marriage of Isobel and Olmsted, e church organist is taken ill and is unable to play. The urch officials are in a quandary where to secure another, hen the old church sexton tells them of a blind musician ho lives in the neighborhood and whose services might be btained. It is Eaton and he consents to play.

It is a dramatic moment, indeed, when Isobel recognizes e strains of Eaton's composition of years before. The emembrance unnerves her, but the ceremony is concluded. ut the climax is reached when Isobel, now the wife of nother man, requests to be taken to the organ loft that she ay see the player. The Essanay players have managed is delicate situation with great skill and have brought the ory to a touching conclusion.

Francis X. Bushman played the part of Eaton, and Miss ily Branscombe the part of Isobel. The picture will be eleased Feb. 8.

CHAMPION ENTERPRISE.

If Mark M..Dintenfass, tells you that he is spending more oney securing a series of aeroplane pictures than it would ost to hire the most expensive team of photoplay actors the business, believe him. It is only too true that Mark burning up a bundle of good bills, awaiting favorable eather for Robert Fowler and the Champion cameraman ascend into the clouds to take bird's-eye views of the ountry. The latest news from the aviator's camp, Boston, lass., was a telegram to the effect that Fowler's airship et with another mishap, which means another delay and ore expense to the Champion Co. When completed, this eries of aviator's views of the country over which he asses will be most interesting, as they are the first pictures f this kind to be released as regular subjects.

While part of his staff are up in the air, Mr. Dintenfass as about him, since the reorganization of the Champion Film Co., a working force that is second to none, and many new faces will be seen in the coming Champ releases. Having secured the services of Mr. J. Hunt, formerly of the Vitagraph Co., and more recently of the Eclair Co., the prospects of a higher class of pictures look promising.

Mr. H. C. Simeral, who for the past seven years has been connected with the exhibiting and exchange end of the moving picture business, and is still interested in the Simeral Amusement Co. in West Virginia, will assume charge of the sales department of the Champion film Co.

"FAR FROM ERIN'S ISLE" (Kalem).

Another of the O'Kalem Irish pictures is about to be released. "Far from Erin's Isle" is the title and the story is that of an Irish colleen who leaves home to make a fortune in America. Many bits of Irish land and sea scapes beautify this picture, and the portrayal of Irish character is quaint and interesting. The cottage interiors will attract attention for the careful arrangement of the details of those scenes.

The opening scene shows the colleen reclining on the rocky shore studying a steamship advertisement. Her lover approaches and she tells him of her intention of going to America. At home her father and mother plead with her to remain at home, but without avail. Finally the father gives his savings to pay her passage.

Scene from "Far From Erin's Isle"—Katherine Leaves for America.

It is a typical gathering of friends that bid the girl goodbye as she is driven to the station on one of the curious donkey carts of the Irish peasantry. There is a glimpse of the steerage of the ship which brings the colleen over; the landing from Ellis Island, and the next glimpse we get of the girl is in a sweat shop, toiling at a sewing machine. A strike in the shop throws her out of work, but she finds employment in a store; but the work is too strenuous and she is carried out one day ill from exhaustion.

A kind landlady takes an interest in her and finally loans the money necessary to send the disappointed, homesick girl back to her friends in Ireland, where a happy reunion occurs.

The abundance of realism and the deep heart interest contained in this picture mark it for one of the best of the Kalem Irish pictures.

POWER CLEANING UP IN IOWA.

Mr. Julius Singer, the hustling manager of the Des Moines (Iowa) office of the Laemmle Film Service, is breaking records in the sale of Power's Cameragraph No. 6. Following are some of his recent sales:

Golden Theater, Des Moines, Ia.; Moorehead & Fairchild, Perry, Ia.; Moorehead & Fairchild, Carroll, Ia.; Geo. Lehmann, Hartley, Ia.; James & Riseley, Bussey, Ia.; Reynolds & Skersick, Marengo, Ia.; W. F. Insel, Opera House, Eagle Grove, Ia.; A. Armstrong, Newton, Ia.; Watkins & Thrower, Boone, Ia.

Mr. George Lehman, of Hartley, Ia., says in a recent letter to Mr. Singer: "Say, Mr. Singer, I would not do without that new Power's machine and wouldn't sell it, if it was the last machine to be had, for $1,000. Everything running as smooth as silk. The people just praise it, and they don't complain about their eyes hurting any more the way they used to when I ran the other machine."

PATHE DURBAR SPECIAL.

The filming of a great event on the other side of the globe and the release of the completed prints in America in less than a month is an unparalleled feat in the history of motion pictures. It certainly establishes the prowess of the Pathe Company in being first on the American market, the Pathe film being released on January 11th. Another manufacturer was a close second, but the publishers of Pathe's Weekly, which has so often broken the world's records for filming local current events, have shown by their quick handling of the Durbar film that their organization can cope with any emergency.

"FOR HER FATHER'S SAKE" (Champion).

This is a splendidly conceived and cleverly acted drama with Miss Evelyn Francis in the rôle of a daughter who is willing to sacrifice her happiness to save her father from the financial clutches of a designing business associate who would gain her in marriage by holding this advantage over her father's head. The girl's true sweetheart is dismissed from their home without learning the real state of affairs. Deeply disappointed over his throw-down, the young man plunges into the mazes of business with heart and soul, and, as a big horse dealer in the far West, he amasses a fortune. The unfortunate girl becomes more tortured as her wedding day nears, and she sends a last farewell letter to her sweetheart. And when he receives it, only then does he learn the cause of his dismissal. It is the wedding day, and the unfortunate girl is about to be united to the man she abhors when in strides the youth of the West, who upsets the carefully laid plans of his rival.

NESTOR GETS EDUCATIONAL PICTURES.

David Horsley writes from Adamana, Arizona, that he is en route to New York, having permanently established the Nestor stock company in Los Angeles, Cal. Mr. Horsley says that he will bring back with him several thousand feet of negative made especially for the New York Board of Education. Among the subjects are several hundred feet of excellent records of petrified forests, and many excellent views in and around the Grand Canyon.

A CAMPAIGN FOR SUNDAY EXHIBITIONS.

The exhibitors of the City of Delaware have united in an effort to induce the municipal authorities to permit moving picture entertainments on Sundays. The exhibitors have retained Counsellor Richards, a former attorney-general of the State of Delaware, to represent their interests before the city councils. Acting upon the offer of the Moving Picture World, the Wilmington exhibitors sent a committee to this office to ask for material to be used in a campaign for Sunday exhibitions. The Moving Picture World supplied the requested materials, which may be had by any exhibitor upon request, absolutely free of charge.

INDIANA EXHIBITORS' MEETING.

On Tuesday, February 6th, 1912, the Denison Hotel, Indianapolis, will be the Mecca for the exhibitors of the State of Indiana. The Indiana Motion Picture Exhibitors' League has prepared a program for the occasion which should bring out every exhibitor who is interested in the welfare of his business. The president will deliver an address on "How the Exhibitor Can Help the Booking Man and Incidentally Himself." Mr. Robert Lieber and Mr. Schrader, managers of the two Indianapolis exchanges, are down for addresses. A paper will also be read on "Mediums for Advertising for a Small Theater and What the Front Means." Mr. H. S. True, of the Banner Advertising Co., will have something to say on "Outside Display." The slogan of the meeting is **get together and come prepared to offer suggestions,** and if this is acted upon by the exhibitors of the State it cannot fail to result to their mutual advantage. President Neff, of the National League, will no doubt be present. He writes us that he is well pleased with the progress that has been made in forming active local associations, and the Moving Picture World hopes to be able to record the Indianapolis meeting of February 6th as being a model in volume of attendance and good work accomplished.

ADDRESS OF JOHN R. BOWLES WANTED.

An inquiry has been made at this office for the address of Mr. John R. Bowles, who was in the moving picture business in the Bronx, New York, about two years ago. If this notice comes to his attention, or to that of any of his friends, will they kindly send his present address to the New York office of this paper?

REALISM FOR KALEM FILMS.

Auto-Sleigh Goes Through the Ice in Film Chase—Two Hurt in Kalem Drama.

Pursuing Oliver Haviland's ice yacht, Fred Waters recently drove his auto sleigh through the thin ice, undermined by a spring off the Independent Ice Yacht Club House, on the bank of the North Shrewsbury River. Waters was thrown about twenty feet, and landed on his forehead and rendered unconscious. He was removed to the club house, where he was revived, but had a bad gash over the right eye and suffered injuries to his arms and legs. One of the Kalem actors who was seated behind Waters in the auto sleigh was thrown over Mr. Waters, landing heavily on the ice, but escaped serious injury, however.

The Kalem Company was making a thrilling picture when the accident occurred. It is understood the picture will be called "The Banker's Daughter." A young man who was in love with a banker's daughter had been rejected, and robbed the father's bank. He was seen escaping and, running to the river, jumped into the ice yacht in an endeavor to get away. The girl's father was in close pursuit in another ice yacht, but failing to catch the robber, hired an auto sleigh and had almost reached the ice yacht in which the fugitive was escaping, when Mr. Waters' auto-sleigh plunged into the water, ending the pursuit.

A TOLERABLE REPETITION.

A monotonous repetition of many subjects often provokes criticism and complaint. There is a law under which the repetition or reproduction of any subject may be tolerable, and that is when it succeeds in improving upon its predecessor, or, if it adds prestige to that which it is intended to illustrate; if it does not fulfill either of these conditions, i is guilty of sameness, monotony, and being non-progressive becomes retrogressive and distasteful. That this has often been the case the complaint columns of the Moving Picture World and the press generally will testify.

It is worthy of note that these conditions do not obtai in the educational field of cinematography, for here repetition is emphasis, repetition is knowledge, repetition is advancement. This is particularly noticeable in a series o films illustrating the great evils and fearful ravages of the drink traffic. The first important contribution to the exposure of this evil, with life portrayals, was one entitle "Drink." Although possessed of considerable merit, ther was a standard which it did not reach, a mission which i did not entirely fulfill.

A second production, "Victims of Alcohol" was mor worthy, filling the conditions lacking in its predecessor, an telling a story without exaggeration of the home-destroying life-ruining, murderous (falsely called) beverage. The criticisms of this picture are its commendations, as the villai in the play is successful only as he provokes the hisses an not the plaudits of his audience; so the "Victims of Alcohol succeeds as it provokes expressions of horror at the soul body, and home destroying ravages of the evils it is intende to expose.

If it can be shown truly that alcohol makes a hell out o a heaven sufficient to provoke a universal disgust, it will hav fulfilled its mission as a lesson teaching, and not an amusin picture.

A third repetition is entitled "Alcohol—the Poison o Humanity." This is also a repetition filling that law whic makes repetition acceptable. It is a gun of another mak loaded with another kind of ammunition, sighted from an other direction, but aimed at the same common enemy o mankind.

A monotonous reproduction may be plagiaristic; to imitat should be to emulate with a view to improving upon th which has gone before. When this is accomplished there ca be no room for complaint, for here repetition is advancemen

H. A. MACKIE, INC.

Notice has reached us of the incorporation at Albany the above company, with a capitalization of $50,000. Th incorporators of the company are H. A. Mackie, L. E. Feli and E. L. Keener.

It is only about a year ago that H. A. Mackie commence business at 853 Broadway with a small repair shop and lin of motion picture supplies. In a few months he found necessary to double the floor space which has since bee outgrown. On the first of February the concern moves a ground floor store and basement at 21 East 14th Stree near Broadway, where ample facilities are provided for th growth of the business for some time to come. The rap development of the business speaks well for the personn of the concern and the treatment of their customers.

WHAT LITTLE BOOK IS KEPT WEIGHTED WITH LEAD?

What little book is kept weighted with lead? What is the most jealously guarded volume in the world? What volume, through the weight of the very lead aforementioned, may be cast overboard (aha! it is connected with a boat!) when capture threatens, and hence speedily and easily sunk? Why, none other than the naval signal code book, and it is of this book that a new film called "The Signal Code" treats. Thanhouser issues the picture Friday, Feb. 9. A whole fleet of battleships was employed for it, and it is expected that the reel will create a sensation. The code book is stolen from a young officer by a young woman in the pay of a foreign nation. The film takes up the matter of the theft and is certain to hold the spectator's interest.

Scene from "The Signal Code" (Thanhouser).

Scene from "The Reckoning" (Republic).

SCENE FROM "THE RECKONING" (Republic).

Many unique features mark the subject of which the above cut is an illustration. The story is laid in a lumber camp and tells of the effort of a man to avenge the death of his brother.

HALLBERG ECONOMIZERS FOR ALL CIRCUITS.

Mr. J. H. Hallberg, "The Economizer Man," reports that during the past week he has shipped out alternating current economizers for 25 cycles, 40 cycles, 60 cycles and 133 cycles, and has booked orders for D. C. economizers for 110-volt, 220-volt and 500-volt circuits. He is also furnishing chairs and machines for three new theaters.

DON'T FORGET THE EXHIBITORS' BALL.

On next Monday night, January 29, at the Palm Garden, 58th Street and Lexington Avenue, New York City, the Motion Picture Exhibitors' Association of Greater New York will give a grand entertainment and ball. The trade in general is invited to attend this very representative affair. It will be the biggest thing in the way of a moving picture gathering this year. All the leading lights of the business will be there, including film manufacturers, photoplay actors, exchange men, exhibitors and many well known public officials. Don't miss it. The association are going to spread themselves to make it a glorious occasion. Tickets $1.00, admitting lady and gentleman, including wardrobe check.

Calendar of Independent Releases.

MONDAY, JANUARY 29th, 1912.

AMERICAN—Love and Lemons (Comedy-Edu.)......1000
CHAMPION—Cardinal Farley's Home-Coming (Top.) 950
IMP—The Kid and the Sleuth (Com.-Dr.) 1000
NESTOR—Ravages of the Equitable Fire (Topical) ...

TUESDAY, JANUARY 30th, 1912.

BISON—Love and Jealousy (Dr.) ....
ECLAIR—Man's Best Friend (American Drama) .....
POWERS—Billy's Surrender (Dramatic) ....
THANHOUSER—As It Was in the Beginning (Dr.) ...

WEDNESDAY, JANUARY 31st, 1912.

AMBROSIO—Sammy, the Little Bootblack (Dr.) .....
AMBROSIO—Tweedledum's Father and His Worthy Son (Comedy) ....
CHAMPION—How Jack Got Even with Bud (Dr.)... 950
NESTOR—The Man from the Foothills (Dr.) ....
RELIANCE—Solomon's Son (Dr.) ....
SOLAX—The Fixer Fixed (Com.) ....

THURSDAY, FEBRUARY 1st, 1912.

AMERICAN—The Best Policy (Com.) 1000
ECLAIR—Willy Plays Truant (Com.) ....
ECLAIR—Education of the Blind (Educational) .....
IMP—The Power of Conscience (Dr.) 1000
REX—Fine Feathers (Dr.) ....

FRIDAY, FEBRUARY 2nd, 1912.

BISON—The Empty Water Keg (Dr.) ....
LUX—Fickle Woman (Com.-Dr.) 550
LUX—The Skivvy and the Mat (Com.) 373
SOLAX—Mignon (Dr.) ....
THANHOUSER—On Probation (Dr.) ....

SATURDAY, FEBRUARY 3rd, 1912.

GAUMONT—Heaven's Messenger (Dr.) 925
GREAT NORTHERN—Vengeance vs. Love (Dr.)....
ITALA—The Ascent of the Matterhorn ....
ITALA—Anarchical Attempt ....
IMP—O'Brien's Busy Day (Comedy) 500
IMP—Brown Moves in Town (Com.) 500
NESTOR—Desperate Desmond at the Cannon's Mouth (Com.-Dr.) ....
POWERS—The Explorer (Dr.) ....
RELIANCE—The Man Under the Bed (Dr.) ....
REPUBLIC—When Men Love (Dr.) ....

SUNDAY, FEBRUARY 4th, 1912.

ECLAIR—(Title not reported).
MAJESTIC—A Game for Two (Comedy) ....
REPUBLIC—Northern Hearts (Dr.) ....
REX—Readin', 'Ritin' an' 'Rithmetic (Com.-Dr.) .....
SOLAX—The Snowman (Com.) ....

ATTRACTIVE THEATER IN THE CAPITOL CITY.

The above is a reproduction of a photograph of the Maryland, one of the attractive and popular theaters in Washington, D. C. The house is owned by Col. Wertz and Dr. Wunder and managed by J. F. Story.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JANUARY 29th, 1912.

BIOGRAPH—A Blot in the 'Scutcheon (Dramatic)	
KALEM—An Interrupted Wedding (Dr.)	1000
LUBIN—The Poor Relation (Dr.)	1000
PATHE—Pathe's Weekly No. 5, 1912 (Topical)	1000
SELIG—The Test (Dr.)	1000
VITAGRAPH—Where the Money Went (Comedy)	1000

TUESDAY, JANUARY 30th, 1912.

EDISON—The Jewels (Dr.)	1000
ESSANAY—A Brother's Error (Dr.)	1000
C. G. P. C.—Mr. Bughouse Is Cured (Com.)	
C. G. P. C.—Farming in Tunis (Scenic)	
C. G. P. C. —How Plants Are Born, Live and Die (Ed.)	
CINES—Jenkins Stops Everything (Com.)	695
CINES—Bessie Has Three Aunts (Com.)	430
SELIG—The Scapegoat (Dr.)	1000
VITAGRAPH—Indian Romeo and Juliet (Dr.)	1000

WEDNESDAY, JANUARY 31st, 1912.

EDISON—Mother and Daughters (Com.-Dr.)	1000
ECLIPSE—Kitty in Dreamland (Juvenile)	575
ECLIPSE—Earl's Court, London (Scenic)	415
KALEM—Walk, —— You, Walk (Comedy)	1000
PATHE—On the Edge of the Precipice (Western Dr.)	1000
LUBIN—Love vs. Tragedy (Dr.)	1000
VITAGRAPH—A Timely Rescue (Dr.)	1000

THURSDAY, FEBRUARY 1st, 1912.

BIOGRAPH—The Transformation of Mike (Dr.)	
ESSANAY—The Grip Snatcher (Com.)	1000
LUBIN—The Physician's Honor (Dr.)	1000
MELIES—Cowboy vs. Tenderfoot (Dr.)	1000
PATHE—Uncle's Strategy (Am. Com.)	1000
SELIG—The Little Stowaway (Dramatic)	1000

FRIDAY, FEBRUARY 2nd, 1912.

EDISON—His Secretary (Dr.)	1000
ESSANAY—The Hospital Baby (Dr.)	1000
KALEM—A Princess of the Hills (Dr.)	1000
SELIG—Bunkie (Dr.)	1000
C. G. P. C.—The Masked Ball (Dr.)	1000
VITAGRAPH—The First Violin (Dr.)	1000

SATURDAY, FEBRUARY 3rd, 1912.

EDISON—Niagara Falls (Scenic)	500
EDISON—Lucky Dog (Comedy)	500
ESSANAY—Broncho Billy and the Schoolmistress (Dramatic)	1000
CINES—Lost (Dr.)	760
CINES—Jenkins at the Circus (Com.)	280
LUBIN—The Impostor (Dr.)	1000
PATHE—Indian Blood (Am. Dr.)	1000
VITAGRAPH—A Problem in Reduction (Com.)	1000

ADVANCE RELEASES.

Monday, February 5, 1912.

BIOGRAPH—A Near Tragedy (Comedy)	
BIOGRAPH—Lily's Lovers (Comedy)	
KALEM—Battle of Pottsburg Bridge (Dramatic)	1000
LUBIN—A Cure for Jealousy (Comedy)	1000
PATHE—Pathe's Weekly No. 6, 1912 (Topical)	1000
SELIG—The Girl He Left Behind (Dramatic)	1000
VITAGRAPH—The Law or the Lady (Dramatic)	1000

Tuesday, February 6, 1912.

EDISON—The Passing of J. B. Randall & Co. (Dr.)	1000
ESSANAY—Alkali Ike's Love Affair (Comedy)	1000
C. G. P. C.—Roentgen's X-Rays (Scientific)	
C. G. P. C.—Excursion in the Swiss Alps (Scenic)	
CINES—Besieged (Dramatic)	500
CINES—Jenkins, A Conquering Hero (Comedy)	500
SELIG—The Widow of Rickie O'Neal (Comedy)	1000
VITAGRAPH—Umbrellas to Mend (Comedy)	1000

Wednesday, February 7, 1912.

EDISON—The Commuter's Wife (Comedy)	1000
ECLIPSE—Captured By Wireless (Dramatic)	950
ECLIPSE—Birdseye View of Rotterdam (Scenic)	50
KALEM—The Swimming Party (Comedy)	
KALEM—Floral Parade at San Diego, Cal. (Topical)	
PATHE—A Boomerang Joke (Am. Comedy)	
C. G. P. C.—A Visit to the Dome of the Milan Cathedral (Scenic)	
LUBIN—Tricked Into Happiness (Dramatic)	1000
VITAGRAPH—The Picture Writer (Dramatic)	1000

Thursday, February 8, 1912.

BIOGRAPH—A Sister's Love (Dramatic)	
ESSANAY—The Melody of Love (Dramatic)	1000
LUBIN—What Fate Ordained (Dramatic)	1000
MELIES—Dodging the Sheriff (Dramatic)	1000
PATHE—Niagara Falls in Winter (Am. Comedy)	
C. G. P. C.—The Three Kittens (Animal)	
SELIG—The Horseshoe (Dramatic)	100

Friday, February 9, 1912.

EDISON—The Corsican Brothers (Dramatic)	100
ESSANAY—Her Boys (Dramatic)	100
KALEM—The Vagabonds (Dramatic)	100
SELIG—A Mysterious Gallant (Comedy)	
SELIG—First Aid to the Injured (Educational)	
C. G. P. C.—Philemon and Baucis (Mythological)	
C. G. P. C.—Hunting Marabout in Abyssinia (Sc. and Ind.)	
VITAGRAPH—Her Boy (Dramatic)	100

Saturday, February 10, 1912.

EDISON—The City of Denver, the Queen of the Plains (Scenic)	57
EDISON—Von Weber's Last Waltz (Dramatic)	42
ESSANAY—The Deputy and the Girl (W. Dr.)	100
CINES—Out of Tune (Comedy)	50
CINES—Zoological Gardens in Rome (Educational)	50
LUBIN—An Antique Ring (Dramatic)	100
PATHE—Two Brothers (Am. Dr.)	
VITAGRAPH—Playmates (Dramatic)	100

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Two Spies, Little Organist, Southern Boy of '61, Prosecuting Attorney, Lead, Kindly Light, The O'Neill Question of Seconds, Meeting of Ways, Red Cross Martyr, Moses, Cinderella, Revenue and the Girl, Brown of Harvard, Flash in the Night, Vanity Fair, Love at Gloucester Port, Grip of Alcohol, Molly Pitcher, Arrah-na-Pogue, Colleen Bawn, Blackbeard, Foul Play, and all Licensed subjects worth featuring, past or future releases.

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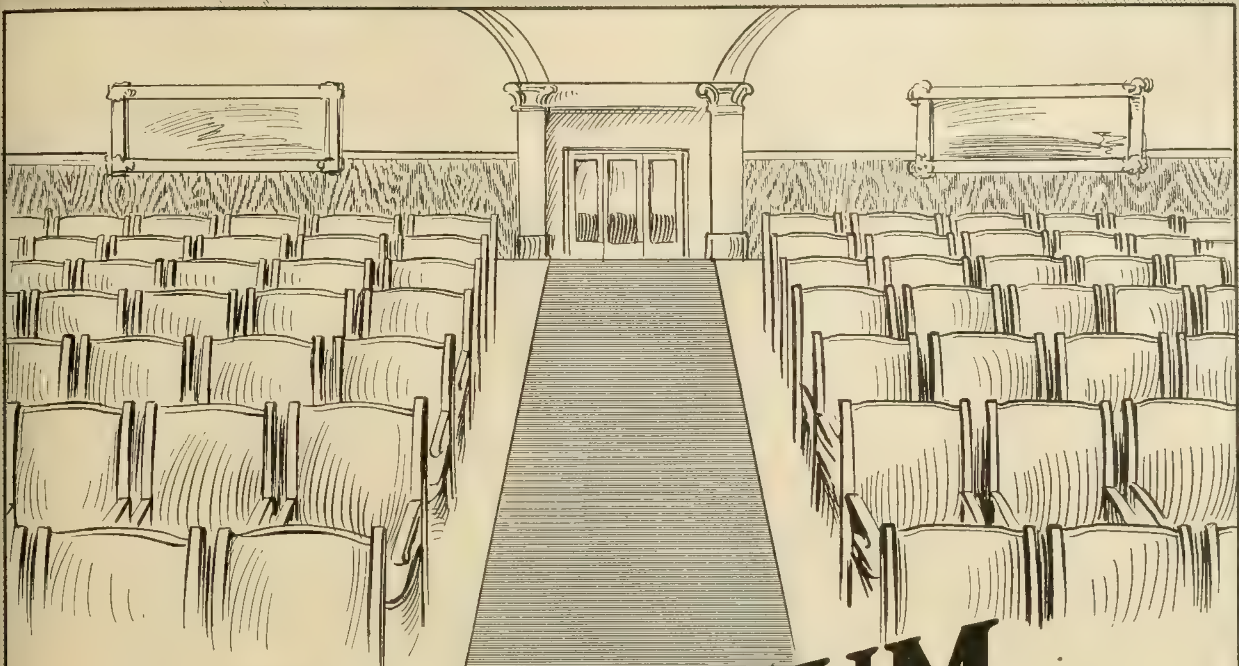

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Philadelphia Chicago Kansas City San Francisco

Correspondence

NEW ENGLAND.

Herewith is a copy of a bill that has been introduced into the Massachusetts legislature. Without doubt, it is the king pin of all the bills ever introduced into the Massachusetts legislature, and as a joke has never been equaled. It is enough to make the angels weep!

Senate, No. 200.—To accompany the petition of James P. Timilty that the hours during which moving picture and vaudeville entertainments shall continue be restricted. Mercantile Affairs.

The Commonwealth of Massachusetts.
In the Year One Thousand Nine Hundred and Twelve.
AN ACT
Relative to the Hours during which Moving Picture Shows and Vaudeville Entertainments may be carried on.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

Section 1. It shall be unlawful for any person to carry on a display of moving pictures or a vaudevill entertainment, so-called, except between the hours from one to five in the afternoon and from seven to eleven in the evening.

Section 2. Any person violating the provisions of this act shall be punished by a fine of not less than ten nor more than five hundred dollars for each offence.

The author of this bill could hardly expect it to pass, and the chances that it will die are strong. The General Film Company knows of the bill, and will help to defeat it. More than that, the American Federation of Labor is extremely interested in defeating this measure, as it would do much damage to the Federation were it passed, as many of the photoplay theaters employ Union help. Among the trade it is not worth the time and trouble of again setting forth why such wild bills are drawn up for the legislature. Every manufacturer, exhibitor and exchange man knows the reason without any extended comment at this time. What would some of the peanut politicians do without the pictures?

Mayor Fitzgerald, of Boston, has sent a few bills to the legislature affecting the theaters, one of which is that all seats must be spaced not less than thirty inches from back to back, and that no seat shall have more than six seats intervening between it and an aisle.

Here's another: There shall be no temporary seats or other obstruction in any passageway, aisle or stairway in a theater.

More bills. James Frank Eagen and Representative J. F. McCarthy have petitioned for a law prohibiting the selling of tickets in excess of seating capacity.

Another measure which, if passed, will affect a number of photoplay houses, is the one offered by Mr. J. F. McCarthy providing that one member of the fire department shall be present at each performance in any theater having a seating capacity of 1,000 or over, and that the expense of having the fireman should be paid by the theater.

Here's one that will interest every Massachusetts exhibitor, offered by Mr. W. H. G. Wright, who proposes that all theaters should be closed on Sundays.

Mr. P. H. Higgins comes to the front with a most sensible and commendable bill, which petitions that the law passed four years ago limiting the showing of pictures to twenty minutes, be changed, so that pictures may be projected for one hour before some other form of entertainment be offered. The idea of limiting the exhibition of pictures to 20 minutes was passed with the argument that more than 20 minutes of cinematographs was injurious to the eyes. As a matter of fact, as the writer explained in these columns not long ago, the bill was never enforced to any degree, and of late has been totally disregarded by the officials. Yet, it will be better if the law is taken off the records.

As this is only a sample of what the legislators have up their sleeves, it is easy to see that the newly formed association of New England exhibitors should bestir themselves, lest some of the obnoxious efforts of the politicians are "put over." A lawyer of standing and presige can easily put such trumped-up bills to shame, and the Association of New England Exhibitors should take action and procure the right kind of legal talent.

Mr. Jack Watt, the Woburn, Mass. picture king, has returned from his trip to Florida, which covered a period of eight weeks. Mr. Watt's mission in Florida was to look over the ground, with a view to opening a string of theaters devoted to vaudeville and pictures. According to Mr. Watt, conditions in that section of the country are ripe for the right kind of photoplay theaters. As Mr. Watt returns to Florida after a brief stay, it is safe to presume that some definite announcements will be forthcoming in the near future.

The Rev. James Frisbie, of Salem, Mass., is a great friend of motography, and in a recent lecture gave ample proof of this. Rev. Frisbie stated that the benefits of motion pictures to the intelligence could not be over-estimated. After telling of the great good the pictures do from educational viewpoints, the Rev. Frisbie states that through the agency of the pictures people can be brought into the church who have not stepped inside for years.

Watertown, Mass., has broken into the list of New England towns that possess a photoplay show, as the first performance of that nature was given in Waverly Hall last Saturday night. Moving pictures and illustrated songs make up the show as no vaudeville is on the bill.

The first bomb in the invasion of William Fox into New England was fired on Monday, January 22, when the Grand Opera House of New Haven, presented a big show of vaudeville and pictures. The same policy that has been so successful for Mr. Fox in New York, will be used in New Haven—a show of six acts of vaudeville, and eight reels of pictures, with a bi-weekly change of bill. The Grand Opera House was leased from Henry B. Harris, the New York theatrical manager, and Mr. Fox has decided to retain Mr. Yack as his resident manager. The opposition in New Haven is the theater run by Mr. S. Z. Poli. The Grand Opera House is charging 10, 15 and 25 cents. As was noted in these columns, Mr. Fox operates his second New England house next November, when the Nelson Theater comes under his control. Mr. Fox expects to have a large chain of theaters in New England before many months have passed.

Colonel Stanton, of the Central Square Theater, Lynn, Mass., finds that vaudeville and pictures are not just what his patrons want, and is changing his policy to comic operas. This bears out the statement made some time ago in these columns as to the condition of the Central Square, even though the management vigorously denied it in an open letter to the World.

On January 14, an official mass meeting of the White Rat Actors' Union was held at Marcus Loew's Orpheum Theater, Boston, Mass. Mr. Joseph Callahan was chairman of the meeting, and is a member of the board of directors. The Hon. J. A. Brackett, counsel for the Union, Frederick Kneeland, of the Boston Central Labor Union, A. M. Huddell and P. J. Haloosa, labor editor of the Boston American, spoke. The necessity of organization was the main topic. Many local photoplay managers were present at the meeting.

The Academy of Music of Haverhill, Mass., was damaged by fire on January 20. The entire loss is estimated at about $50,000. The Academy is the oldest theater in Haverhill, Mass.

It is now stated that William Fox is to pay $11,000 per year in rent for the Nelson Theater, Springfield, Mass., for the first five years, and $12,000 for the last five years. Mr. Fox comes into possession of this house in November, 1912.

A new Maine corporation is that of the Cumberland Theater Company, which has filed its certificate of incorporation. The new concern has its headquarters in Brunswick, Me., and is capitalized at $10,000. Mr. H. C. Baxter is treasurer and W. F. Senter is president. The concern expects to open a high-grade theater, devoted to vaudeville and pictures.

As was noted in these columns, the Pastime Theater, Brunswick, Me., was closed by the Board of Health because of the small-pox cases in the town. The Pastime attempted to open but the Board of Health and the Selectmen refused to allow the opening. The Pastime is now closed indefinitely.

The Congress Theater, Portland, Me., has been leased by Messrs. Bishop and Paverada. The former will manage the house as usual, but vaudeville will be eliminated from the bils entirely.

HENRY.

LOUISVILLE.

The Ideal Amusement Company, composed of Fred J. Dolle, Henry Reiss, Joseph Stuerle and others, operating a chain of theaters, has filed amended articles of incorporation, increasing the capital stock of the company from $800 to $30,000. The latter figure is also set as the debt limit. The concern, which is erecting a new $50,000 moving picture house on West Market Street, has been delayed in its operations by the weather. The new structure will be opened about the middle of April or first of May.

The Clifton Amusement Company has filed articles of incorporation with a capital stock of $2,500, divided into 100 shares having a par value of $25 each. The incorporators and stock owners are: Robert H. Lucas, 92 shares; E. L. Pay, 4 shares, and Thomas Lucas, 4 shares. The debt limit is $2,500. The company has completed the Clifton Theater, on Frankfort Avenue. It has just opened with encouraging initial attendance. Mr. Lucas is a lawyer, this being his first venture into the theatrical business.

The Advertising Specialty Company has filed articles, with a capital stock of $500. The concern will handle photo-theaters in the vicinity of Louisville. About a dozen theaters have been secured with others in contemplation. The officers are: John F. Prinz, H. H. Krebs and J. C. McFerran.

The Falls Cities Amusement Company, controlling half a dozen theaters in Louisville, New Albany and Jeffersonville, has increased its stock from $20,000 to $150,000.

Robert Jacobson, manager of the Crystal Theater, is recovering from the effects of a slight operation.
He has resumed his duties at the Crystal afte
absence of several days.

James B. Haggin, the millionaire horsema
Lexington, Ky., has entered the moving pi
business, heading a stock company which will
a show house on Main Street, opposite the Ph
hotel. Extensive property has been purchase
anticipation of the new theater, and the wo
razing will begin in the near future. The th
will have entrances both on Main and Lime
Streets. The building proper will occupy 1
132 feet. A long arcade will form the Main
entrance. The company will be capitalized at
000, of which $50,000 will be preferred stock
remainder common. Mr. Haggin has agreed to
a bond issue of $90,000 to finance the underta
The announcement of the new theater follows
of a hotel building on the same site. The
project was abandoned.

The directors of the Colonial Amusement Com
Lexington, Ky., have decided to establish a
of moving picture houses in a number of
adjacent to Lexington. Some of those which
be invaded are: Frankfort, Paris, Versa
Nicholasville and Richmond.

According to an announcement from London,
W. M. Hayward, owner of a photo-theater, ha
cided to donate the proceeds of his house t
Sunday-schools of the town, deducting only
solute running expenses.

W. G. Wolf and Matt Hackner have open
moving picture house in Winchester, Ky. M
fixtures have been installed. A feature of the
house is the stage, which is large enough t
commodate vaudeville acts. These will be se
in the near future, being an innovation in
chester. Interest has been aroused among pa
by the offering of prizes for a suitable name
the place. Several hundred names have been
gested and one of these will be selected in the
future.

The owners of the Royal Theater, Versailles,
will in the near future install an electric pla
provide illumination and operate the machines.
cost will amount to several hundred dollars.

Earlington, Ky., is to have another theater
R. H. Minor and G. W. Clements, Ohio men,
leased the lower floor of the Victory Building,
will remodel it to suit the new requirement
balcony will be one of the features. The men
control a chain of houses in Kentucky and
towns.

Business men of Livingston, Tenn., have fo
the Livingston Theater Company and are oper
three nights a week. The courthouse is used
porarily. A modern building will be erected
and the moving pictures will be made a daily a

The New York Educational Department has
pleted plans for the use of moving pictures a
educational factor. Nashville, Tenn., will be
of the first cities utilized. Pictures of his
spots in the locality will be made and reproc
for the instruction of school children in Got
The Nashville Board of Trade is assisting in
plan, directing the activities of several m
picture operators who have arrived on the scen

The Feature Film Company has been incorpo
at New Orleans, La., with $20,000 capital
David Wolf, a prominent theatrical man, head
new concern. Thomas Walsh is vice-president
William Gueringer secretary and treasurer.

PHILADELPHIA.

The presence of Edward F. Croker, fo
fire chief of New York, was followed on Fr
January 19, by the closing of a local film exch.
pending internal rearrangements making for gr
safety. Chief Croker was in conference for se
hours with Director Porter of the Departme
Public Safety and, later, spent an hour with M
Blankenburg. Immediately after these talks
police closed up the film exchange after outl
the changes necessary to be made before the
may be opened again to the public and ge
business resumed. Chief Croker represents th
surance interests back of the fire prevention
ment and the conflagration at the plant of the
eral Film Company explains his presence here

Harry Davis of Pittsburgh, will make anothe
in the moving picture game of Philadelphia.
time he will build a house seating 2,500 and
some vaudeville features, which he thinks wi
tract enough business to make a large return o
capital invested. Through John H. Sinber
local real estate operator, he has secured a si
Fifty-second Street, above Market, upon whi
theater will be built with a frontage on
second Street of 150 feet. It will be mode
every respect and the stage will be large e
for combinations if the policy of the house
ever be changed.

The Bijou Theater has changed the policy o
house. It will now have two shows a nigh
stead of one as formerly. Several big acts are
playing at the Bijou and the house is playi
capacity.

Mr. Edward Kraupa of the Monarch Film
change, and Mr. George W. Spielman, go do
Atlantic City every Saturday afternoon and
till Monday. The moving picture man in this
who can afford this millionaire stunt is consi
very fortunate, so good luck to Mr. Edward K
in his prosperity.

Becker Brothers have opened their new hou
Bouvier Street and Snyder Avenue. Being o

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GREAT NORTHERN FILM COMPANY, 7 East 14th St., N. Y. C.
POWERS MOTION PICTURE COMPANY, 511 West 42nd St., N. Y. C.
REPUBLIC FILM COMPANY, 145 West 45th St., N. Y. C.
REX MOTION PICTURE COMPANY, 573 Eleventh Ave., N. Y. C.
SOLAX COMPANY, Congress Avenue, Flushing, Long Island.
THANHOUSER COMPANY, New Rochelle, N. Y.

WEEKLY PROGRAM

MONDAY---Imp, American, Champion, Nestor, Solax
TUESDAY---Thanhouser, Bison, Powers, Eclair, Itala
WEDNESDAY---Champion, Solax, Reliance, Ambrosio, Nestor
THURSDAY---Rex, American, Imp, Eclair
FRIDAY---Bison, Solax, Thanhouser, Lux
SATURDAY---Powers, Great Northern, Nestor, Reliance, Republic, Imp
SUNDAY---Majestic, Republic, Eclair, Rex, Solax

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A PERFECT ORGANIZATION OF EXPERIENCED FILM MEN WHO KNOW YOUR TROUBLES AND WILL DO AWAY WITH THEM.
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ter of a small street, many predicted that it would be a failure, but from present indications its success is assured.

Plans are being drawn for a vaudeville and moving picture house at Westville, N. J. It will meet active competition in the other well conducted houses in that city.

A contract has been let for the tearing down of the standing walls of the Lubin Moving Picture house, No. 928 Market Street. The General Film Company will open a new headquarters shortly.

The Union Theater, Hammonton, N. J., has closed and The Opera House has reopened. Formerly both houses ran at the same time, but the town could not support two houses of their size.

Mr. Ralph M. Bechtel, who was better known to his associates as Jack Myers, was found dead on January 12, having been accidentally overcome by escaping gas. He was with the house of Lubin when it was known as S. Lubin, at No. 912 Arch Street, and has been known in moving picture and theatrical circles for many years. Mr. Charles A. Calehuff of the Calehuff Supply Company, has been made executor of the estate.

The Vigilance Committee of the Civic Club, at Harrisburg, Pa., have taken active steps looking into the films shown there. At a local moving picture house several films were declared objectionable and were withdrawn. The city officials are backing up the club's efforts.

Messrs. Carr & Schad have paid $37,500 for a property on Penn Street, Reading, Pa. It has a frontage of 20 feet. A modern, up-to-date vaudeville and moving picture house will be erected on the property. Several years ago the same property sold for $28,000.

Mr. James Martin of the Pittsburgh Feature Film Company, spent several days in this city.

Mr. H. M. Taylor, formerly manager of the Keystone Theater, has taken over the management of Hart's Theater.

It is rumored that a syndicate is contemplating buying a property at Front and Lehigh Avenue for the erection of a vaudeville and moving picture house.

CLEMENT H. CONGDON.

ST. LOUIS.

There is a rumor out that the new Independent exchange in this city, the St. Louis Film and Supply Company, will shortly disband and be absorbed by the Swanson, Crawford Film Co.

The Bijou Dream, on 6th and Washington has changed ownership and management. Mr. Blondin taking hold Monday January 15th. The upstairs part of the house has been closed but the new management hope to find use for it in the near future. General admission to the Bijou Dream has been changed from ten cents to five.

The St. Louis Times, an afternoon newspaper, is starting an advertising campaign which will greatly benefit the general business of the local picture shows. Mr. Ed. Strassman of the Times, will be remembered as the man who was mainly responsible for bringing Miss Florence Lawrence and King Baggott before the St. Louis public.

Oscar Dane of the Eastern Theatrical Exchange, is booking feature films in the different picture shows in conjunction with the vaudeville end of the game.

Mr. Abrams of Toledo, was in the city selling state rights for his feature films "Zigomar" and "Love and Aviation." "Zigomar" holds the record for attendance this season at the Gem Theater.

At a meeting of the Board of Directors of the St. Louis Motion Picture Company, it was decided for the present to postpone the manufacture of pictures until the advent of better weather and the completion of alterations in the studio.

The Building Commissioners' office is on the rampage and all theaters, large or small, are being closely scrutinized to see that they measure up to legal requirements. This pleases the smaller fry, as heretofore they have been made to bear the brunt of most of the "investigations."

William Ferner and E. Keblenbrink of the St. Charles Theater, 515 St. Charles Street, are the inventors of a unique set of sound effects pronounced to be the best in the city. Their handling of the storm scene in the Vitagraph's "Fires of Driftwood" being a very realistic piece of business.

Wm. J. Flynn, general manager of the Grand Avenue Amusement Co., operating eight houses here, is a bundle of energy and a very optimistic booster in the picture business. His concern is also affiliated with the Mikado Amusement Co. and the Union Theater and Airdome Company.

FRANCIS J. FEGAN.

DAYTON, OHIO.

Dayton was to have Sunday amusements on the first of the new year of 1912, but it came to pass after the joyful new mayor took his seat he said, "Nay, nay, little boys run along and be satis to exhibit moving pictures without Sunday pr lege," but Mr. Mayor is standing pat by the b who pull the corks and serve the "hot Tom Jerry."

The Gem City Attraction Company who oper a number of theaters in Dayton, namely the jestic, the Gem, the Bonita and New Bijou, wh will be ready to open soon are to be congratula with their executive heads, Messrs. A. A. Wall M. J. Mackennell. Mr. Wall is general mana and has made things move rapidly.

W. C. Sotton, of Xenia, Ohio, opened the Bi Theater, which has a seating capacity of 500.

Among the Exhibitors.

Geneva, Ill.—Bert Johnson will have charge the Geneva Theater, which was purchased by Rob son & Co. from John Rayman.

Monrovia, Cal.—Ground will be broken for erection of a new opera house here.

Idaho Springs, Colo.—A new $20,000 opera ho is to be erected here.

Mondavi, Wis.—D. L. Noyes & Co. have les the Woodruff Building, owned by R. P. Godard, and will put in an up-to-date moving picture vaudeville theater.

INCORPORATIONS.

Philadelphia, Pa.—The Cameraphone Comp Capital $15,000. Directors, F. R. Nansel, Ge H. B. Martin and S. C. Seymour.

Cincinnati, Ohio.—The Princess Theater. Cap $5,000. Directors, Walter F. Henne, Helen Dw Edward Milhelm, J. C. Henne and G. W. Henn

Chicago, Ill.—The Clark Amusement Comp Capital $5,000. Directors, Julius N. Heldman, liam M. Tannenbaum, Edward Graff.

Chicago, Ill.—The Ottawa Photo-Play Comp Capital $10,000. Directors, G. K. Robinson, Gerdes and F. H. Tichenor.

Chicago, Ill.—The Central Theater Company. ital $1,000. Directors, Fred D. Selber, A. I Holbeb and M. J. Isaacs.

Indianapolis, Ind.—The Young Amusement C pany. Capital $10,000. Directors, V. U. and G. Young and C. J. Hoff.

Cincinnati, Ohio.—The East End Amusent Company. Capital $1,000. Directors, E. T. Hor Cecil F. Horsey, W. H. Horsey, Pauline L. Hor and C. V. Brown.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

POSITION WANTED—Operator desires position anywhere. Experienced on all machines. Can deliver the goods. Address OPERATOR, 331 Pleasant, Ionia, Mich.

AT LIBERTY—Manager, seven years' experience in vaudeville and pictures; thoroughly reliable. Best references—bank and theatrical. Am also professional vaudeville pianist. Join on wire. GEORGE BOWLEY, 446 54th Street, Brooklyn, N. Y.

POSITION WANTED—Operator-Electrician, desires position. Six years' experience. A-1 references. Address M. P. OPERATOR, 2214 Piedmont Avenue, Duluth, Minn.

AT LIBERTY—Motion Picture Machine Operator, experienced, competent. Best of references. Can go anywhere. Address P. O. Box 173, Bloomington, Ill.

AT LIBERTY—M. P. Operator and Pianist. Man and wife. Five years' experience. A-1 references. Address FRANK F. FROST, Atlantic, Iowa.

STAGE CARPENTER—A-1 thoroughly experienced in moving picture business. Best references. R. L. H., care Moving Picture World, New York City.

EQUIPMENT WANTED.

WANTED—100 opera chairs. A two-pin Edison and Columbian Phonograph for sale. JAP WILSON, Majestic Theater, La Grange, Ind.

WANTED—Film of every description. New or second hand Features preferred. Will buy any number. New York Film Service, Palace Arcade, Buffalo, N. Y.

WANTED TO BUY—Two Edison one Pin, or Powers No. 6; outside shutter. Throw sixty feet. Also 350 opera chairs. Must be bargain. Address, J. J. PIERCE, Montgomery, Ala.

EQUIPMENT FOR SALE.

FOR SALE—Style C $1,350 Wurlitzer piano orchestra in use only five months for $900. Address, NORWOOD THEATER, 6210 St. Clair Avenue, Cleveland, Ohio.

FOR SALE OR EXCHANGE—Regina Automatic Concerto, electric banjo, Wurlitzer electric harp, and 40 opera seats. C. B. JACK, Ionia, Mich.

FOR SALE—Cyclopedia of Motion Picture Work. Two volumes. Has never been used. Cost $12. Will sell for $7. ARTHUR JOHNSON, 4725 Magellan, W. Duluth, Minn.

FOR SALE—Brand new Pathe Professional Outfit that cost $225 and $75 worth of extras. I am willing to take $150. O. V. HUTCHENS, Yadkinville, N. C.

FOR SALE—Set of musical electric bells, 28 notes, never been used. Will send on trial. $50. DAN BARTON, 266 E. Irving Street, Oshkosh, Wis.

THEATERS FOR SALE.

FOR SALE OR RENT—One moving picture theater, modern, completely equipped, seating 350; newly built; on Main Street. Address, Star Theater, Hummelstown, Pa.

FOR SALE OR LEASE—The Orpheum. Sa and most sanitary theater in the United Sta Seating capacity 1,000. W. V. FUTRELLE, buquerque, New Mex.

FOR SALE—The Cockade Theater, Petersb Va. For photo and particulars of the ab address E. D. MacFEE, Jr., Petersburg, Va.

FOR SALE.—Hutchinson, Kansas, moving pic and vaudeville theater, thirty-foot ceiling, balc steel booth, opera chairs, beautiful stage, 17x16 with full set of scenery; long lease, cheap r splendid location. Cash price, $2,500. Addr ELITE THEATER, care of Moving Picture Wo New York City.

Several desirable houses listed—North, So East and West. For particulars address, MOV PICTURE THEATER AGENCY, Box 485, Mad Square Post Office, New York City.

THEATERS WANTED.

Moving picture houses listed anywhere and chasers found. Only paying propositions desi MOVING PICTURE THEATER AGENCY, Box Madison Square Post Office, New York City.

MISCELLANEOUS.

Make your own mirror screen. Daylight pictu Rolls without cracking or peeling. Inexpens simple compound. Formula $3. This month o B. A. OSTERHOUDT, 1914 Fifth Ave., Troy, N

Advertising slides printed to your order, 30c e postpaid. Letters black, cover glass any c GEO. BIRT, 709-713 Russell Ave., Indianapolis,

A Victim of the Mormons
Ready for distribution Feb. 5th, 1912
Great Northern Special Feature Film Co.
1 Union Square, New York City

"Photo-Play Acting Taught"
Call 2 to 6 P. M., Room 416
GAIETY THEATRE BUILDING, N. Y.

BRUNSWIG BROS.

New York Harmony Boys.

Formerly with Mansfield's Heidelberg Quartette.
"Singing to Please the People"—Classic, Popular and Ragtime.
42 Consecutive Weeks in the Southeast.
Jan. 21st—Teatro Terry, Cienfuegos, Cuba.
Following with Teatro National, Havana, Cuba.

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8c per foot
DEVELOPING AND PRINTING
TILLEY BROS, Austin, Tex.

HELLO, IOWA!

My Des Moines branch has just DOUBLED ITS BUYING CAPACITY. That means something to you. Make the most of it. Go to it quick! We can tickle you to pieces with a service that simply cannot be criticized. Don't wait for a letter to reach us. Use the wire! See Des Moines address below.

Carl Laemmle, President

The Laemmle Film Service

New Number:
204 West Lake St., Chicago, Ill.

Sykes Block, Minneapolis, Minn.
1517 Farnam St., Omaha, Neb.
421 Walnut St., Des Moines, Iowa
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The BIGGEST and BEST film renter in the World

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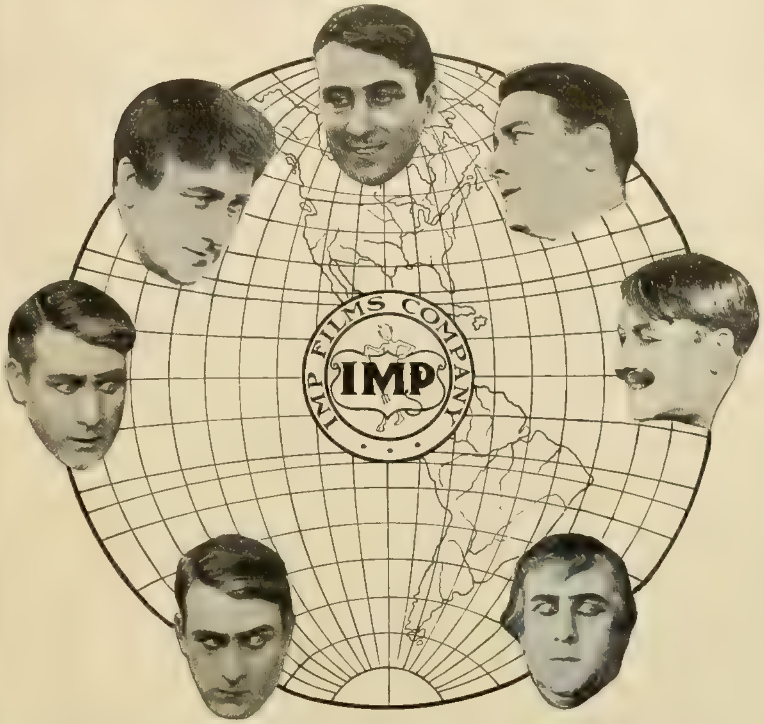

King Baggott is not dead. Like Mark Twain he says the rumor of his death is "greatly exaggerated." The rumor started in Kansas City this time. Last time it was St. Louis. You can tell your patrons, men, women and children, that King Baggott is not only very much alive but that he is "just as good a fellow off the stage as on." Moreover he is just as popular in Imp films in Europe as in America. He's working in some Imp pictures now that will set you wild with enthusiasm the instant we release them. Keep your eyes on three Imps a week. Our next releases are:

"The Helping Hand"

A totally new kind of plot; a real heart drama of intense interest. Released Monday, Feb. 5. Copyright 1912, Imp Films Co. Jot it down!

"Mrs. Matthews, Dressmaker"

A story of the poor and the rich. Not a fussy sermon but a corking good drama. Released Thursday, Feb. 8. Copyright 1912, Imp Films Co.

"Who Wears Them?"

Another ten-strike Imp comedy, showing who wears the pants in the French family. Released Saturday, Feb. 10. On the same reel you get

"Tea Industry in the U. S."

Only a few people know that tea can be grown in the United States. This reel shows the whole business as conducted in Summerville, S. C., near Charleston. It's great. You'll like every bit of it. It's part of the "Saturday Split" of Feb. 10. Copyright 1912, Imp Films Co.

Extra! Extra! Extra!

What is "The Implet"? Have you seen it? Did you get it? If not, your name is NOT ON OUR MAILING LIST. Get it on at once! Better do without breakfast than miss "The Implet." What is it? Write and find out. Send name and address SURE.

P. S.—On the way! The one biggest laugh of the year! "A MILLIONAIRE FOR A DAY." Only half a reel but a fuzzy peach! Begin talking to your exchange about it RIGHT NOW!

Imp Films Company

102 West 101st St., New York

Carl Laemmle, President

Song Slide Releases.

"When the World Comes to an End"—Song Review Co., N. Y.

"Flowers of Love"—Pub. by Tell Taylor Music Pub. Co., Chicago, Ill.

"I've Got to Go and Get Myself a Girl Like You"—Pub. by Song Review Co., New York.

De Witt C. Wheeler.

"In the Glooming—Was the Song She Sang to Me"—Joseph N. Stern & Co.

"Honey Moon Love"—J. H. Remick & Co.

"Another Rag"—The Morse Music Co.

"Moonlight Bay"—Pub. by J. H. Remick & Co., New York.

"Ragging the Old Vienna Roll"—Pub. by J. H. Remick & Co., New York.

"The Only Pal I Ever Had Came from 'Friser Town'"—Pub. by J. H. Remick & Co., New York.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.

"If I Knew"—Pub. by Burdick.

"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"Shufflin' Dance"—Will Rossiter.

"That Italian Serenade"—Leo Feist.

"Tell Me a Beautiful Story"—Chas. K. Harris.

"College Boys"—Pub. by Theo. Morse.

"In Dixie Land With Dixie Lou"—Pub. by F. B. Haviland, New York.

"That Hypnotizing Man"—Pub. by York Music Co.

A. L. Simpson, Inc.

"There's a Dixie Girl Who's Longing For a Yankee Doodle Boy"—Pub. by F. B. Haviland Pub. Co., N. Y.

"If You Were Only Here"—Pub. by Geo. W. Meyer Music Co., N. Y., and Simpson's Great Fire Songs.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.

"My Marguerite"—Pub. by Shapiro.

"He Never, Never Said Good-bye"—Pub. by Shapiro.

"You're Just the Girlie I Adore"—Pub. by Shapiro.

Our Inventory Sale is nearing its end. We still have a number of song slide sets left at prices that will appeal to *all*. Take advantage of this opportunity and *save money*. Our catalogue sent on request.

EXCELSIOR COMPANY, 61 WEST 14th STREET, NEW YORK CITY

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20,000 roll tickets, $1.40; 50 5-8 cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15.00; rheostats, $3.00 to $5.00; arc lamps, $1.75, $2.00 and 3.25. Condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2.75. List of moving picture repair parts at fair prices. Sprocket wheel, 85c; films 1c a foot. Catalogue on request. L. HETZ, 300 E. 23d St., N.Y.

We aim straight at goal of your satisfaction. Every customer not only satisfied but pleased is our aim.

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We are the original and leading makers of **Lantern Slides** that **ADVERTISE.**
Samples sent for your approval.
EXCELSIOR CO.
61 W. 14th St., New York City

SONG SLIDES
NORTH AMERICAN SLIDE CO.
23 N. Ninth Street Phila., Pa.
Slides of the General Film Co.'s Fire, Phila., now ready. A set of 20 slides, $8.00; order quick. The Great Austin Flood, 22 plain slides, $4.50; 22 colored slides, $8.00. Italy-Turkish War, 30 plain slides, $6.50; 30 colored slides, $10.00.
SONG SLIDES

WE HAVE SECURED the exclusive manufacturing rights on the SPIEGEL MOTION SLIDE for song illustration. Announcement will be made shortly of the first song released illustrated with moving slides.

LEVI CO., Inc.
1560 Broadway New York City

Captured by Wireless

This Urban-Eclipse production, to be released February 7th is a *sensational* detective story, *brimming* with *realism.*

Frank Warner, a *defaulter,* sails for *South America.* Nat *Barnes,* the *detective,* reaches the *dock* just in time to see the *great ocean liner* on which Warner is sailing *swing* out from its *moorings.* Barnes uses *wireless telegraphy* and delays the *landing* of the *vessel.*

In the *meantime* Barnes takes passage on another ship which docks at the South American port ahead of Warner, and the banker's arrest is effected amid great excitement.

The film shows two (2) ocean liners and two (2) wireless telegraph stations. This is the most *practical illustration* of the *efficiency* of the *Marconi* invention in rounding up *criminals* ever shown in a moving picture.

Kosmik Films Please the Public

The *popularity* of CIN-ES films is ever *increasing. This* is a very natural *consequence,* due to their *general excellence.*

Our Cin-es release of February 6th:

BESIEGED JENKINS, A CONQUERING HERO

lives up to the Cin-es quality admirably.

Urban-Eclipse releases and Cin-es releases are in great demand as "first runs."

Watch the advance announcements. Don't overlook even one.

GEORGE KLEINE

166 NORTH STATE STREET CHICAGO, ILL.

Licensed by Motion Picture Patents Co,

GREAT NORTHERN

Release for Saturday, January 27th

A FRIEND TO CHILDREN

A real mirth provoking comedy of an entirely new order.

On the same reel—

THE MAN WITH THE PUPPETS

A comedy trick-film which will both greatly amuse and perplex an audience.

Release for Saturday, February 13rd

VENGEANCE vs. LOVE

A thrilling drama reminiscent of nihilism, in which love conquers hatred.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.

(NORDISK FILM CO. OF COPENHAGEN.)

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

January 10th, 1912

NOTICE

The validity of the Edison Re-issued Patent No. 12,192, covering motion picture film, has been sustained by the Supreme Court of the District of Columbia, and for the information of those concerned, there appears with this notice a copy of the order and decree entered in that Court on December 23rd, 1911.

The manufacture, sale, rental or use of motion picture film containing the invention covered by said patent, without license from this Company, will be diligently prosecuted by suits for an injunction, accounting and damages, including all profits, gains and advantages that the infringer has received or that have accrued to him by reason of such infringement, in manufacturing, selling, renting or exhibiting such film.

MOTION PICTURE PATENTS COMPANY.

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK

In the Supreme Court of the District of Columbia.

MOTION PICTURE PATENTS COMPANY,
Plaintiff,
vs.
CHICAGO FILM] EXCHANGE,
Defendant.

In Equity
No. 28,605.

This cause having been brought to final hearing upon pleadings and proofs, and upon Defendant's motions to strike out testimony taken on behalf of the Plaintiff and for leave to take further testimony on behalf of the Defendant, and having been argued by Melville Church, Esq., of counsel for the plaintiff, and by Harry N. Low, Esq., William Houston Kenyon, Esq., and William J. Wallace, Esq. of counsel for defendant, and having been duly considered by the Court, it is, by the Court, this 23rd day of December, 1911, Ordered, Adjudged and Decreed, as follows :

I. That reissue letters patent No. 12192, granted to Thomas A. Edison, on the 12th day of January, 1904, for Kinetoscopic Film, referred to in the plaintiff's bill of complaint, are good and valid in law as to the 2nd claim thereof.

II. That Thomas A. Edison was the original, first, and true inventor of the improvements described in said reissue letters patent and particularly claimed in the said 2nd claim thereof.

III. That the plaintiff, Motion Picture Patents Company, has good title to said reissue letters patent.

IV. That the defendant, Chicago Film Exchange, has infringed upon said reissued letters patent No. 12192, as to the said second claim thereof.

V. That a perpetual injunction issue against the said defendant, Chicago Film Exchange, prohibiting it, its officers, directors, attorneys, agents, servants and workmen, from directly or indirectly making, using or selling Kinetoscopic or Motion Picture Films containing or embodying the invention set forth in said reissue letters patent No. 12192, and particularly covered by claim 2 thereof.

VI. That the plaintiff do recover from the defendant the profits, gains and advantages which the defendant has received or made or that have accrued to it by reason of its said infringement of said reissue letters patent No. 12192 since the date of said reissue letters patent, and also the damages which the plaintiff has sustained by reason of said infringement, to be assessed as provided by law.

VII. That this cause be and is hereby referred to the Auditor of this Court to take and state an account of said gains, profits and advantages and to assess such damages, and to report thereon with all convenient speed ; and that the defendant herein, Chicago Film Exchange, its officers, directors, attorneys, clerks, servants and workmen be and are hereby directed to attend before said Auditor, from time to time, as required, and to produce before him such books, papers, vouchers and documents and to submit to such oral examination as the said Auditor may require.

VIII. That the plaintiff do recover of the defendant its costs in this suit to be taxed by the Clerk of this Court.

IX. That defendant's motion to strike out parts of rebuttal testimony of the plaintiff as not being proper evidence in rebuttal, and defendant's motion to be allowed to take further testimony strictly in surrebuttal, heretofore reserved for the final hearing, are hereby denied.

WENDELL P. STAFFORD, Justice.

Decree entered December 23, 1911.

LICENSED Film Stories

PATHE.

PATHE'S WEEKLY—Reel No. 5—1912 (Jan. 29).—Pasadena, Cal. The annual floral parade and races in connection with the Rose Festival meet with the usual great success.

New York, N. Y. One result of the zero weather here is the great ice floes which greatly hamper the harber traffic.

Breslau, Germany. Kaiser Wilhelm reviews the Boy Scouts.

Palermo, Italy. Reinforcements for the army in Tripoli arrive and camp outside the city, awaiting the transport.

Tregeron, Wales. This village is nearly swept away by a flood.

Melun, France. The motorcycle race, organized by the Motorcycle Club of France, is won by Dubost, who covers 127½ miles in 3 hours 24 minutes and 10 seconds.

Bowling Green, Ky. The planters bring their crop to the Annual Tobacco Pool, formed a few years ago in a desperate effort to break the grip of the Tobacco Trust.

Special for the Ladies: Paris, France. Advance models in late winter and early spring millinery. And many others.

A BOOMERANG JOKE (Feb. 7).—Jack is deeply in love with Mary, and his jealousy is aroused at Mary's birthday party, by the attention of a real count, who seemingly has fascinated Jack's sweetheart. In order to get even, Jack decides to have a party of his own, and dresses up Tom, a friend of his, in women's clothes, and Tom makes a striking appearance as a woman, and at the party attracts the count's attention. This piques Mary and leads to a heart to heart talk between Mary and Tom. Tom discloses his identity and ultimately wins Mary for his own, leaving both Jack and the count out in the cold.

NIAGARA FALLS IN WINTER (Feb. 8).—This picture was taken when the thermometer registered 28 degrees below zero, and the ice formations on the falls, in the rapids and on the trees close to the falls where the mist turns every twig into a white lace-work, make the picture a veritable fairyland.

TWO BROTHERS (Feb. 10).—Mack and Jack are in love with Bessie, the ranchman's daughter, but she loves Jack the best and writes a letter, telling him so. Mack gets it, changes the name and Jack goes away broken-hearted. Bessie, too, is so overcome with grief, that Mack relents and swears to bring his brother back. To do this, the two brothers go through a series of exciting adventures.

BIOGRAPH.

A NEAR TRAGEDY (Feb. 5).—A vaudeville sketch team is fired by the manager, who says their act is "rotten." In their hotel room that evening, the couple rehearse their act, and the constable, seeing the figures silhouetted against the window-shade, thinks murder is being committed. He arouses the sheriff, and they rush to the rescue, only to find the two actors trying to bolster up that "rotten act."

LILY'S LOVERS (Feb. 5).—Lily prefers Paul, the artist, while her father insists that she marry the doctor. The village sport and the "cut-up" both aspire for her hand. The day is set for her marriage to the doctor, and by pretending to look with favor upon both the sport and the "cut-up," she manages to secure their aid, although unwittingly to them, in becoming the bride of Paul, the artist.

A SISTER'S LOVE (Feb. 8).—At the death of their mother the elder sister makes a sacred promise to take care of the younger, and by so doing she sacrifices the love of her sweetheart, who refuses to assume the responsibility of the extra care, as he feels it is an injustice. This separation almost breaks two hearts for they love each other devotedly. The elder sister, true to her trust, toils incessantly to provide money for her sister's education, even sending her away to the city to study music. Here a young millionaire patron of music falls desperately in love with her and marries her. Her success is so great that she quite forgets the tremendous sacrifice her sister has made for her, and it is only when she learns that her sister is at the point of death that she is awakened to her sense of duty.

C. G. P. C.

ROETGEN'S X-RAYS (Feb. 6).—This scientific film is exceedingly interesting in familiarizing the spectator with the mysteries of those invisible rays which penetrate opaque bodies. The machine which creates the electricity, the peculiar Crooke's tube, the method of taking a radiograph and finally the picture of a live frog taken with X-rays, showing the movements of the bones, form this interesting film.

EXCURSION IN THE SWISS ALPS (Feb. 6).—The towering mountains, the verdant falls, the great glaciers are all perfectly shown, as is also a party of mountain climbers, toiling up the steep sides of the cliffs.

A VISIT TO THE DOME OF THE MILAN CATHEDRAL (Feb. 7).—This film is unsurpassed in delineating the marvelously beautiful architecture of the ancient cathedrals of Europe. All the delicate carving is distinctly shown in a series of foreground views, and the whole forms a picture of exceptional instruction and interest.

THE THREE KITTENS (Feb. 8).—This is a departure from the ordinary run of films, and rests for its interest upon the antics of three beautiful little kittens, who seem to be almost human in their entertaining playfulness. They appear through a hole in the side of a fence and proceed to the drawing-room. They play with each other, fight, quarrel, chase flies and tumble over each other in a manner which makes every spectator long for three just like them.

PHILEMON AND BAUCIS (Feb. 9).—Philemon and his wife, though old, found their love, ever increasing for each other, and one day, when two of the Olympian Gods visited the earth their extraordinary affection, and the purity of their love, so struck the minds of the gods, that the two mortals were transported to the Olympian Gardens, and finally, as a reward for their example of supreme earthly love, they were changed, when locked in each others arms, into two everlasting trees with branches intertwining.

HUNTING MARABOUT IN ABYSSINIA (Feb. 9).—Two marskmen with their negro helpers, travelling through the interior of Abyssinia in search of birds who supply the market with their marabout feathers. The picture shows how the birds are decoyed with bait, how they are shot, how the feathers are plucked and sorted, and finally packed for shipment.

VITAGRAPH.

THE LAW OR THE LADY (Feb. 5).—Lincoln Hallett is on trial. His chief backer is Tim Creegan, a political boss. Judge Calder, who is to try the case, is an especially upright man. He is in love with Hallett's daughter, Rose. Hallett and Creegan are afraid of the Judge's decision. Creegan insists that they must bribe him. He tries and fails. Then he advises Hallett to use his daughter as a weapon, making her believe that her father is the victim of a conspiracy. Innocently she tries to persuade him to decide in favor of her father. He refuses and insists upon doing his duty. Later on, she overhears Creegan and some confederates plotting to abduct and perhaps murder Calder.

She sees that she has been deceived and at once goes off to warn her lover. She gets there in time. Creegan's tool, Harkin, who brings a decoy message to Calder, is arrested with his accomplices, and turns state's evidence, to Creegan's horror and dismay. Judge Calder turns up in court the next morning, alive and well. Creegan is arrested for conspiracy. The judge passes sentence on Hallett. The latter has now come to a realization of his crime. As he goes to prison, he leaves his daughter's future in the hands of the man who condemned him, because he has found him fair and just, a man of honor, who will do his duty at all hazards.

UMBRELLAS TO MEND (Feb. 6).—Mrs. Niceman has five umbrellas which are needing of repair. She instructs her husband, "Bunny," to take them to the umbrella hospital on his way to business. He has several previous business matters to a tend to and, he reaches the umbrella shop abo noontime. He delivers them and enters the resta rant next door to satisfy the inner man. Seate at one of the tables, he orders his meal. In th meantime a fussy old maid takes a seat next him at the table. She carries a pearl-handle umbrella, which she evidently considers a ve good one, and to keep it from getting away fro her, she has it fastened to her wrist with a rubb band. Mr. Niceman, in a hurry to get back his office, absent-mindedly seizes her umbrell which refuses to go with him without its owne She is convinced that it was "Bunny's" intent to steal it and she does not hesitate to accuse hi creating a scene, from which Mr. Niceman hu riedly takes his departure.

On his way home that evening, Mr. Nicem stops in the repair shop and gets his umbrella Boarding a street car, he is seated, comfortab reading his paper, when the old maid whom he m in the restaurant, enters and takes a seat ne to him. She recognizes him and her eyes lig on the five umbrellas. She concludes he has stol them, as he tried to steal hers. She tells him and when he denies it, makes such a fuss, a poli man is called and Mr. Niceman is arrested.

He is taken to the station house and his wi is notified of his dilemma. She hurriedly comes his assistance, explaining his possession of t "rainshedders." The sergeant accepts her e planations and honorably discharges her husba The scrappy and crabbed old maid is horri chagrined, her mortification greatly intensified the laughter from those who followed them to t police station.

THE PICTURE WRITER (Feb. 7).—Chiabos, young Indian, is looked upon by his fellow memb of the Wampos Tribe, as being afflicted w genius. He has an ardent admirer, Honitas, w loves to watch him record the events of his peo in pictures and colors. He presents her w specimens of his art, which she prizes as gr gifts. Her father, the Chief of the tribe, lea of her love for Chiabos. In anger he calls young Indian to him, denounces him as a worthl fellow, and banishes him from the tribal doma

Honitas, the Chief's daughter, is sudde stricken. Chiabos learns of Honitas's malady, hastening to the camp, asks to be her nurse. father is pleased with this offer, and he ent upon his duties. After a fortnight, the girl led from the tepee, restored to health.

From caring for Honitas, Chiabos contracts disease and dies, happy for having sacrificed life for the one who was so ready to sacri all for him, and who had been the one inspirat of his life's purpose, in the portrayal of life pictures. The Chief and Honitas mourn him the bravest of the brave: they follow his b to the burial cache and decorate it with flowers of the field, as emblems of honor and l

HER BOY (Feb. 9).—Far up in the mounta Mrs. Ballor's two sons, Tom and Harry, are gaged at their distilling, constantly in fear being pursued by the revenue officers, and arres as moonshiners. Harry is taken ill and du his sickness, the revenue officers learn of the cation of the still and are in pursuit of the brothers. While Harry is soundly sleeping in cabin, convalescing from his illness, his gun stolen from his room by another moonshiner, whom the mountains abound.

The man with the stolen gun meets one of officers and shoots him, leaving Harry's gun his side. Harry is suspected of the crime arrested. His devoted mother pleads for her and tries to show the sheriff and his aides it was impossible for her boy to have commi this crime, as he was in bed at the time and not been from the house until the present t Sue, his sweetheart, is heart-broken, and in cedes for him. But it is to no purpose. T place the handcuffs on him and are about to him to jail when his mother asks them to wa few moments, until she brings him a few th which he may need. She enters the house while there, a shot is heard and her son d dead. The mother rushes to his side, exclaim "You have accused him, but you cannot hang hi

In calm resignation both she and Sue stan immovable contemplation of their dead one, isfied with the judgment and mercy of Provid in delivering him from the hands of the law.

PLAYMATES (Feb. 10).—The only child wealthy parents, Ronald McCumber is oblige entertain and amuse himself as best he can his numerous toys, longing for the association

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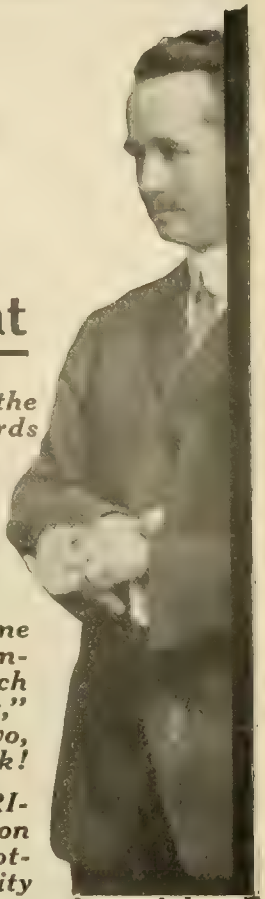

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SOME OF OUR FEBRUARY OFFERINGS

"THE BEST POLICY"

(Release Feb. 1. Approx. Length, 1,000 feet. Western Comedy.)
A tale of three train robbers retiring into the bush to divide the swag. It's "double-cross" upon "double-cross." Screamingly funny. A bully good story with a laugh in every picture.

"THE REAL ESTATE FRAUD"

(Release Feb. 5. Approx. Length, 1,000 feet. Western Soc.-Dr.)
A charming, delightful story centering about the efforts of two real estate sharks to swindle an inexperienced but pugilistic young man and how that attempt was frustrated by the "boss's" own stenographer.

"THE GRUB-STAKE MORTGAGE"

(Release Feb. 8. Approx. Length, 1,000 feet. Western Drama.)
A stirring Western tale of a salted mine and a young mining engineer's devotion to truth.

"WHERE BROADWAY MEETS THE MOUNTAINS"

(Feb. 12. Approx. Length, 1,000 feet. W. Social Drama.)
A delightful Western drama centering about the infatuation of an Eastern playwright for a mountain girl, combining a touch of the effete East with the rough, whole-souled ways of the West.

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living presence of companionship. One day, while out with his father and mother, a strange stray dog, lame and hungry, takes kindly to little Ronald and comes up to him for sympathy, which is readily given by the little fellow, and there seems to be a mutual feeling sprung up between the two. When Ronald enters the automobile with his parents, the dog follows the fast moving vehicle. He will not be separated from his new found friend, and the boy takes him into his home and makes him his "fidus Achates;" they are inseparable.

Ronald is taken sick. His case baffles the skill of the specialists, and Mr. and Mrs. McCumber are in despair. The one and only hope for his recovery is rest, the fever and delirium making it impossible for him to secure it. Finally the doctor gives him a soporific. The parents and nurse are ordered from the room. "Jean," the dog, who has made several attempts to enter the room and watch his little master, has been ejected, but all being quiet, the dog makes another effort to get near the boy. The doctor, falling into a deep reverie, does not observe the faithful canine's entrance. The physician glances toward his young patient and beholds him sleeping peacefully and quietly, his arm around his dear old "Jean," whose head rests on his master's breast. Calling Mr. and Mrs. McCumber into the room, he cautions them to maintain quiet, pointing to the bed where they behold a picture which fills their hearts with joy. The doctor whispers that the crisis has passed and their boy will recover.

KALEM.

BATTLE OF POTTSBURG BRIDGE (Feb. 5).—Bartlow joins Stuart's Confederate brigade. A year later the Federals are holding Pottsburg Creek Bridge near Bartlow's old home. Bartlow plans to burn the bridge and interrupt the Federals' line of communication. To aid in the scheme a party of Stuart's brigade attack the sentries to hold their attention while Bartlow accomplishes his mission, but on the way to the bridge, Bartlow is discovered by a sentry and badly wounded. He manages to get ashore and reach his home.

Jessie, his sister, dressing in a suit of his clothes, finally reaches the bridge, sets fire to it and escapes.

In the meantime Stuart's men have drawn the Federals in force across the bridge. Quickly retreating, the Confederates blow up the end of the bridge. The Federals thus are caught between two fires, and to save their lives are obliged to jump into the water and swim for shore, where they are quickly made prisoners by Stuart's men who are waiting for them along the banks.

THE SWIMMING PARTY (Feb. 7).—Dick, who is refused permission to accompany the swimmers, plans revenge. When the boys are in the water he hides their clothes.

When the boys come out and find their clothes missing they are in a quandary. A scouting party sneaks through the woods and appropriates a quantity of women's wearing apparel, found hanging on a clothes line.

Dick, unable to restrain his merriment, makes his presence known and is run down and caught by one of the boys. As punishment for his mischief he is thrown, fully dressed, into the water.

FLORAL PARADE AT SAN DIEGO, CALIFORNIA (Feb. 7).—Opening scenes show several thousand jackies from the United States warships, parading in their white uniforms. The passing of the sailors is preceded by a number of beautiful girls who are seen throwing roses in the roadway.

The final scenes show the Battle of Roses. Handsome flower decked floats and carriages, filled with California's beautiful girls, are pelted with flowers by the officers of the warships.

THE VAGABONDS (Feb. 9).—The wanderers, Big Jim, his sweetheart Nell and Nell's grandfather, the fiddler, are much disturbed over a quarrel between Big Jim and Nell. Big Jim in a burst of temper rushes away.

Tom and his sweetheart, Jane, are soon to be married. Tom shows Jane his savings. While walking along the road. Tom and Jane pass the old fiddler and his granddaughter. Seeing that Tom is rather observant of her charms, Nell cannot restrain the temptation to flirt, and she waves her hand to him.

Later on, Tom returns to the camp of the vagabonds and becomes much enraptured by the coquettish ways of the girl wanderer. Tom is so beguiled by the dancer that he leaves his sweetheart and follows the girl.

Big Jim, who has gotten over his fit of anger, returning to camp, asks for an explanation of Tom's presence. Nell makes light of Tom and shows very plainly her heart is in the sole keeping of Big Jim. Tom clearly realizes his position and forces Nell to make a declaration, the results of which so astound the infatuated Tom that he apparently loses all reason and, wandering from the camp of the vagabonds, he roams over the fields all night. The next morning Jane finds him and, womanlike, forgives her recreant lover and they start life anew.

ESSANAY.

ALKALI IKE'S LOVE AFFAIR (Feb. 6).—Alkali Ike is in love with the daughter of Ranchman Brown, who is very much opposed to the match. Alkali, to prove that he is brave solicits the help of two of his cronies, who are to disguise as hold-up men and waylay Ranchman Brown. The hold-up occurs, but when Alkali pulls the masks off the highwaymen he finds they are not his friends, but two of the most desperate bad men of the country. Alkali makes his get-a-way with the girl, leaving father to take the bad men to jail, where he is presented with a bag of gold as the reward for the capture of the bad men. Alkali Ike wins not only the hand of his beloved but the bag of gold as well.

THE MELODY OF LOVE (Feb. 8).—Maurice Eaton, a young musical composer, is engaged to marry Isobel McIntyre, a society belle. Eaton has composed a wedding march for their approaching nuptials but on the eve of the marriage he is stricken with a fever, which leaves him blind. The composer now realizes that he can never marry Isobel and tells her that the match must be broken off. Some years later the musician is forgotten and Isobel becomes engaged to a wealthy young society man. On the day of the wedding the church organist is taken ill and the church officials are in a quandary, when one of them remembers of a blind musician who lives in the neighborhood whose services might be obtained. Eaton, ignorant of who is to be wedded, is pressed into service and plays the wedding march he had composed for his own marriage. The bride, unable to place the familiar music, wishes to see the organist. In the semi-darkness of the organ loft she is unable to distinctly see the face of the organist, but Eaton easily recognizes the voice of his former sweetheart. The girl nearly faints when she at last sees who played the wedding march, and turning to her husband, begs to be taken away. At last the church is empty and the blind musician, left alone in his sorrow, bursts into tears.

HER BOYS (Feb. 9).—The widow Morton has two sons, Jim, a boy of seven, and Joe, a little fellow five years old. Jim, feeling that he is a burden to his mother, runs away. Joe is adopted by Judge Gordon and his wife and some years later finds him a young lawyer. His opportunity comes one day when the widow Morton asks his services in behalf of a young man who had befriended her and who is now in trouble. When the prisoner is discharged he shows the old lady a Bible he has had since boyhood. Widow Morton recognizes her long lost son, Jim, and Joe recognizes the Bible as similar to one given him by his mother. There follows a happy reunion for the little family, when the boys and their mother learn the whole truth.

THE DEPUTY AND THE GIRL (Feb. 10).—Jim Black has a daughter, Edna, who is engaged to marry Frank Shaw. One evening Jim and Frank leave the cabin together and later lay in wait for the stage-coach, soon due. After the robbery they separate in order to throw the posse off the trail. Jim is finally trailed down by the sheriff and posse and surrenders, while a deputy is sent to Jim's house, where it is suspected Shaw has retreated. The deputy is met at the door by Edna, who gives the deputy her word of honor that Shaw is not in the house. The deputy, taking her at her word, mounts his horse, but has not gone far when a shot from the cabin brings him to the ground. The girl turns on her lover with a look of scorn. Shaw then makes his escape and the girl looks after the wounded man. The next morning Shaw is captured and confesses that he shot the deputy. And it is not until the deputy is well on the road to recovery that the girl confesses she lied to him. The story ends with the hint that a love affair has started between them.

MELIES.

SMILING BOB (Feb. 15).—In a Western town, Smiling Bob, a miner, is in love with Molly, the pretty daughter of another miner. Soon an Eas erner arrives, whom Bob defends against the a tacks of the rough miners, and among other kin nesses, introduces him to Molly at a dance. Moll falls in love with Jim.

At the mine where Jim secures employment a workman named Pete. Jim has a quarrel wi Pete and threatens to take it up later. An ac cent occurs, in which Pete is seriously hurt, a the miners, having heard the threat, accuse Ji He is tried and condemned, and locked in a roo preparatory to being lynched.

All this time Bob has seen the girl of his lo won from him, gradually, degree by degree, f indeed she let him down easily. But he took with a smile and good nature, such as had cha acterized his every dealing in life, and his tr love for her remained steadfast.

At this crisis in Jim's life, Molly turns to sm ing Bob for help, and for the love he bears th girl and to make her life happy, though to vir ally wreck his own, he accomplishes Jim's relea and escape. And until the paper upon which th were written disintegrated, he carried these wor near his heart, "Jim and I were married toda We will never forget what you did for us. I a so happy.

"MOLLY."

Scene from "Smiling Bob"—(Melies).

EDISON.

THE PASSING OF J. B. RANDELL & COMPAN (Feb. 6).—J. B. Randell has been ruined in t stock market. Night finds him preparing to e his life.

After securing the revolver, he retraces his ste and comes across a little tired newsboy, fall from exhaustion and hunger. He brings him ho and here the man realizes how weak he has bee

The picture closes with a charming scene months later where Jimmie Quinn, the newsbo and J. B. Randell are living together, humble b happy and working out the great problem of e istence side by side, and all will enjoy the to at the end of the picture to the success of Rand & Quinn, successors to J. B. Randell & Compan Brokers.

THE COMMUTER'S WIFE (Feb. 7).—The plea ings of Mrs. Lane for pure air for her baby bo cause Mr. Lane to move into a suburban home a become a commuter. All goes well until one eve ing when important business detains Mr. Lane the city long after hours. He apprises his wi (a timid woman) by 'phone of his detention. M Lane locks all the doors, puts her five-year-old b to bed and retires to her room to await her hu band. The little boy, after a short doze, awak and recalls having left some toys in the garde He gets up quietly, unbolts the door and goes o to recover his toys, slamming the door after him thus causing several pans to fall with a cras The noise so terrifies Mrs. Lane that she summo

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the maid and after discussing the situation she timidly resolves to investigate, taking with her her husband's revolver. Finding the door unbolted, she secures it just as the little boy returns with his toys and vainly rattles the door knob for admittance. Frightened nearly out of her wits, she retreats with all haste to her bedroom and locks the door. Shortly after her husband enters the front door; in the hallway he stumbles and upsets the little table lamp, the noise of which adds more terror to the frightened Mrs. Lane and her maid. Groping his way up stairs he tries the door knob of their bedroom. This is the last straw and the poor women are on the verge of collapse, but upon hearing the voice of Mr. Lane they are greatly relieved and welcome him with open arms. They relate the terrible incident to him and all start out on a tour of investigation, only to find their little son on the stoop fast asleep, nestled beside his companion, the family dog.

THE CORSICAN BROTHERS (Feb. 9).—Fabien and Louis are twins and so close is the tie that binds them that the emotions of one are immediately shared by his twin brother. Consequently, when Louis falls in love with Emilie de Lesparre, Fabien at once follows suit. Emilie and her father return to Paris and Louis decides to follow. Fabien remains home with his mother.

Arriving in Paris, Louis receives a warm welcome from Emilie, much to the chagrin of M. Chateau Renaud, who, thinking he had won Emilie's love, sees in Louis a rival. His fears are soon realized, for Emilie turns from him. Out of revenge he decides to compromise her, and to this end, he induces her, under a pretext, to attend a Bohemian supper to be held after a masked ball. Not content with this, and in order to still further humiliate her, he makes a wager with one of his friends that he will bring her there by four o'clock. He had not foreseen, however, that Louis would attend the supper.

On the stroke of four, Renaud and Emilie enter the supper room. Emilie is terrified to find herself in such company and, seeing Louis among the guests, asks him to escort her home. Renaud, furious at Louis' interference, strikes him and a challenge follows. Louis and Renaud meet the next day and Renaud quickly runs him through.

The thrust that pierces Louis' breast is felt by his brother Fabien in Corsica, who at once fears for Louis' safety. His fears are realized that evening by the appearance of Louis' spirit. Fabien swears to avenge his brother's death and leaves for Paris, where he meets Renaud and, on the selfsame spot where Louis was killed, he kills Renaud in a fierce encounter. His brother being thus avenged, he rides to the home of Emilie and comforts her with the news that Renaud is dead and Louis avenged.

THE CITY OF DENVER, "THE QUEEN OF THE PLAINS" (Feb. 10).—Denver, perched upon the edge of the great Western prairie and facing those grand old Rockies. The stock yards with hundreds of cattle; the buffaloes in the park; the handmaids of the city cleaning their regal queen for her daily task; the public baths, the Municipal Theater and the public playgrounds all give an added sparkle and interest to this interesting and instructive picture which closes with a magnificent run of the entire fire department of the City of Denver in action.

VON WEBER'S LAST WALTZ (Feb. 10).—Two young people at a concert are listening to Von Weber's waltz. Some days later at a dance this same Von Weber waltz is the immediate cause of trouble. Of course they must always dance the waltz together and it so happens that another young man at the dance has put down his name for this waltz on the young lady's program. She feels that she must fulfill the obligation and of course her boy lover is more than a little put out. The result is the breaking off of their engagement. She tries to play it on the piano and finds that she cannot remember it, so decides to buy a copy. The youth hears a street violinist playing it and being near a music store, enters with the intention of buying a copy of it. And it so happens that the two young people come together. When the two young people meet in the store the proprietor understands the situation, and sending the girl to the window to listen to the violinist below, he tells the boy the story of his own mistake. The girl turns to listen and by the time the story is finished, they are both ready to forget their quarrel.

SELIG.

THE GIRL HE LEFT BEHIND (Feb. 5).—A chemist has invented an apparatus for illuminating purposes. He falls asleep over his work. A letter comes to him from a company offering him a price for his invention. He goes to the company's office where in excitement he mixes the wrong gases. There is an explosion.

Dejected he returns to his garret and there finds the cause of his failure. He prepares to return to the company's office when he is met at his door by friends who have been searching for him for years. The president and directors of the company are summoned to the inventor's garret where a successful demonstration is made and Abel is reunited to "The Girl he Left Behind."

"THE WIDOW OF RICKIE O'NEAL (Feb. 6).—Rickie O'Neal decided to end his life in the river. But the water is too cold so he left his clothing near the water, shaved off his beard and is now living the simple life. He becomes a caller at a neighboring ranch controlled by the Widow Manning, who decides to give the boys a dinner, but they are slighted in order that Rickie may have all the attention. In fact, the Widow Manning can only see in Rickie the love light of her long lost John. This even angers the hired girl and she leaves.

The boys remembering the widow over the range felt sure that she would be glad of the place and at once one of them goes for her. When Widow O'Neal drives up Rickie makes his escape through the rear. The hearts of the boys are touched and they decide to give the poor widow a Wild West show benefit. Securing a disguise Rickie attends. The money comes in by the handful. Rickie decides to seek his first love as the money looks to him like "easy life." He eventually becomes the idol of the Rickie home again.

THE HORSESHOE (Feb. 8).—Through Cupid's agency, Barton Sumner finds himself minus the services of a stenographer. Minnie Rogers is doing the daily rounds of employment bureaus seeking a chance to earn a living. She accidentally stumbles across a horseshoe which she tacks above the door leading to her lodgings. In the end, of course, everything turns out happily for all concerned. In this particular instance Barton Sumner finds his long awaited stenographer ,and Miss Rogers finds her ideal employer—but what's the use of spoiling the pleasurable delight of this story by telling all that happens before witnessing the picture.

A MYSTERIOUS GALLANT (Feb. 9).—Col. Houston calls upon Miss Prudence Calhoun and while courting on the sofa, the elderly Southern couple are assisted by Iva Dawson, who hides unseen behind the sofa. Iva puts an arm about each of them and then again hides. They in turn seem angry at each other at such forwardness and separate.

Prudence, Iva, Senator and Mrs. Dawson now come in. The ladies removing wraps, and the Senator leaving the room and going to bedroom, where he takes off his wig: He then leaves. Iva then cautiously enters bedroom, tries on wig and calls Sally to help her with Senator's clothes.

Sally now enters parlor with card, and Prudence and Mrs. Dawson tell her to usher the party in. Sally returns with Iva dressed as a man and they do not recognize her. Iva finally sits down, pulls off wig and causes much amusement. Senator returns to bedroom, finds his wig gone and leaves in anger. Iva plans to play a joke on the Colonel and the women agree to keep the secret. Then she kisses them just as the Senator enters, and sees it. He leaves in a rage. He meets the Colonel in the hallway and tells of a man kissing the women in the parlor and they hurry to the parlor.

In the meantime, the women have left the parlor and when the Colonel, and Senator enter, they find it empty. They go to the garden and there find Iva and Prudence embracing and then leaving. The Colonel in a rage follows them, while Mrs. Dawson appears and finally explains to the Senator that the man is their own daughter, which greatly amuses him.

Iva and Prudence sit on a bench and kiss, as Colonel rushes up and demands an explanation. An argument follows. Then Colonel on his knees places ring on Prudence's finger. Iva does the same. Senator and Mrs. Dawson enter in background. Prudence finally accepts the Colonel. He then turns to Iva to call "him" out and settle it. Iva then unmasks herself and Colonel forgives her.

FIRST AID TO THE INJURED (Feb. 9).—This educational film demonstrates the methods employed by the United States Government in rescuing and giving aid to unfortunate victims who find themselves injured, entombed or cut off from all escape in the vast mines of our country.

LUBIN.

A CURE FOR JEALOUSY (Feb. 5).—Bob Pettibone is jealous of his wife. His school chum, Jack Nevin, arrives and is amused at an affectionate farewell of the Pettibones. Mrs. Pettibone hears her husband telling his friend that he is in doubt as to whether his wife is a trifler or not. The friend is persuaded to flirt with the wife and report to the husband. Wife overhears the plot and astounds the friend by being very flirty. Husband goes home and catches pair in what he considers a more than friendly conversation. He is so enraged that he throws a bisque figure on the floor. The noise startles couple. Mrs. Pettibone, who calmly picks up the broken figure, throws it out of the window at her husband's head. Nevin's wife calls and Pettibone comes in front door in time to see his friend embracing a woman in the hall. He gets a sword from the wall and chases his friend, who runs out of the window. Husband comes down stairs, sees two women, does not know what to make of it. Wife scolds. Nevin returns and explains to his wife what he had in store for Pettibone. All explained, ends happily.

TRICKED INTO HAPPINESS (Feb. 7).—Dick Walton, a superintendent of the Robson Shoe Factory, is in love with Mildred Mason, the stenographer. Mildred had promised to marry Dick. Jane, Mildred's older sister, is also secretly in love with Dick. Will Emmet, traveling salesman for the Robson concern, is also in love with Mildred. While Dick is examining a machine he is struck in the head and blinded. He is taken to the Mason home where he boards. Will Emmet calls to see how Dick is, and persuades Mildred to elope with him. Dick calls for Mildred and Jane finds Mildred's letter in which she wrote that she could never marry a blind man. She impersonates Mildred and answers his call. Dick asks her if she loves him enough to marry a blind man. Jane consents and they are married. A year has passed very happily and a little babe has arrived to cheer Dick and Jane. Robson has given Dick a pension and has also tried to have his sight restored. In the meantime Mildred is paying the price for her treachery as she learns, too late, the man she has married is a gambler. Mildred returns home. A noted eye specialist has arrived, and through the efforts of old man Robson, an operation is decided upon. This is successful and as the bandage is about to be removed, Jane hides behind the portières. Mildred, who has just arrived, stands in amazement and as Dick looks around he sees Mildred and clasps her in his arms. Mrs. Mason brings Jane from her hiding place and tells Dick of all Jane's noble sacrifices and of Mildred's treachery. Dick listens in amazement and awakened to Jane's unselfishness, clasps her to his heart, while Mildred stands with bowed head.

WHAT FATE ORDAINED (Feb. 8).—Tom Scott and Ida Brown are lovers. Tom loses all his money. He tells his sweetheart of his misfortune and suggests that the engagement be broken off as he cannot endure the thought of making her a poor man's wife. Ida is very much angered at the idea that Tom should think she is inclined to marry for money. However, Tom insists and Ida breaks loose. She is quickly picked up by a rich man much older than herself, while a wealthy widow, Mrs. Smith, determines to get Tom Mutual friends all advise marriages of convenience. It means money, and money is happiness, perhaps, but after a ball they dream and the logical outcome is pictured to them. Love overrules all else and the worthy sweethearts are reunited.

AN ANTIQUE RING (Feb. 10).—Joseph Simpson is a candidate for governor. Jim Dixon is on opposition ticket and he and his party bribe John Matthews, Simpson's confidential man, to invent some damaging incident in his employer's social life. Simpson has purchased a valuable antique ring, which he intends to present to his wife on her birthday. Simpson discovers that there is a stone loose and instructs Matthews to take it to the jeweler. The clerk plots with Kitty, the stenographer, to join him in the plot. The girl agrees. Matthews then insinuates to Mrs. Simpson that her husband is flirting with the stenographer and offers proof. Mrs. Simpson sees the ring and card. Matthews then 'phones to the press that Mrs. Simpson has eloped with him. Simpson is at the club watching the ticker and reads the associated press report of his dishonor. He rushes home and there finds his wife and Matthews in a very confidential situation. The clerk has really become frightened and is pleading with Mrs. Simpson to save him. Explanations follow and the worthy husband and wife are reconciled.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
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The People's Theatre, Bowling Green, Ohio.
"Your 'Round-Up' films are the finest Western pictures we have ever shown here and we advise every exhibitor to get it, if possible, as it is sure to pack their theatres."
G. E. Hodgson, Mgr.

Among the Exhibitors.

La Crosse, Wis.—The Western Vaudeville Association will build a moving picture theater here.

Ladysmith, Wis.—A motion picture theater is to be built here for Eli Belson by W. H. Goff.

Springfield, Mass.—A motion picture theater will be opened in 96 Main Street which will be under the ownership of Fred Lane.

Valparaiso, Ind.—The moving picture theater known as the Star, which was recently opened by Oscar Williams on West Main Street, has changed hands, and will now be run by E. J. Hire.

Wheeling, W. Va.—Work on the new picture theater being erected on Belmont Street by the Spragg Amusement Company is progressing nicely.

Kent, Ohio.—Alex. Merchand, who established the Fairy Theater in the Costley Block, on East Main Street, has sold out to W. G. Costley.

Niles, Ohio.—Work is progressing rapidly on the Stafford Theater and it is said it will open shortly.

Dowagiac, Mich.—The Pastime has opened with motion pictures and illustrated songs.

Cincinnati, Ohio.—A motion picture house with 600 seats will be built at the northeast corner of Court Street and Freeman Avenue by J. Goldstein.

Philadelphia, Pa.—B. Bornstein has broken ground for a moving picture parlor, to be erected at 2846-2848 North Twenty-second Street, at a cost on completion of $14,000. The building when completed will be 30.9 by 130 feet, having a seating capacity of 500.

Rochester, N. Y.—A new fireproof motion picture theater is being established on the east side of Plymouth Avenue, which will cost, completed, $100,000.

Troy, N. Y.—The Shyne property on Third Street has been leased for a term of years to J. H. Boyer and J. C. Rosenthall, who will convert it into a moving picture and vaudeville theater.

Omaha, Neb.—W. H. McGaffin, Jr., has purchased the moving picture theater of A. M. Beardsley for $3,000.

Chester, Pa.—Crosby M. Black has closed a deal for the lease of the Family Theater, on West Seventh Street, to New York parties.

Troy, N. Y.—The Novelty Amusement Company has leased the property formerly occupied by the Boston Store, on River Street, and will open it as a picture house.

St. Paul, Minn.—Permit to alter the Colonial Theater, a three-story building at Eighth and Wabasha Streets, into a moving picture house, has been issued to the Starland Limited Company.

Milwaukee, Wis.—M. Guttenberg is preparing to erect a motion picture theater at 1175 Holton Street. It will be one story, 36x120 feet, and will cost $7,000.

Algoma, Wis.—George Timble purchased the interest owned by W. H. Fellows in the Little Gem Theater.

Creston, Iowa.—Thompson Brothers & Case, owners of the Gem Theater here, have sold it to Hulbert, Benson & Hulbert. The play house will be managed by Mrs. Daisy Hall Benson.

Chicago, Ill.—M. Daley, 1755 Garfield Avenue, will erect a moving picture theater at 5527 South Halsted Street, at a cost of $5,000.

Nanticoke, Pa.—Reilly & Schroeder have prepared plans for a new moving picture theater here at Main and Prospect Streets, to cost $8,000.

Melrose, Mass.—A new theater to cost $40,000 will be erected here.

St. Joseph, Mo.—Norman E. Field will build a moving picture theater here, to be called the Orpheum.

Chicago, Ill.—The Stockholm Amusement Co., 10,106 Ewing Avenue, will erect a moving picture theater, to cost $8,000.

Milwaukee, Wis.—Architect Oliver Webb is preparing plans for a moving picture theater, to be erected on the North Side.

Kansas City, Mo.—Edward P. Churchill is having plans drawn for a moving picture theater.

Binghamton, N. Y.—The Realty Operating Co., incorporated with a capital stock of $50,000, by George H. Hale, Ray M. Gaffey and Robert S. Riger, will build and operate a moving picture theater in Chenango Street.

Virden, Ill.—Thomas Leonard, Jr., will build a moving picture theater in Johnson City.

Rockwell City, Iowa.—Extensive improvements are to be made in the Magic Moving Picture Theater.

Franklin, Neb.—A motion picture theater is to be built here by Roy Trowbridge.

Topeka, Kan.—M. E. Slusser has planned improvements in his moving picture theater.

Webster, S. D.—Williams & Privat have purchased the moving picture theater owned by W. H. Knoir.

Garner, Iowa.—A motion picture theater will be built here by Fell Brothers.

Rutherford, N. J.—The Criterion Motion Picture Theater, owned by Messrs. Pick, Collins & Lawrence, opened December 20 under the management of Thomas Lawrence and Kerry Wilson. The seating capacity is 700.

St. Louis, Mo.—The moving picture theater, recently built on Eastern Avenue, between Hamilton and Hodiamont Avenues, has been taken over by the Mikado Theater Company, which is now operating it. The house cost about $42,000.

St. Paul, Minn.—A motion picture theater, to cost $7,000, will be erected in Selbia Avenue, between Chatsford and Oxford Streets.

Omaha, Neb.—Edward F. Riley will build a moving picture theater at Twenty-sixth and Farnam Streets, which will be operated by A. G. Clune.

St. Joseph, Mo.—The Orpheum Theater Beautiful, which is to be devoted to motion pictures, opened December 14. One of the features of the theater is a pipe organ costing $5,000.

Morrisonville, N. J.—A new motion picture theater has opened in the Stockham Building.

Hamilton, Mo.—Ed. Moore has purchased a moving picture theater here.

Thompsonville, Conn.—The Orpheum Theater, recently opened, has been showing motion pictures to full houses every night.

New York, N. Y.—Plans have been prepared for a new theater to be erected at 238-42 West Forty-fourth Street, to replace the New Theater, and to be known as "The Little Theater," at cost of $100,000.

Cleveland, Ohio.—The Marquise Amusement Company will erect a new theater on Crawford Road.

Mt. Carroll, Ill.—C. W. Wilson has sold his moving picture theater to Floyd Oleson, of Mt. Morris.

Taylor, Tex.—G. B. Brieger has been awarded the contract for the enlarging of the theater owned by Dan Murphy.

Dougherty, Iowa.—M. Backer will build a moving picture theater here.

Norfolk, Va.—A moving picture theater will be built in Mathews Street by A. K. Kramer, proprietor of the Gayety.

Troy, N. Y.—A new moving picture theater, to be called the Plaza, will be installed in the Caswell Building on River Street.

Pensacola, Fla.—The new Hippodrome Theater, exhibiting motion pictures exclusively, is now open under the management of Max L. Simons.

Cherokee, Kan.—A motion picture show is to occupy the quarters formerly used by the Kelso Grain Co. as an office.

Louisville, Ky.—A motion picture theater will be built at 615 South Fourth Street by T. P. Taylor.

Chariton, Iowa.—H. L. Sargent will operate a motion picture show in this city.

Altamont, Ill.—Frank Schlotterbeck has moved his moving picture show to the Sapp Building on Railroad Street.

Independence, Kan.—Ed. R. Wilson has purchased the Snark Theater from P. S. Ray.

Kansas City, Mo.—A moving picture theater will be built here by J. J. Swofford.

Madison, S. Dak.—C. W. Wood has purchased a desirable site here and will build a motion picture theater.

Chippewa Falls, Wis.—A motion picture theater will be built here by Archie Nohr.

Grand Forks, N. D.—Col. S. S. Baldwin has assumed the management of the Unique Moving Picture Theater.

Cumberland, Wis.—A motion picture theater is to be built here at an early date by the Colby Company.

Cedar Rapids, Iowa.—A contract has been given M. Ford for the erection of a moving picture theater with a seating capacity of 1,500.

Montpelier, Vt.—A motion picture show is to be opened here by J. F. Leland.

Iola, Kan.—A new moving picture machine has been installed in the Grand Theater.

Newark, N. J.—Plans have been drawn for a motion picture theater to cost $8,000, which will be built in Parker Street, by E. Sedville.

Garfield, Wash.—The motion picture show here has been bought by I. M. McCarthy, J. E. Gill, Clark Johnson and C. E. McCarthy, who have also leased the Opera House for one year.

St. Louis, Mo.—The Vaudeville Theater Co. will erect a new moving picture theater at 2312 South Grand Avenue.

St. Louis, Mo.—The Vaudeville Theater Company will erect a new moving picture theater at 2806 North Vandeventer Avenue.

Incorporations

Olympia, Wash.—The Western Film Compan Capital $25,000. Directors, D. M. Stafford, J. Armitage and S. H. Kerr.

Oklahoma City, Okla.—The Scout Younger Fi Company. Capital $3,000. Directors, L. C. Hu phreys and D. C. Burkett.

New York City.—The Gem Motion Picture Co pany. Capital $25,000. Directors, A. Deutsch, Rosett and J. A. Barkey.

St. Louis, Mo.—The St. Louis Film & Sup Company. Capital $2,000. Directors, Henry Ebe Fred Schwartz and H. Fichenberg.

St. Louis, Mo.—The Liberty Motion Picture M Company. Capital $100,000. Directors, E. H. Manus, J. W. Coller, John D. Ormond.

Cincinnati, Ohio.—The Union Film Company. C ital $20,000. Directors, J. E. Morley, C. H. Ga D. R. Wilkins, W. T. Holliday and Charles Rus

St. Louis, Mo.—The St. Louis Film & Supp Company. Capital $2,000. Directors, Henry Ebe Fred Schwartz and H. Fichtenberg.

New York City.—The Producers Film Compa Capital $10,000. Directors, Bernard A. McDermo Henry Harkavy and Louis Lorence.

Cincinnati, Ohio.—The Princess Theater. Capi $1,600. Directors, O. B. Ratcliffe, W. O. Ratcl and J. W. Frankel.

Chicago, Ill.—The Ottawa Photo Play Compa Capital $6,000. Directors, G. K. Robinson, Gerdis and F. H. Tichenor.

Cincinnati, Ohio.—The Lorain Amusement Co pany. Capital $10,000. Directors, G. A. Resck,

Cincinnati, Ohio.—Wayne Amusement Compa Capital $7,500. Directors, T. C. Young, G. E. U derhill, F. E. Johnson, G. E. McDonnell and H. Somers.

Milwaukee, Wis.—The Silver City Amuseme Company. Capital $10,000. Directors, N. V. Fer nand, Fred J. Huemekens and Edward Loew.

Cincinnati, Ohio.—The Fairview Amusement Co pany. Capital $6,000. Directors, Morcias S. H mans, David A. Samuelson and Joseph Meyer.

Chicago, Ill.—The State Theater Company. C ital $1,500. Directors, William F. Zurwelle, W liam H. Bexker, Raynold H. Hendricks.

Indianapolis, Ind.—The Walker Amusement Co pany. Capital $10,000. Directors, E. H. Reed, T. Walker and Charles Alcon.

Cincinnati, Ohio.—The Excelsior Amusement Co pany. Capital $5,000. Directors, Harry C. Mill W. E. Kaehing, Dan Moray, Art Parks and R. Weatherhead.

C. Hurn, J. M. Jones, A. H. Babcock and L. Clawson

Des Moines, Iowa.—The Welch-Hugo Corporati Capital $10,000. Directors, Victor Hugo and R ben G. Welch.

Jersey City, N. J.—The Noflaw Companies. C ital $1,000,000. Directors, Charles F. Jones, Ruskin Jones, Charles T. Ruhf, B. S. Mantz John H. Turner.

New York City.—The Mercury Film Mfg. Co pany. Capital $10,000. Directors, Allan A. Deuts Jacob Barkley and Morris Levy.

Cincinnati, Ohio.—The R. and F. Company. C ital $5,000. Directors, P. R. Forbes, B. A. Rou L. D. Round and Ethel D. Round.

Indianapolis, Ind.—The Halton Powell Amusem Company. Directors, K. K. Stokes and H. C. Ov ton.

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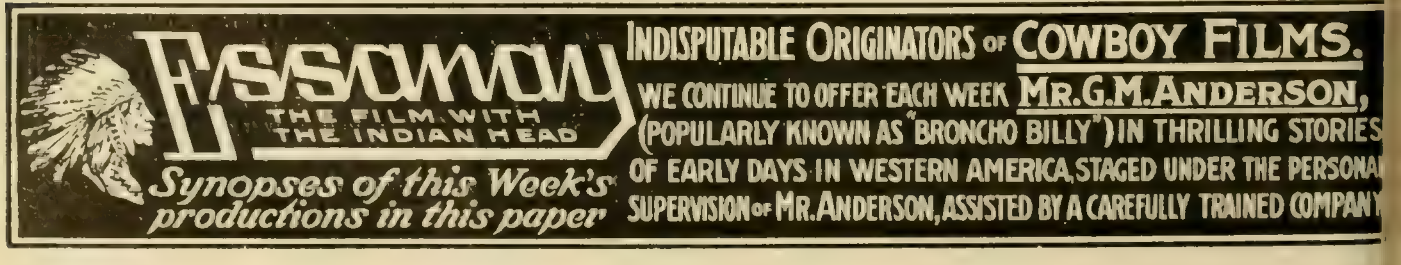
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Independent Film Stories

CHAMPION.

AVIATOR AND AUTOIST RACE FOR A BRIDE (Jan. 29).—William Crane, an autoist, has lots of admirers, among whom Bertha Monroe is the chiefest. Crane calls on Bertha for a spin in his machine. Bertha's mother, knowing Crane's reckless proclivities, is adverse to her daughter's acceptance.

Now the terminus of their drive found them at the Aviation Field, where a number of flying men held forth. Among these was the dare-devil Lee Hammond himself. Lee was a great admirer of Bertha Monroe. Lee knew Miss Monroe's daring spirit, and his quickly given invitation to her for a flight was readily accepted by her. Before Crane realized what had happened, she was up in the air.

In rage he dashed after them in his auto, but he soon came to grief, and was compelled to alight to tinker with the jarred mechanism. Hammond also alighted so that he might also pay his attentions to his fair companion. Soon, however, Crane was rushing on the scene, and what might have proved a tragic ending was averted by the clever girl, who proposed that the question of right to her be settled by a race. The race came off, the Aviation Field being selected for it. Then both machines, aero and auto, leaped forward like things alive, at terrific speed.

At last the stamina of the thiing of the air begins to count. The last lap had been made in a sensational flight; then came a startling culmination. The man-bird swooped down where the fair judge was standing, and the life and soul of the bird, Lee Hammond, reached out, clutched her, and bore her triumphantly aloft.

A DIVIDED FAMILY (Feb. 7).—Arthur Gleason is the spoiled child of his mother. His father takes him to task. The mother flies to the aid of the son. The result: the boy leaves home and the parents separate.

The boy goes to sea. The father changes his name and throws himself heart and soul into his profession—the law. We see the poor mother as a housekeeper in a wealthy home of aged people, where the old man is a roue of the deepest dye. Thus is the life of Mrs. Gleason made more wretched, the attentions of this scoundrel being horribly disgusting to her. The antiquated wife of this roue becomes foolishly jealous and is blind to the fact of Mrs. Gleason's innocence.

Thus, one day, when she comes upon the husband forcing his unwelcome attentions on the housekeeper, she flies into a terrible passion and attacks the woman. The result is, the poor creature defending herself against the attack, chokes the ancient dame into unconsciousness, believing she has killed her.

The son returns to his old home, only to find strangers installed there. The young man has now given up the sea and joins the police force. It comes about that his mother is arrested and brought into his station. The son goes forth to find a lawyer to save his mother. Now the lawyer turns out to be his own father.

The trial is gone through with. A happy reconciliation is finally brought about, and father, mother and son are again brought together.

ECLAIR.

THE HANDS (Feb. 8).—The Superintendent of an asylum for the insane brings his friends to visit his establishment, where they see the poor inmates and pity their fate. One of them, a dangerous maniac, who has strangled his own wife, is standing before them. He watches a young woman of the party, and unnoticed, follows her when she leaves the room. The visitors are now in the Superintendent's office. A keeper comes in to tell him that the maniac in question has disappeared. The young woman remains alone with her husband. Suddenly turning round, she sees the maniac looking through the window, and faints. Her husband leaves the room to call for help. When she regains consciousness, the maniac is about to seize her. Almost crazed with fear she rushes out, followed by the maniac. She reaches a pavilion and is able to lock herself in. The maniac tries to break the door down. Unable to do so, he goes round the pavilion, enters through an open window and noiselessly springs on the helpless young woman. Happily the Superintendent, with a few keepers, arrive in time to save the young woman.

ARABIAN POTTERY (Feb. 8).—This very interesting subject shows us the Arabian method of making pottery, without molds; the drying in the sun and decorating of same, then baking, and finally, the removal from the furnace after thoroughly hardened.

THANHOUSER.

THE TROUBLE MAKER (Feb. 6).—A poor but happy young married couple moved to a fashionable suburban colony in the East. They hired a social secretary to educate them and be their sponsor with the "Four Hundred." The Secretary was a man of an old family, but much embarrassed financially. The wife studied her "society lessons" and welcomed persons, more or less in society, who were brought to the house by the secretary.

The husband did not find the new game interesting or exciting, and showed it. He and his wife at first bickered mildly, then quarreled violently, and in time there was a divorce.

The secretary saw his way clear to a fortune. He made love to the divorcee, and she was flattered by his standing in the world of fashion. She agreed to marry him, but his perfidity was made clear to her by himself, unwittingly. Brokenhearted the woman decided to go back to the village where she had once been so happy.

On the train, en route home, she entered the dining-car and was given the only vacant seat, one at a table. Across the way was her former husband. He too was going home. When they first came to the city they had eaten in a dining car. Now they were again in one, but things were different.

There was no one to meet her at the depot, and she was forced to accept the invitation of her ex-husband to drive her home. They went past the little church where they had been married and the husband called her attention to it.

"We have both made mistakes, let's forget them and start afresh," he said, and the woman consented. So hand in hand they re-entered the church, and were married all over again.

THE SIGNAL CODE (Feb. 9).—A most jealously guarded book is a naval signal code. So important is it, that the volume is always weighted with lead, so that in case of capture, it can be sunk.

A foreign adventuress, received in New York society under the title "Countess," was really a foreign spy. Her accomplice, also presumably noble, saw a chance to get a signal code by her fascinating a naval officer. The Countess was invited by the naval officer to visit his ship. There she chanced to see the signal code, and asked him as a proof of his love to permit her to retain it until the next day. He refused, but she laughingly slipped it into her handbag. The young officer did not want to publicly disgrace the girl, and foolishly believed that he could trust her.

The adventuress' actions were observed by a sailor. He followed her to her rendezvous with her fellow conspirator. The two were off their guard for a moment. This gave the sailor a chance to make a quick substitution. They found it out later, when they looked for the code book and found a brick. The sailor returned the book, thereby repaying a debt of gratitude, and the secret of a gallant officer's weakness was securely hidden in the breast of a grateful common sailor.

IMP.

THE HELPING HAND (Feb. 5).—John Clinton, an old mechanic, who is struggling to support his wife and pay off a mortgage on his little home, meets with a sad blow. He is discharged from a job he has held for years for the reason that he has reported too late for work. To add to their misery the man who holds the mortgage calls and insists on a payment, an instalment being due. There is a deficit of $20 in the family exchequer in the payment of the claim.

Clinton reads in a newspaper an account of a man who has sold his body to a medical society to be delivered after his demise. He conceives the idea of raising money that way, but his proposition is not regarded favorably when he broaches the subject to the superintendent of a medical college. He abandons hope and wanders aimles about.

When passing a handsome residence from whi two richly dressed women emerge and enter automobile, he discovers a bag well filled w coin, which one drops. He does not hesitate moment, but immediately gives chase to the car. the meantime the loss of the money is noted a the women return in search of it. They m John on the road and he surrenders the b to the owner. She is delighted over the recove and rewards him by bestowing upon him a bill large denomination. He is now happy to th he can pay the installment and hastens home share the good news with his wife.

Walking through the park he sits down on bench to rest. This bench is under a tree a a park employee is in the branches pruning the Thugs see the old man counting the money a spring upon him. In the struggle he drops t wallet on the bench beside him. The employ sees the fight and the wallet, and with his lo shears reaches down and picks it up. The man overpowered, the thugs look for the purse. find it gone. They disappear, after giving John parting blow.

The man in the tree drops the purse near Clint and he finds it. The installment on the mortga is paid and the old man is in ignorance of t hand that assisted him in his hour of need. (Co righted 1912 by Imp Films Co.)

MRS. MATTHEWS, DRESSMAKER (Feb. 8). John Matthews is a common laborer, happy in t possession of a wife and child. He dies in h ness, so to speak, being stricken at work. T wife has been a dressmaker before marriage a thrown upon her own resources, she resumes t occupation. She works for the wealthy, who not always pay her promptly. She finishes dress for a Mrs. Baldwin, the wife of a rich ma and depends on the money to buy the necessari of life. Her little girl becomes ill and she sen to Mrs. Baldwin, asking for the wage due h The wealthy woman ignores the request, thinki the woman can wait. The child becomes wor and a physician is called. He prescribes me cine and the widow goes to the pharmacy to obta the drugs. The prescription is filled, but as s has no money the medicine is withheld. It is a bottle and the widow is desperate. Watchi her opportunity she steals the medicine, thinki her action unobserved. She is apprehended, ho ever, and arrested. The husband of the ri woman intercedes for her, seeing the injustice the act and his wife, filled with remorse, mak a tardy reparation for her remissness. (Copyright 1912 by Imp Films Co.)

THE TEA INDUSTRY IN THE UNITED STAT (Feb. 10).—Down in Summerville, South Carolin the tea plant is cultivated so successful that the product is marketed at a profit. The pla is grown both in the open and under shelter; the operations of weeding, pruning, cutting, sor ing and packing are shown and the picture giv one a vivid idea of what is necessary in the m nipulative sense for the cultivation. The old wa of cutting the tea leaves was by hand; the fi illustrates a machine, resembling a reaper, doi the work. (Copyrighted 1912 by Imp Films Co.)

WHO WEARS THEM? (Feb. 10).—There is doubt that domestic work palled upon Harry French He hated the job of helping his young wife pa their belongings preparatory to moving from the Harlem flat. But he intended escaping pettico thraldom for a time. In the apartment belo there was a card game threatening and Har determined to make one. So he feigned madnes alarmed his wife and made his escape. Joini the party, he won largely and was happy in h success.

Mrs. French got wind of Harry's whereabou and surprised him in the act of deception. Whe he returned laden with the spoil, he was greete with a broomstick attack, deprived of his winning physically sat upon and informed that his bett half "wore them." (Copyrighted 1912 by In Films Co.)

RELIANCE.

SOLOMON'S SON (Jan. 31).—Solomon, a Jewis peddler, adopts Rachel, an orphan, who becom the playmate of his motherless son, Morris. Sol mon saves his money and prospers. Morris well educated and is finally sent to college, whe he forms an attachment for another young ma Solomon has been looking forward to the day h son should graduate and become his business par ner, but the old man's heart is well-nigh broke

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Synopses of this Week's productions in this paper

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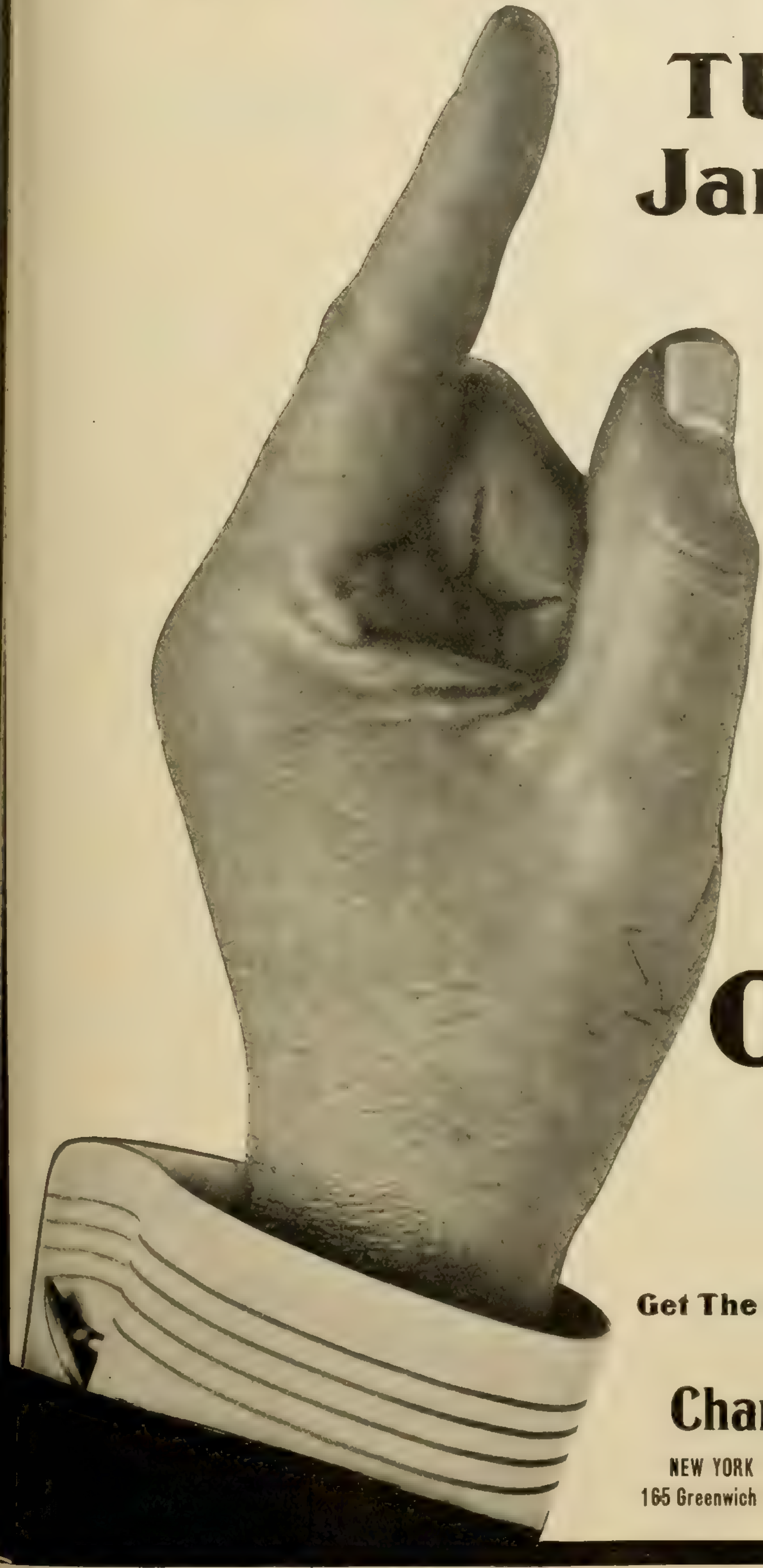

ON
TUESDAY
January 30
1912

CARTOON
BY
T. E. POWERS
Famous Cartoonist of the New York American

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GLOOM

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when Morris comes home with airy notions, and a feeling of shame for his father. He wishes to go into business with his chum and Solomon gives him the money. Morris becomes infatuated with his partner's sister, to whom he becomes engaged. He refuses to live with his father and takes a handsome apartment, where he gives a dinner in honor of the prospective bride. Solomon is not invited, but thinks it an oversight on the part of his son, and attends with Rachel. Angered, and thinking himself humiliated, Morris disowns his father. The old man denounces his son and his associates and departs. Later Morris's chum ruins him, his fiancée deserts him, and Rachel prevails upon Solomon to go to Morris and bring him home. With his false pride shattered, Morris meekly and humbly realizes that his place is with his old father, and that Rachel is far dearer to him than the heartless woman he thought he loved.

THE MAN UNDER THE BED (Feb. 3).—An escaping convict is wounded by the prison guards and enters a residence. The woman of the house is on her knees saying her prayers when the desperate man enters her bedroom. Her back is toward him, but she sees him in a mirror and is petrified with fear. The convict, thinking himself unobserved, stealthily hides under the bed. The woman fears to give an alarm, and endeavors to still her trembling nerves, awaiting the momentary return of her husband. At last he arrives, and she then fears for his safety and, declining to open the door, begs him not to disturb her, as she has a headache. This unusual conduct arouses his suspicions, and finding the coat and hat the convict wore, he secures his revolver and demands instant admission. Upon her refusal he breaks down the door just as the pursuing guards rush in through the window, and his wife falls unconscious to the floor. The convict is dragged from under the bed, and is discovered to have been dead for some time.

BISON.

WAR ON THE PLAINS (Jan. 23).—The emigrants are seen fighting the hordes of redskins. The hero rides to the settlement for help and engages in a thrilling duel with pursuing Indians. The settlers swoop down on the unprotected Indian village and burn it up. The savages seeing the flames, hurry back and fall into an ambush. They are attacked from the rear by the emigrants and from the front by the settlers. In a wild scene of carnage the surprised Indians are mowed down by the hail of bullets, horses and riders falling in tangled masses.

THE RANCH GIRL'S LOVE (Jan. 26).—In an absorbing card game scene the ranchman stakes his all and loses. The soldier of fortune recovers the money, and after a thrilling duel, in which he wounds the gambler, he exposes the latter's dishonest playing.

LUX.

FICKLE WOMAN (Feb. 2).—Lord de Vere and his nephew have the good fortune to be "on the spot," when the dainty Mrs. Dupont meets with an accident. Turning a sharp bend in the road, the car overturns, and its fair occupant is thrown into a ditch. From this embarrassing dilemma she is rescued by the two. The hospitality of Castle de Vere proves much to her satisfaction, while the knowledge of the fact that Mr. Dupont has been "wafted hence" causes great satisfaction to the trio. Algy and his brother Rudolph are both led to believe that they are accepted suitors. Their surprise is great, however, when their noble uncle interrupts the duel, to which this rivalry has given birth, and introduces them to their future aunt, yours truly, Madame Dupont.

THE SKIVVY AND THE MAT (Feb. 2).—A screaming adventure of an industrious skivvy and a dirty mat. Her efforts cause much sorrow in the neighborhood attendant upon the ruination of much valuable wearing apparel. In vain Sally Maria searches for a satisfactory spot in which to beat her mat in solitude. Finally she places it upon the line in the kitchen, which gives way, bringing down the wall with it and causing further chagrin in the immediate neighborhood of the Skivvy and the Mat.

GAUMONT.

THE WATERMAN'S BRIDE (Feb. 10).—A canal picture depicting the joy followed by despair of desolate loneliness on the part of a waterman. While plodding his weary road in harness drawing the heavy canal boat along the waterway, the waterman meets his love. They marry and enjoy the ceremonies that a wedding on a boat roof can only make possible. The pair feast beneath the starry sky until the bride persuades her happy husband on the night of their wedding day for a walk on the moonlit shore. Midst the happiness of their embraces she suddenly dies. The husband has her clad in her wedding gown and wearily plods his way, dragging the cumbersome boat down the canal.

THE RED MOUNTAINS OF THE ESTEREL (Feb. 10).—This subject shows scenes of the rock-bound coast of Theoulle, France; the balsam-clad, white cap sprayed Bay of Agay, and the rocky, desolate projection of Dramont point.

CALINO AND HIS BOARDER (Feb. 13).—Calino decides to take a boarder. The gentleman turns out to be a huntsman. All goes well until pay day when the roomer refuses to get out of bed to pay his bill. He says that his pocketbook is in one of his trunks in the garret. Up goes the anxious Calino and his officious mother and sister only to find, upon ransacking each trunk, a furious African lion emerge. The hungry beasts pursue the trio in full haste and the complications and situations encountered are unusually comical. Calino never pays the board bill.

ZIGOTO, KING OF DETECTIVES (Feb. 13).—Everybody behind the scenes is busy making up the clever danseuse. Midst her hustle to get ready she has time, however, to receive a valuable necklace from her stage Johnny, an English lord admirer. In her excitement to respond to her cue, she rushes from the room, dropping her pearls in an undergarment, and returns to find to her alarm, that the jewels have disappeared. She consults the aid and ability of the famous detective, Zigoto. This noted sleuth commissions his two cleverest subordinates, Detectives Fuzzle and Summer. The former takes a map, on a bench under a side window of the theater, the other uproots every thing and person in his search. In the meantime the lord buys the actress an exact duplicate. Summer spies him, mistakes him for the thief, and leads him as prisoner to the detective bureau. Fuzzle finds the necklace, which had been dropped from above as the maid was shaking out the undergarment. With his prize in hand, he also reports to the bureau, arriving simultaneously with his comrade. Surprise, joy, humiliation, all ensue.

NESTOR.

WIDOW WINKS (Jan. 29).—Widow Winks has set her cap for Deacon Blinks. Deacon Blinks is equally determined to espouse the obliging widow. Willie Winks is determined to have some fun.

With Willie constantly on the job, the deacon gets all that's coming to him. The widow, too, is not forgotten by her impish offspring, and goes through a rigid ordeal. Willie's pranks, however, fail to shake the determination of the seasoned lovers, who swear to be true to one another.

RAVAGES OF A FIFTEEN MILLION DOLLAR FIRE (Jan. 29).—The onlooker is taken to Broadway and Wall Street, New York City, and views the Equitable Building still burning. The entrance to building is shown in Arctic attire; also striking views of northeast corner (location of deposit vaults, containing nearly two billions of dollars) are seen in all their rigid and majestic grandeur. The spectator is then taken to the top of the Trinity Building, also to the highest point of vantage of the United States Realty Building, and from thence he looks down upon the smoldering ruins.

THE MAN FROM THE FOOTHILLS (Jan. 31).—Tom Evans is out of work; his wife Jennie is sick. He obtains work on a ranch and upon request is given part of his salary.

Jim Hoover, the foreman, has gambled and lost. Neither Tom nor the ranchman observe his entrance. Jim sees the open safe and slips behind a bookcase. Tom exits, but in his hurry leaves his coat on the chair. The foreman snatches up the coat, and as the ranchman, Col. Foster, is closing the safe, he throws the coat over the ranchman's neck, tieing the sleeves, takes the money from the safe and runs out.

Tom hears the noise from the outside, and turns just as Jim comes out. He sees the bag of gold; holds Jim up with his gun and commands him to drop it. He obeys and runs, and as Tom picks it up, the ranchman rushes out, sees Tom with the gold and, not having seen who took the money, accuses Tom. The cowboys do not believe him. The foreman sees how things are going, returns and accuses him. They quarrel. Tom finally shoots the foreman in anger and then mounts his horse and rides away, followed by the boys. They eventually capture him and bring him back to the ranch.

In the meanwhile his friend at the ranch has gone to Jennie, found she needs a doctor, has gone for one, and then brought him to the ranch to see the wounded foreman, and also to get the foreman's wife to go to Jennie. The friend tells the doctor to make the foreman believe he is dying, and he may then confess to the theft. The doctor does so, and Jim confesses. The physician then returns to Jennie, and later as the boys bring up Tom and the ranchman, shows them the confession of the foreman. Tom's friend returns from his cabin and brings the following note from the doctor—"It's a boy and weighs nine pounds. Both doing fine."—Dr. Thorpe. Ranchman and boys congratulate and ask his pardon.

DESPERATE DESMOND AT THE CANNON'S MOUTH (Feb. 3).—Claude Eclaire becomes a scout and Rosamond a Red Cross nurse. Desperate Desmond, assisted by ten wild men, springs a trap. Claude places Hector, a dog, in a drum and pushes it down the hill to the barracks. The troops arrive just in time and Desmond surrenders.

On learning of his chief's capture, Gomgotz starts in pursuit of the scouts. After a sharp skirmish, Gomgotz realizes the superior fighting strength of the enemy and resorts to foul means. Attaching a telephone apparatus to a kite, he sends it in the direction of the soldiers. Claude and Rosamond, busy with the kite, fail to notice the telephone, of which Desmond makes good use, telling Gomgotz that the troops are without ammunition. The wild men, therefore, make an energetic attack, put the soldiers to flight, save Desmond and capture the lovers.

Claude is buried up to his neck in a hole and left there to perish with a house placed over his head.

The lone house lures some bandits, who convert it into a deposit vault. In counting their gold, a coin drops and disappears through a crack in the floor. They look for it and—Claude is unearthed. After telling his story, the good-hearted robbers give him a rifle and, thus armed, Claude goes in search of his beloved. He finds her tied to a tree, and, while Desmond hobnobs with Gomgotz, Claude releases Rosamond and both dash away. Desmond quickly gives chase, but in the jungle, Brutto, the big gorilla, decides to aid the lovers by striking the villain on the "coco" with a cocoanut. Desmond takes the count, and Claude has no trouble in making him prisoner. At the barracks, the cigarette-smoking fiend is tied to the cannon's mouth preparatory to getting a blowing finish. Just as the order to "fire" is given, the lovers embrace. Curses on the luck!

REPUBLIC.

MOTHER'S OLD ARMCHAIR (Feb. 10).—Norman Wallace marries Bess Franklin. After the wedding when they are looking over the many gifts, they see the one Bess's mother has given them. It is an old-fashioned armchair. A note on it reads: "When in trouble seek solace from the old armchair; it will never fail you; never part with it.—Mother." They move into a little home of their own and find great comfort in the old chair.

A little baby comes to bless their union. One day, Norman rushes in, greatly excited; he has inherited a large sum of money. They buy a new home, and as Bess is arranging the furniture she has the old armchair placed near the fireplace. It jars on Norman's artistic sense and he has it removed to the attic.

As years go on, he becomes indifferent to Bess. Norman plunges in the stock market. Suddenly everything turns against him and he knows unless he can get into a friend's office in a few minutes all will be lost. He rushes madly from his office to the elevator, just as the elevator boy is closing the door; he tries to force his way in, the elevator quickly descends and catches him, crushing his legs. They are compelled to sell their house and furniture. When the men come to the attic to see if there is anything there they are about to remove the chair, but Bess pleads with them and they allow her to keep it.

Bess and her family move to poor quarters. She tries to make a living, but is not successful. Things go from bad to worse. The landlord gives them two hours to pay the rent or go out of the room. In despair, Bess kneels at the old armchair and in raising herself from the floor, putting her hands on the arm of the chair, it breaks. She discovers a chamois bag with a note on it, saying "From your mother." She opens the bag and finds it full of money—enough to start them in life again.

THE RECKONING (Feb. 11).—Frank Shields and some miners are working a placer mine. Frank writes a letter, asking his brother to come North. Bob sets out for the North. He encounters Bart Murray, a bully, and a fight ensues. Bob is killed by one of Bart's blows.

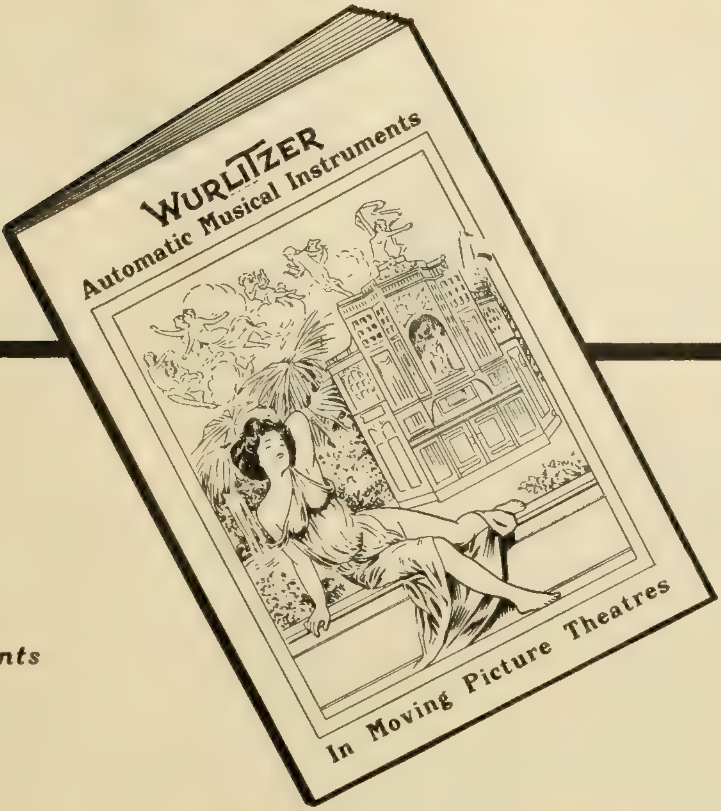
The news is heartrending to Frank. He arrives at the roadhouse and the first one he encounters is the man he is looking for. Not knowing his man, he allows him to get away from him but is informed by Kate Shepard and her father of Bart's identity. Bart meets a messenger and asks him for a lift. The messenger allows him to take a position on the sled behind him.

Frank meets Kate and together they come to the top of the hill. Frank sees in the distance Bart getting on the sled and the killing of the messenger. Bart makes away with the money package.

Frank tells Kate to return to camp and warn the men and in the meantime he will take the trail of the murderer. Frank wounds Bart, causing him to drop his gun. He draws his sled alongside of Bart's and then ensues a battle. Frank is the victor and causes Bart to kill himself by his own weapon. Frank secures the stolen money and sinks on the sled exhausted. He is later picked up by the miners, who took the trail after being notified by Kate. He is carried in the house and placed in a bunk, and under Kate's care he finally recovers from his injury and is rewarded by winning Kate for his wife.

POWERS.

THE NURSE (Feb. 6).—There is an old saying which tells us that we cannot know people fully until we have lived under the same roof with them. If the wife in this story had known it she might never have entertained the friend who came to visit her: for it is this same friend, the chum of girlhood days, who opens the first chapter of an intrigue which wrecks the happy home. But there is a Providence which presides over such matters, and which in this case sends a representative to earth, so to speak. This envoy is a little daughter of the couple, through whom fate pulls



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her strings in such a way that before the picture is finished her little arms are drawing her separated parents together into loving embrace.

A WAITER OF WEIGHT (Feb. 10).—We would not so much despise the titled foreigners who come to this country in search of marriageable fortunes if the parents of the daughters were not themselves so foolish in taking the chances they do. So disgusting is the persistency of the newly-rich in the hunt for title that the average man is satisfied when he hears of a case where the hunter is stung.

And stung they are, very often. This picture shows what a waiter with a Bordeaux twang can do in the marrying line, and he almost proves living argument that clothes makes the man—that is, so far as the parents of the girl are concerned. There's a young artist on the courtship job, however, and he not only sees through the waiter's clever scheme, but schemes a niftier scheme to beat him to it—and he does. The waiter loses all his weight with the family.

AMERICAN.

THE BEST POLICY (Feb. 1).—Three gentlemen are seen forcing their way through the thick semi-tropical growth of Southern California. The dilapidated trio bear the names of Boggs, Briggs and Boswell.

They camped. They slept—or pretended they did. Boggs and Briggs, determined to appropriate all they had, thus leaving Boswell free. But Boswell overheard and, while the older robber went away to place the treasure in a hollow tree, Boswell bitterly upbraided his companion. So, Briggs relenting, the pair decide to give the old man the double cross. Proximity of the rangers prevented Briggs and Boswell from retiring very far into the underbrush; hence old Boggs overhears and decides to double-cross both of them. So he leaves the treasure in the tree and places in his vest a false package. Then Briggs held him up and secured what he thought was the treasure. Finding it all his own, he sees no necessity for sharing it with Boswell. A chase ensues. Boswell catches Briggs, sits upon him and removes the loot quite handily. And then—they discover the gross fraud perpetrated upon them!

Meanwhile, Boggs has lodged himself comfortably against a tree. He draws from his shirt the real loot and examines it long and earnestly, looking up with a pleasant smile just in time to sight down the wrong end of a gun barrel. The law catches tight hold of poor Boggs's collar, and Briggs and Boswell are left alone to speculate on the folly and futility of material things.

THE REAL ESTATE FRAUD (Feb. 5).—Jack Stevens sees the advertisement of a Western land agent. As he is reading the ad his mother receives a letter from her brother, saying that he has left her $7,000. They decide to invest it.

Jack arrives at the office and meets Mabel Mittler, the stenographer. She likes the boy and is interested in his conversation. The agent returns and to him Jack tells his errand. The girl listens in horror when she hears him paint in glowing terms the property she had heard him refuse to undertake to sell that very morning. The agent suggests they go to visit the tract and the girl is on the point of warning the boy, then changes her mind.

The return of the agent and his attitude tells her that he has achieved his object. Her employer tells her to fill out the necessary papers. Jack draws his checkbook from his pocket, when the telephone rings. The agent tells her he will be right back and to take the young man's dictation in a letter to his mother.

"Dearest Mother—I am paying $7,000 on a fine piece of land and will have to give a mortgage on the little home for another thousand. It won't be long until I send for you.—Your loving Son."

Now she turns to the boy and implores him not to sign the letter or the check and tells him that the land is worthless. Furiously angry, he destroys the letter and the check and rushes from the room. Down the street he went, meets the agent and the owner laughing heartily over the simpleton they have landed. He blurts out his opinion of their methods and carelessly implicates the girl. The agent hurries to his office and orders her from his office. Down the street she wanders. The land owner accosts her, but she refuses to have anything to do with him. The boy has witnessed the affair and with one well-directed blow knocks him down. Then Jack sent a telegram to his mother, saying that he didn't get the land, but got a wife.

THE GRUB STAKE MORTGAGE (Feb. 8).—Jack Burton, a young mining engineer, is in love with the foreman's daughter. She loves another suitor, Jim Blake, a young proprietor. Failing to find any promising prospects, Jim salts a prospect hole he has been digging and invites the old foreman to investigate it. The old man finds it bearing quartz, and readily agrees to mortgage his little home to grub stake the proprietor share and share alike. He asks his employer for the money and as his home is clear he readily takes a mortgage on it and gives the foreman the money.

Jim takes the money. Then came an accident. The old foreman is caught in a blast and killed. Then comes a note from the superintendent of the Face Quartz Mining Co., informing her that the mortgage on her little home is past due. She goes to the mine and offers her share in the claim for an extension of the mortgage. The superintendent offers to investigate the claim and if found valuable to cancel the mortgage on the home. He sent the young engineer to investigate it; but it was found to be of no value. Jack returns to the girl and she tells him to go to his employer and report the truth. Quick to act in all things the superintendent summons the sheriff and evicts the orphan girl from her home.

In the meantime Jack has hurried to the bank and drawn out his balance. He arrived at his sweetheart's home too late to prevent the eviction, for she has already gone. His savings are just enough to pay the mortgage, which he takes up and then hurries to seek her. She wanders to the prospect hole. Jack Blake finds her and gloating over her loss, tells her that it is Jack Burton's fault that she is homeless. Jack comes up and enraged to hear abuse given his sweetheart, he flings Jim from the girl. In a fight that follows Jim loses his balance and falls to his death into the hole. Jack leads his sweetheart back to her home and when she tells him it is hers no longer, he takes the canceled mortgage from his pocket and slowly tears it up. Then they turn to face a new future—together.

MAJESTIC.

AN OLD LADY OF TWENTY (Feb. 2).—Florence Davis comes to New York to prepare for rehearsals for the leading part in "An Old Lady of Twenty."

She rents an apartment in a studio building. In the adjoining apartment, Mr. Robert Armitage, a young artist, is hanging on the wall some of his latest efforts. He pounds a nail through the wall and on the other side a shower of plaster falls upon Flo. She screams in terror, and Armitage realizes what has hapened. He proceeds to make apology, and, after doing so, exclaims, what a "dear old lady." Flo, who has reached the mature age of twenty, conceals her amusement at the effect of her successful makeup. Armitage begs that she allow him to make a sketch of her in her quaint costume and she consents. The time has come when Flo wishes to see what effect her appearance, in proper person, will have upon the young artist. She sends him a note by the landlady to the effect that her daughter is coming to town, and as she has an important engagement, she would like him to take care of the little girl until she returns.

An hour later, Armitage hears a knock on the door in the next apartment, and he goes into the hall and is confronted by a dainty vision of youthful loveliness. His surmise, that it is "the dear old lady's" daughter is confirmed, and he shows the girl her mother's note.

LUCKY MAN (Feb. 2).—A very late 'phone call summons Smith to his club to join a party of business acquaintances and Mrs. Smith, despite her protests, is left alone. She decides to try and 'forget her troubles in sleep. She wakes up with a start. Her hand goes to her once soft little chin—it is bearded. She flies to her mirror and perceives that she is the possessor of a well-grown moustache and vandyke.

A GAME FOR TWO (Feb. 4).—John Hartman, a most learned writer on subjects far beyond the ken of his wife, further aggravates matters by collaborating with a "blue stocking."

The collaborator is Mrs. DeWitt Turner, a widow of mentality, whose literary work appeals strongly to Hartman.

Hartman's wife is not at all unaware of the widow's semblance of attractiveness, and resents very bitterly the hours her husband spends over his collaboration.

The last straw is laid upon his wife's delicate shoulders when he breaks an opera engagement at the sudden call of the widow, who has a bad habit of receiving sudden inspirations at very uncomfortable times for Hartman's wife, and commits her to the care of a young bachelor, that she may not lose her evening at the opera. Smithers, the bachelor, is an easy-going young fellow and Bess decides that the time is ripe to give her complacent husband a severe jolt. Despite Smithers' ineffectual protest and resistance, Bess fairly forces the young fellow to allow her to have supper after the opera in his aparement, unchaperoned, but unknown to Smithers, leaves a note for her husband, which he received upon his late return, telling her intention to sup with his friend Smithers, and that if he is a wise husband, he will call for her. Now Hartman, despite his literary absorption, is only human, and he remembers that Smithers is a rather attractive young fellow.

The results are beyond her wildest hopes. Her husband, inflamed by jealousy, attempts to force his way past the hall-boys in the building, and Smithers, in the fear of meeting him, and unable to beat a safer retreat, makes a hurried departure by the fire-escape. Now, Smithers' apartment is in the same building as the widow's. They are separated only by a wall, and the at-times fair "blue stocking," innocent of cosmetics and other artificial aids to beauty, is preparing to retire for the night, and rather exulting over the uneasiness which she infers her evening with Hartman has inflicted upon Bess. She is about to raise her window, when she beholds a man's face peering through the glass. She flies into the hall and beats upon the door of the next apartment, crying for help. Bess, who has locked Smithers out on the fire-escape, lets her in, and the widow retreats into a clothes-closet before the sudden entrance of Hartman. Without a word reproach to his wife, Hartman seeks Smithe thirsty for the blood of the friend v has led his wife into a compromising situati The search leads to the kitchenette, and Bess umphantly locks him into that 2 x 4 room, then, performing a like service for the widow h stuffy clothes-closet, and Hartman attempting sleep on an ironing-board, pass a pleasant ni until the return of Smithers' valet in the morni who releases them all, to the consternation of widow, that the man she has been angling for sho see her in such a condition. Hartman returns his home and finds his wife's room has evide not been occupied. Unable to comprehend what all means, but only feeling that his heart is bro at the thought that Bess has left him for that fernal Smithers, he goes to his library with intention of destroying the work, which he f has been responsible for his loss, and finds th comfortably curled up in his big chair, still in evening gown, with mussed hair and flushed fa his wife.

SOLAX.

THE FIXER FIXED (Jan. 31).—Percy gets crush in his neighbor, an artist. Although Pe is wealthy in emotion, he is poor indeed in worl possessions. He is about to commit suicide w he receives a letter from a wealthy cousin that is about to visit him.

The cousin comes and when he meets Per neighbor, he becomes a worshipper at her shr Percy tells his cousin he can fix things up. rich cousin is orey-eyed and supplies Percy w the "wherewithal."

Percy gets on the job, but instead of work his cousin's game, works his own. The cousin gins to suspect that he is being double-crossed starts out on his own hook. His captivating sonality is too much for the little artist, and succumbs to his charms.

MIGNON (Feb. 2).—Mignon, the daughter noble parents, is stolen, when a child by a b of gypsies. Her mother dies from grief and father, almost deprived of reason, gives up ancestral home for the roaming life of a mins He wanders from place to place in search of child.

Mignon grows up without knowing her ant dents. She is ill-treated by the gypsies until liberty is purchased by Guglielno, a trave student. She falls in love with her rescuer, he is allured by the seductive charms of Fil an actress.

Events come to a most thrilling climax a castle where a grand fête takes place and wl Filina is the lioness of the occasion. Gugliel attentions to her enrage the untutored mind Mignon into a frenzy of jealousy. She is al to commit suicide when the soothing notes of a played by an unseen hand outside stops Lotario, her father, appears and she confides in minstrel and implores his advice and protect The half-crazed minstrel is carried away by girl's story and sets fire to the castle.

This rash act is almost wrought with fatal sequences for Mignon. But it is the means bringing father and daughter together and opening the eyes of Guglielno to the affection w Mignon has for him.

THE SNOWMAN (Feb. 4).—Children play in snow and build a snowman. Along comes a bu and after bullying the children, decides to molish the snow figure. The bully then walks satisfied with the mischief he had done. After terfering with the fun of other children, the b sits down to rest. He imagines that the demoli snowman has come to life. The animated snow tries to grip him, but the bully is agile. He to his heels. The snowman gives chase. After ning on indefinitely for miles and miles, the bull caught. The snowman rolls him up in a huge ball and sends him rolling down a steep abyss.

The bully gets up with a start as he finds has been soaked with a snowball. He laughs. goes back to the kids he had bullied and helps t to patch up their broken snowman.

GUILTY CONSCIENCE (Feb. 7).—Mr. and Wise dine at a restaurant. The weather is clement and Mr. Wise, having had sufficient perience in New York cafés, decides to at a label to his umbrella stating that the who owns it weighs 300 pounds and can lick thing from an elephant to a laughing hyena.

In spite of this precaution, Mr. Wise's umbr is stolen and he and his wife take the foot-l They are, naturally, drenched.

It occurs to humorous Mrs. Wise to adver as a joke, that the person who stole Mr. Wi umbrella will be arrested and punished. The day the Wise household is just flooded with kinds of umbrellas. People come from all di tions and stealthily dump their umbrellas into Wise backyard. The man who really stole umbrella sends this note: "The man who your umbrella can run sixty miles a minute."

REX.

FINE FEATHERS (Feb. 1).—Arthur Vaugh rising young artist, steps into a cobbler's sho "save his sole," and sees there a girl, the da ter of the cobbler. The cobbler is an habi drunkard, and the artist tells the girl to leave

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Berlin, Wednesday.—An incombustible cinematograph film, which will lessen the possibility of panic in moving picture theatres, was demonstrated recently before the Berlin Chemical Society, and is now reported to be a success. The invention is greeted with enthusiasm in Berlin, where several panics have occurred at film shows, the latest of which happened yesterday, passing off fortunately without loss of life.

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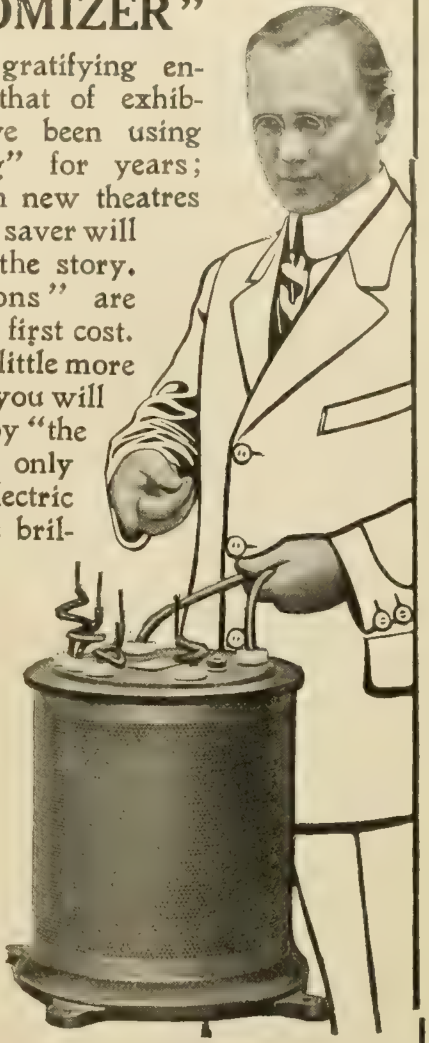

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squalor of her surroundings and offers her work in his studio. The girl accepts.

One day, the artist paints her as she stands, in her rags. It is pronounced a master work.

Another day the girl dons the satins and silks of the models, and bids him paint her in those raiments. His trained eye notes the distinct contrast, and he paints her in fine feathers.

The portraits, with their contrast and realism, are masterpieces, and quickly establish the artist's reputation. At an exhibition of the Art League it attracts the attention of the President, who becomes curious to know the model. He meets her, and exhorts her to leave the life she is leading. The girl ponders his advice, sees the truth of it and the fearful trend of her life and asks the artist to marry her. He tells her he cannot.

The girl, resolved to return to a life of honor, returns to her miserable home. In her absence, the artist realizes that he really loves the girl, and goes to seek her. He enters in time to frustrate the maddened cobbler from wreaking his drunken vengeance upon the girl for leaving him, and leads her out into that life which through all the years she had dreamt of.

THE DEFENDER OF THE NAME (Jan. 28).—John Potter is the son of one of the most distinguished and courageous families in old Virginia. The stirring news that Sumpter had been fired upon volleys its pregnant purport into the homes of the South. John volunteers to serve. Disguised as a Union soldier, John starts on his mission of securing the Union forces' plans. As he steals through the Union lines he comes upon a squad of Union soldiers, and in their midst a Confederate spy. A sharp order and from the barrels of twelve guns the prisoner's punishment is meted out to him. Like a blow it dawns upon John that, if detected, that would be his fate. His courage fails him and he turns toward the Confederate lines. He runs to his home, and bursts in upon his sister, who alone is awake. A few brief words and she knows all. The boy, desperate in his shame, runs into another room; there is a muffled shot—a thin wreath of smoke tells its grim tale. She determines to accomplish her brother's mission.

She manages to get into the Union lines, secures the plans and when she reaches her home, where her dead brother lies, she places the plans in his pocket. The Confederates find him and he is buried with military honors.

GREAT NORTHERN.

VENGEANCE vs. LOVE (Feb. 3).—The story opens in the private room of a Russian public benefactor who has been arrested by order of Count Alexis on a capital charge. His wife is praying for his safety before a cast of the Virgin Mary, and she turns away and sinks into a chair prostrated with grief. There she is found by her son Paul, who attempts to console her. A servant hands him a note from the secret society of which his father was a member, intimating that his parent has been shot by order of Count Alexis. The shock also kills the mother. Paul vows to be avenged on the count, and to this end seeks the aid of the secret society. The president gives him a revolver, accompanies him to a hotel where the count and his daughter Lonja have just arrived. Paul, seeing Lonja, is struck by her beauty and falls in love with her. Later on the same evening, the two members of the secret society are introduced to the count. They discover that complications have arisen in their plan, inasmuch as Paul is in love with Lonja, with whom he dances during the evening. The anarchists remind him of his vow and he promises not to forget. He goes in search of Lonja and succeeds in finding her alone, but his fellow-conspirator calls him away. She, thinking something is amiss, follows, and overhears the details of the attempt to be made on her father's life. She writes a note to Paul requesting his presence in the concert room. She tries to keep him until after midnight, when the crime is to be carried out, but he sees the hour is approaching and slips from the room. Meanwhile, Lonja has discovered his absence and follows, determined to prevent bloodshed. Paul opens the door and creeps inside and is about to shoot, when his aim is diverted by Lonja, who thus saves her father's life. Paul determines to commit suicide. Meanwhile, Lonja pleads for her lover's life, and in this she is successful. Then leaving her father, she goes in search of Paul, whom she finds about to put a bullet through his brain. Again she prevents loss of life, and entirely repentant, Paul embarks on a new life.

Among the Exhibitors

Rockville Centre, L. I.—Plans are being made for the erection of a new theater here to cost $25,000.

Hoboken, N. J.—West New York is to have a moving picture and vaudeville house on Bergenline Avenue near Fourteenth Street.

Millville, N. J.—The Hand Amusement Company, which incorporates Mr. Chris Hand and Frank Platt, has opened a new picture theater which possesses a seating capacity of 700, here. All of the latest and best licensed films will be exhibited. Wm. Somers & Sons, who operate the Alhambra Theater, also report excellent business. Independent pictures and high-class vaudeville are being exhibited. Mr. Somers is contemplating the erection of another picture house, to cost $15,000, at High and Pine Streets, which will open shortly.

Harrisburg, Pa.—The Chestnut Street Theater, which has been under course of construction for the past month, has opened its doors to the public and is now doing an excellent business.

Baltimore, Md.—Frederick W. Schanze will erect a new moving picture house at 2426 Pennsylvania Avenue.

St. Louis, Mo.—The Mikado Theater Company, capital $45,000. Directors, O. T. Crawford, James Hagerman and W. C. Coss. Theater will be erected at Hamilton and Easton Avenues.

Oak Park, Cal.—The new Mikle Theater, on Thirty-fifth Street, is being erected at a cost of $14,000.

Cedar Rapids, Iowa.—M. Ford will erect a new theater here.

Philadelphia, Penn.—B. Bernstein has opened a new picture theater at 2846-48 North Twenty-second Street, which has a seating capacity of 400.

Durham, N. C.—Mr. C. E. Jourdan has established a new picture theater here which is known as the Grand Theater.

New Orleans, La.—Mr. Frank Nicolosi and A. H. Moise are planning to build a new picture theater at the corner of Washington and Magazine Streets.

Shamokin, Pa.—Mr. L. J. Chamberlain's New Victory Theater has opened.

Birmingham, Ala.—The Airdrome, which was built on Second Avenue for a motion picture and vaudeville theater several years ago, has been sold to C. G. Hopkins.

Dallas, Tex.—Sims Colley is erecting a new picture theater on Main Street.

Omaha, Neb.—F. R. Gilmore has installed a moving picture theater in David City.

Denver, Colo.—G. F. Harvey will change building into picture house at 1629 Curtis Street at a cost of $4,000.

Oak Park, Cal.—P. G. Mikle will erect a new theater here at a cost of $6,000.

Rhinelander, Wis.—Dominic Grevetti has purchased the moving picture theater at Wausau owned by Hanson & Taylor.

Iowa Falls, Iowa,—J. P. Carimichael will erect a new playhouse in Dows.

Cedar Rapids, Iowa.—M. Ford will erect a new opera house on Second Avenue.

Red Oak, Iowa.—The Red Oak Theater Company will erect a new theater.

Sioux City, Iowa.—Messrs. Van Dusen Brothers are having their theater remodeled and enlarged.

Grand Haven, Mich.—Mr. Harry Hiller, owner of the Temple Theater in this city, has purchased a new vaudeville and motion picture theater here. Mr. Charles Davis, formerly manager of the Original Vaudette, will be manager of the new theater.

Spokane, Wash.—A new moving picture show, to be known as the Princess, has opened here in the Baker Clothing Company building under the proprietorship of L. O. Byers.

New London, Wis.—The Gem Theater has passed from the control of Mr. Webb to the management of Ed. Lyon and A. W. Anderson.

Webster City, Iowa.—Plans for a new theater here are being considered.

Eveleth, Minn.—The Empress Theater, owned by F. E. Carpenter, has been sold to E. A. Williams.

New York, N. Y.—A theater exclusively for negroes will be built at 138th Street and Lenox Avenue.

West Bend, Wis.—Archie Mohr has purchased the Orpheum Theater from Bert Roberts and will convert it into a motion picture theater.

Chicago, Ill.—A one-story moving picture theater, to cost $12,000, will be constructed by Hallman & Koch, at 4715 North Robey Street.

Phoenix, Ariz.—John Westley Walker will erect a new store building, which will be used for motion picture shows part of the time.

Grand Rapids, Minn.—Extensive improvements in the Gem moving picture theater are contemplated.

St. Cloud, Minn.—A motion picture theater has been purchased by Mark H. Carey.

Columbia, Mo.—Thomas Keene has purchased one of the motion picture theaters here.

Beatrice, Neb.—A moving picture theater will be erected here by Messrs. Baum & Graves.

Harrisonville, Mo.—The F. N. Price moving picture theater has been purchased by James E. Ham.

Clarinda, Iowa.—The Comet Amusement Company have purchased the Band-Beardsley moving picture theater and will make improvements.

Yankton, S. Dak.—A moving picture theater will be built here by Henry and Louis Hobenthaner.

Rhinelander, Wis.—Another motion picture theater is to be built here by Hanson & Taylor of the Bijou Theater.

Pomeroy, Iowa.—Ed. Behrendt will build a moving picture theater here in a short time.

Sheldon, Iowa.—Van Dusen Brothers will build a moving picture theater here within the next few months.

Glasgow, Mont.—A moving picture theater is to be erected here by H. M. Wilson.

Havre, Mont.—A moving picture theater is to be built here by T. C. Penney.

Milwaukee, Wis.—A new moving picture theater is to be built here by the National Theater Company, 747 National Avenue.

Chicago, Ill.—A moving picture theater to cost $6,000 will be built by Feltman & Soderman, 2007 Belmont Avenue.

Milwaukee, Wis.—Phillipi & Eberhardy have taken out a permit for a motion picture theater to cost $7,500.

Milwaukee, Wis.—A new theater is to be erec at Twenty-second and Center at a cost of $2,200

Los Angeles, Cal.—The Garland Company w erect a new $400,000 theater and office building Broadway and Eighth Street.

Rockville, Ind.—Plans are under way for erection of a new $10,000 theater here. J. Johns, F. H. Nichols and H. Maxwell and oth are behind the proposition.

Henry, Ill.—Curtis Lucas, A. F. Batelle and M Muray will operate a moving picture show in Lucas Building.

St. Joseph, Mo.—A new moving picture thea costing $5,000 will be opened by the Orpheum T ater Company in a short time.

Palestine, Tex.—A moving picture theater is to built on Main Street, by Sims Colley.

Alliance, Neb.—Youkins & West have bought Crystal moving picture theater from Wallace B

Madison, Neb.—H. C. Haskins has sold the Cry moving picture theater to G. Lowman.

Scranton, Pa.—A motion picture theater cost $6,000 will be built by Peter Fabini, 1644 Pitts Avenue.

Chicago, Ill.—A moving picture theater to $5,500 will be erected by William Trancas, 5 South Ashland Avenue.

David City, Neb.—A motion picture theater be opened soon by Thomas Gilmore.

Creighton, Neb.—James Mathers and W. Sn have purchased a moving picture and vaudev theater.

Baltimore, Md.—A moving picture theater to $20,000 will be erected here by Jos. Brodie.

Lathrobe, Pa.—Alexander Bennett and Will Bence have bought the Globe Theater from Will B. Smitten.

Marengo, Ia.—Jos. Reynolds has leased the I storeroom and will open a motion picture the therein.

Adair, Ia.—A moving picture theater will built here by Schwencker Brothers.

Willmar, Minn.—S. C. Hicks and Ray T. Bu will build a moving picture theater here.

Vail, Ia.—A moving picture theater will be b here by Charles McGill.

Lidgerwood, N. D.—A moving picture the theater is to be built here by Michael Bohnensti

Perry, Ia.—A moving picture theater will opened here by A. S. Monroe, of the Lyric Thea and A. W. Walton, of the Grand Opera House.

Long Prairie, Minn.—The Scenic Theater, exhi ing motion pictures, has just been opened.

Natchez, Miss.—The Star Theater, which will 600, will reopen in a short time, under the m agement of H. S. Morgan, formerly of the Alham Theater, New Orleans. Moving pictures will tinue to be the sole attraction.

Springfield, Mass.—Herbert S. Streeter, mana of the Bojou Theater, has moved his motion pic show to the new theater on West Main Street.

Davenport, Ia.—B. B. Alford is making impr ments in the Gem Picture Theater, which he recen bought of W. F. Blakemore.

Great Falls, Mont.—The Alcazar Theater, a m ing picture house, has been sold by the Mont Amusement Company, of Butte, to Ira T. Donald, of Butte, and H. O. Clark, of this city.

Baltimore, Md.—A new moving picture the will be built at 1118 Light Street, for Joseph Bro It will cost $20,000 and seat 800.

Milwaukee, Wis.—P. Phillippi & J. Eberha are preparing to erect a motion picture theater Hopkins and 23rd Streets, at a cost of $7,500.

Fort Dodge, Ia.—C. W. Young, secretary of Princess Amusement Co., has announced the e tion of a new $10,000 moving picture theater he

Burlington, Vt.—J. R. Lockwood and E. Hutchinson have purchased a site for a motion picture theater.

Louisville, Ky.—The new Bijou Dream Thea just opened, is one of the most attractive pic show houses in the city.

Shiocton, Wis.—C. W. Anderson has bought moving picture machine which Mr. Lutsey has in giving shows here.

Cedar Rapids, Ia.—Myers & Worthing h bought the Johnson Opera House and will ope moving picture show.

Kellogg, Idaho.—The Princess Theater, a mov picture show, which will also run vaudeville, opened.

Little Rock, Ark.—The Moon Theater, 511 M Street, formerly the Lyric Theater, has reope under the proprietorship of Baldridge & Seny

New Orleans, La.—H. W. Hinton will open new theater here on Main Street.

Pittsburg, Pa.—J. B. Clark is having plans dr by Architect H. Childs Hodgins for a moving ture theater, to cost $11,000.

Beersport, S. Dak.—A motion picture the will be erected here by John Mahr, Jr.

Owatonna, Minn.—Neil G. Caward has purch Byron H. Smith's moving picture theater.

Denison, Iowa.—A moving picture theater is be opened here by A. L. Newell.

Marion, Ohio.—The Luna Motion Picture The on South Main Street has closed.

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Monday, January 29, 1912.	
Belmar—The Runaway Slave (Dr.)	1000
Clarendon—A Sporting Offer (Com.)	
Clarendon—Stage Struck Carpenter (Com.)	985
Hepwix—Fireman's Daughter (Dr.)	975
Hepwix—A Seaside Introduction (Com.)	
Tuesday, January 30, 1912.	
Wrytograph—In the Grip of Destiny (W. Melody)	1000
D. Biograph—His Duty (Dr.)	
D. Biograph—Romantic Isle of Ruegen (Scenic)	895
Helios—'Tis Woman's Way (Dr.)	475
Wednesday, January 31, 1912.	
Mohawk—Secret Service Sue (W. Dr.)	1000
Clarendon—Frightened Freddy (Com.)	
Clarendon—Dolly's Birthday Present (Com.)	990
LeLion—Ruffian's Public House (Dr.)	550
Thursday, February 1, 1912.	
Washington—As a Thief in the Night (Com.)	1000
Hepwix—A Fight With Fire (Dr.)	
Hepwix—Hot Waves (Com.)	1000
Film d'Art—Martha (Operatic)	1000
Friday, February 2, 1912.	
Wrytograph—Guardian Angel (W. Melodr.)	1000
Cricks & Martin—The Man Monkey (Com.)	405
Acquila—Pik-Nik Dines (Com.)	
Clarendon—Little Tom's Letter (Com.)	989
Saturday, February 3, 1912.	
Oklahoma—The Gun Fighter's Family (W. Dr.)	1000
D. Bioscope—The Second Plot (Dr.)	853
Savoy—A Blaze on the Sea (Dr.)	1044
Sunday, February 4, 1912.	
California—Under Convict's Stripes (Dr.)	1000
Messter—Scratch Where It Bites (Com.)	
Messter—Smith Eats Salt Herring (Com.)	893
Comerio—Ports of the Caspian Sea (Scenic)	700

AS A THIEF IN THE NIGHT (Washington—Feb. 1).—John Lee and his wife quarrel. Their home is broken up and John starts for the West. On his way he meets Joseph Smith, an old college friend and attorney. After five years he returns East. The lawyer takes his wife to the theater when Lee breaks his way into his wife's home disguised as a burglar, and thus for the first time he meets his own son. While they are talking his wife returns, and discovering the supposed burglar, tries to telephone for the police. Lee prevents her from 'phoning and she discovers his identity. She hesitates, looks from her husband to her boy and her love for the latter breaches the wide gap between herself and the man she had once loved.

THE RUNAWAY SLAVE (Belmar—Jan. 29).—This film shows the escape of a Negro slave from a cruel master, and ends much like Uncle Tom's Cabin.

THE FIREMAN'S DAUGHTER (Hepwix, Jan 29).—Myrtle is the daughter of old Sam Chippen, one of the oldest members of the London fire department. John Jason was a married man and the captain of Sam's company. But Jason had few scruples and when he tried to take advantage of pretty Myrtle, Sam interferred and struck his superior, for which he was thrown out of the department. Then Jason's house caught on fire and his children were in danger. But Myrtle saw the blaze, gave the alarm and rescued the children. She was given a medal for her deed and her father won back his old position.

THE BOY TRAMP OUT WEST (Oklahoma).—Benny decided to go out West and fight Indians. He was abused by a railroad guard when trying to "beat" his way and thus he met his friend, Bill. He befriended Benny and later Benny returned the favor and prevented Bill from committing a robbery, and thus Benny was adopted by a ranchman and Bill found a home.

LITTLE TOM'S LETTER (Clarendon—Feb. 2).—Little Tom had been away to boarding school and the first thing he did when he got back was to get his big brother Jim to write Mabel and tell her. Edward, Mabel's lover, found the letter addressed to his sweetheart and signed, "Tom." An awful mess resulted and finally an open break occurred between the lovers until it was all explained by Jim.

THE MAN MONKEY (Cricks & Martin—Feb. 2).—This film shows the effect of monkey nuts. They turn a man into a monkey and make him do apelike stunts.

A SEASIDE INTRODUCTION (Hepwix—Jan. 29).—At Brighton in England strolled a society miss. Along the sands she wandered, until off came her shoes and stockings. Along came a "Johnny" and after they had paddled in together, he stole her shoes. Another came by, learned her plight and hastened down the beach and stole a pair of shoes from another woman. But her escort and "friend-husband" happened along and the other fellow came near meeting his Waterloo. There being naught left, he removed his own footgear and the fair miss slipped the big shoes on her bare footsies and made for home. And thus did their friendship begin, and now they live happily ever after, we hope.

PORTS OF THE CASPIAN SEA (Comerio—Feb. 4).—Along the Russian border, between the continents of Asia and Europe, lies the Caspian Sea. Its ports show the meeting between the races of the East and the West. In this film we see Petrovosk, Geok Trepee, Hasabeth, Kravodnosk and a few minor towns and villages. You see camel caravans. You also see a railroad station with a queer equipment of trains and engines. You see ancient marts, coast views, harbors, boats, etc.

THE STAGE STRUCK CARPENTER (Clarendon—Jan. 29).—Bill 'Awkins is a stage carpenter. Bill always wanted to act. One day the leading man was taken sick and Bill was given twenty-four hours in which to learn the part. How Bill tried to learn the lines and how it gave him a marvelous nightmare, could not be more cleverly told than in this photocomedy.

NATIONAL CHRONICLE (National).—In this National Chronicle, No. 1, we have first a view of the Emperor and Empress of India (King George V and his Queen) when they landed at Bombay previous to the late Durbar. We then see the Emperor presenting colors to six regiments on the Durbar field. Next we are privileged to witness the finale of the Durbar polo tournament, in which the Enniskennings won from the Dragoon Guards. We then see the Royal pair showing themselves to the populace on the walls of old Delhi, both robed in the coronation regalia. Following comes a review of 50,000 soldiers, including cavalry, infantry, artillery, etc. A steeplechase race is next caught. Then we journey to the coast of North Africa, and there we see the "S. S. Delhi" of the Pacific and Oriental Line, on which the Royal party journeyed to the Durbar, being wrecked en route. A rugby game of football between a French team and an Irish team closes the events, supplemented by a fashionable exhibition, in which beautiful women display the latest modes in women's apparel.

THE HEAT WAVES (Hepwix—Feb. 1).—Smith feels the heat most horribly. He spies a milk cart, and 'neath the cool downpour of the spout he bathes his fetted brow. He places ice cream on his head, climbs into an ice-chest, into a water tank, takes the water intended for hogs in a pasture, drinks copious draughts of stout and at last explodes into vapors because of the act.

A FIGHT WITH A FIRE (Hepwix—Feb. 1).—A mother leaves her children at home while she takes her husband his noon meal. The children upset a screen; it falls into the fireplace and the house is soon ablaze. The Fire Department rushes to the house, starts the hose going, and when the baby is missed the sister goes bravely to its rescue, taking it down the ladder from a window assisted by a fireman.

A BLAZE ON THE SEA (Savoy—Feb. 3).—Allegro wanted his daughter Rosa to wed his friend Piedro, as old as himself. The wedding was not a merry one, for Rosa had a sweetheart who had gone to sea. After her marriage her sweetheart came home and was met at the dock by none other than her husband, who it turned out was his own father. They loved more deeply than ever, and on being discovered one evening, Piedro took his wife to the ship, put out to sea, lashed her to a mast and set fire to the vessel. Thus did they both perish.

DOLLY'S BIRTHDAY PRESENT (Clarendon—Jan. 31).—Dolly found a man beating an old horse. Dolly made him stop, and furthermore made her papa buy the horse. The poor beast was such an awful looking specimen that the stable man hated to attend to him, and little Dolly did it herself. One day the pony ran away with her. But her old comrade was grateful for all she had done, and he made off after the little cart. On and on they ran like mad, until they came to a pond, and the pony, out of sorts, plunged into the waters and drowned. The cart began to sink and Dolly would have perished too had not the old horse kept on. Into the lake he swam, right out to Dolly and she climbed onto his broad back and the old horse took her back to land and home.

PIK-NIK DINES (Acquila—Feb. 2).—Pik-Nik starts forth to dine with the wife of another man and while just beginning to partake of the dinner at her home he is rudely interrupted by the entrance of her husband. There is a fine hubbub, a long and funny chase. Pik-Nik succeeds in catching hubby and his comrades in a trap and then he hastens back to the home and enjoys his meal in peace.

A SPORTING OFFER (Clarendon—Jan. 29).—Sir Henry could not bear Charlie Lovelorn, for he was persona-non-grata about the place. Then the young man got into Sir Henry's debt. Sir Henry offered to cancel it on condition that Charlie would wed the first woman he met who would have him. He accepted the challenge and his sweetheart on learning of the plight of her lover disguised herself as an old hag. After meeting several women, all of whom turned him down, Charlie met the hag, and was accepted. He soon learned that it was his sweetheart, and her daddy was surprised at the trick played upon him.

HIS DUTY (Deutsches Biograph—Jan. 30).—A old German sea captain has an inebriated so At sea the old man had him placed in irons. Th son breaks his bonds and sets fire to the shi He is caught and the old captain, whose word law at sea, orders him to shoot himself, which l does.

THE ROMANTIC ISLE OF RUEGE (Deutsche Biograph—Jan. 30).—First we are given a view (a steamer passing along and then we see the sho of the Isle from the ship and see Binz, one of t principal towns. Sassnetz, Steubenkammer, ar Hertha Lake are among the other points of i terest shown.

THE SECOND SHOT (Deutsches Biograph-Feb. 3).—In this photodrama a lover's quarrel depicted, jealousy of one man over a woman cau ing the breach between him and his rival. Th decide on a pistol duel, one man to fire the fir shot and the other to fire the second shot, if t first misses. The first shot was fired, but t rival decided to wait until some future time to fi his. And thus the years went by, and each ti he met his adversary he tried to get up coura to fire the shot, but could not. Then he want to give him another chance and he let him take second shot at him, this occurring after the oth had married and had a child. But again the sh went wide of the mark and on the entrance of t wife, the quarrel ended where it was and th the second shot was never fired.

SAXON BOHEMIAN MOUNTAINS (Messter). The Elbe River is something like the Rhine, f on its banks are many castles of old and its sid are lined with steep mountains. It is navigab the greater part of its length and here in th film the modern and the ancient meet in the sho ing of the steam dredges at work digging out t channels. Steamers of queer type ply up and dow its course.

FRIGHTENED FREDDY (Clarendon—Jan. 31). A burglar enters a house. Freddy, a policeman, sent to capture him. He holds up a girl in h "nightie." Freddy follows up the ladder and in the room, and when the other girls come and h up the burglar Freddy falls out of the window top of the miscreant. Then the police arrive a Freddy is congratulated for having made the captu

CARDINAL FARLEY IN NEW YORK (Fe eral).—This film shows the landing of Cardi Farley at the Battery, the drive up to the cat dral with several near views of His Eminen many views of the crowds and the other dignitari and a night view of the cathedral with its 50,0 electric lights outlining the big edifice.

SCRATCH WHERE IT BITES YOU (Meisters Feb. 4).—As the count finished dressing he play with his pet collie dog. The count arrived at t palatial home. Then he felt a creepy sensati Fido had given up one of his live little board and it was making itself known to the cou It drove him from the dinner table, from t house, got him into many a mess and not un his arrival home did he find and destroy the ca of it all.

SMITH EATS SALT HERRING (Meisters—F 4).—Smith had a craving for salt herrings and stopped on the way home and partook of sever Then came the natural result—thirst! He star in to drink all the water he came upon. Beer copious draughts did no good. Kerosene and troleum and the fire department had to be cal out. A bathtub of water, a fish aquarium, a what not!

Among the Exhibitors

Youngstown, Ohio.—The new Colonial Theat 138 West Twentieth Street, is now open.

Kilbourne, Ill.—Motion picture shows will given twice a week here by Charles H. Hale, edi of the Sangamon Sawyer. There has never beer regular motion picture theater here.

West Allis, Wis.—A new motion picture thea is to be located in Colonial Hall.

Wilkes-Barre, Pa.—Jacob Morris has purcha the moving picture theater at Main and Cer Streets, Kingston.

Santa Barbara, Cal.—The new Mission Mov Picture Theater, seating 400, was recently open

Pittsfield, Mass.—James Sutherland has dispo of his interest in the Colonial Theater and will vote all his time to the Majestic.

Summitville, Ind.—The Orpheum Theater has b reopened, after having been redecorated.

Marquette, Mich.—John C. Eby has purchased Bijou Motion Picture Theater from L. T. Dorsey.

Seattle, Wash.—The Society, Seattle's new moving picture theater, is now open, under the n agement of the Broadway Amusement Company.

M'Mechen, W. Va.—Harry McCabe has opened new moving picture theater.

Westchester, Pa.—George Brosius has sold motion picture theater to Silas Wright and Ja C. Hurley.

Salisbury, Mo.—The Gem Theater, exhibiting m ing pictures, has been opened in the Moore Bu ing, by A. G. Qualls.

Storm Lake, Ia.—Rolfe's Moving Picture The has reopened after having been closed sev months.

Waseca, Minn.—A moving picture theater to 500 will be opened here by B. E. and Elmer D son.

Winona, Minn.—A motion picture theater is al to be built here by L. E. and E. A. De Marias.

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Jan. 15—The Relentless Outlaw (W. Dr.)......1000
Jan. 18—Justice of the Sage (W. Dr.)........1000
Jan. 22—Objections Overruled (Com.).........1000
Jan. 25—The Mormon (Dr.)....................1000
Jan. 29—Love and Lemons (Com.-Edu.)........1000
Feb. 1—The Best Policy (Com.)..............1000
Feb. 5—The Real Estate Fraud (W. Dr.)......1000
Feb. 8—The Grub-Stake Mortgage (West. Dr.).1000
Feb. 12—Where Broadway Meets the Mountains (West. Dr.) 1000

CHAMPION.

Jan. 10—Love That Never Fails (Dr.)......... 950
Jan. 15—Fathers and Sons (Dr.).............. 950
Jan. 17—A Tale of the Snow (Dr.)........... 950
Jan. 22—The Brute (Dr.)..................... 950
Jan. 24—Her Brother's Partner (Dr.) 950
Jan. 29—Cardinal Farley's Home Coming (Top.)
Jan. 31—How Jack Got Even With Bud (Dr.).. 950
Feb. 5—Aviator and Autoist's Race for a Bride (Dr.) 950
Feb. 7—A Divided Family (Dr.).............. 950

COMET.

Dec. 22—The Man With the Camera (Dr.).... 985
Dec. 25—The Tie That Binds (Com.)...........1000
Dec. 29—The Crude Miss Prude (Com.)........1000
Jan. 1—Simple Lives (Dr.)..................
Jan. 5—Temperaments (Dr.)..................
Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.)......................
Jan. 19—Thirty Days (Com.)..................

ECLAIR.

Jan. 11—The Inventor (Dr.)..................
Jan. 14—Jealous Julia (Com.)................
Jan. 16—Mamie Bolton (Am. Com.)............
Jan. 18—An Evening Story (Dr.)..............
Jan. 18—Culture of Sugar Cane (Edu.)........
Jan. 21—Keeping An Eye On Father (Com.)..
Jan. 23—Love Finds a Way (Am. Com.)....
Jan. 25—Wanted, a Governess (Com.)........
Jan. 25—The Turkish Police (Edu.)...........
Jan. 28—More Deadly than the Male (Com.)....
Jan. 30—Man's Best Friend (Am.-Dr.)........
Feb. 1—Willy Plays Truant (Com.)...........
Feb. 1—Education of the Blind (Educational)
Feb. 8—The Hands (Dr.)......................
Feb. 8—Arabian Pottery (Edu.)...............

GAUMONT.

Jan. 15—Delhi Durbar (Topical)...............
Jan. 27—The Christian Martyrs (Biblical)..... 900
Feb. 3—Heaven's Messenger (Dr.)............ 925
Feb. 6—The Cripple's Courtship (Com.)....... 865
Feb. 10—The Waterman's Bride (Dr.).......... 686
Feb. 10—The Red Mountains of the Esterel (Scenic) 282
Feb. 13—Calino and His Boarder (Com.)...... 433
Feb. 13—Zigoto, King of Detectives (Com.).... 535

GREAT NORTHERN.

Dec. 23—From Ostersund to Strolein (Sc.).....
Dec. 30—A Realistic Make-Up (Com.).......
Dec. 30—Sea and Landscapes, Denmark (Sc.).
Jan. 6—The Temptress (Dr.)..................
Jan. 13—The Inevitable Johnson (Com.).......
Jan. 13—Waterfalls in Sweden (Sc.)...........
Jan. 20—A Summer Flirtation (Com.)........
Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....
Feb. 3—Vengeance vs. Love (Dr.).............

IMP.

Jan. 13—How She Married (Com.).............. 600
Jan. 13—Cotton Industry (Ind.)............... 400
Jan. 15—The Deserted Shaft (Dr.).............1000
Jan. 18—After Many Years (Dr.)..............1000
Jan. 20—I Wish I Had a Girl (Com.)........... 600
Jan. 20—The Flag of Distress (Com.).......... 600
Jan. 22—Building the Greatest Dam in the World (Ind.) 1000
Jan. 25—The Worth of the Man (Dr.)........1000
Jan. 27—All a Mistake (Com.)............... 600
Jan. 27—A Day On a Buffalo Ranch (Voca.). 400
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Feb. 1—The Power of Conscience (Dr.)........1000
Feb. 3—O'Brien's Busy Day (Com.)........... 500
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Feb. 8—Mrs. Matthews, Dressmaker (Dr.)....1000
Feb. 10—The Tea Industry in the United States (Ind.) 400
Feb. 10—Who Wears Them? (Com.).......... 600

LUX.

Jan. 5—Artistic Earthenware in the Making (Industrial) 347
Jan. 12—Arabella Loves Her Master (Com.).. 445
Jan. 12—Bill, Emperor of the Sahara (Com.).. 482
Jan. 19—A Mad Dog (Com.).................. 219
Jan. 19—The Harm That Gossips Do (Dr.).... 747
Jan. 26—Oh! You Kid (Com.)................... 511
Jan. 26—Making Paper From Wood (Ind.)..... 416
Feb. 2—Fickle Woman (Com.-Dr.)........... 550
Feb. 2—The Skivvy and the Mat (Com.).... 373

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Dec. 19—Cowgirls' Pranks (Com.-Dr.)..........
Dec. 22—An Indian Martyr (Dr.)...............
Dec. 26—Falsely Accused (Dr.)................
Dec. 29—Getting His Man (Dr.)...............
Jan. 2—Chinese Smugglers (Dr.)..............
Jan. 5—An Indian Maid's Elopement (Dr.)...
Jan. 9—The Gambler's Heart (Dr.)...........
Jan. 12—The Laugh on Dad (Com.)...........
Jan. 16—The Honor of the Tribe (Dr.)........
Jan. 19—The Run on the Bank (Dr.)..........
Jan. 23—War on the Plains (2 reels—W. Dr.)
Jan. 26—The Ranch Girl's Love (W. Dr.)......
Jan. 30—Love and Jealousy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........

AMBROSIO.

Dec. 27—Tweedledum In Love With a Singer (Com.) ....
Dec. 27—Tiny Tom's Exploits (Com.).........
Jan. 3—Blood Vengeance (Dr.)..............
Jan. 3—Mr. Fatty's Adventures (Com.).......
Jan. 10—An Autumn Sunset Dream............
Jan. 17—The Burden of Shame (Dr.)..........
Jan. 17—Tweedledum's Financial Distress (Com.)
Jan. 24—The Supreme Meeting................
Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....

ITALA.

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Jan. 13—A Mania for Caricature (Com.).......
Jan. 13—An Abundant Candle ....
Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
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Jan. 21—Spare the Rod (Com.)...............
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Jan. 28—A Mother's Sacrifice (Com.-Dr.)......
Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)..................
Feb. 4—A Game for Two (Com.)..........

NESTOR.

Jan. 13—Just too Late (Com.)................
Jan. 13—Mutt & Jeff and Italian Strikers (Com.)
Jan. 15—A Brave Little Woman (Dr.)........
Jan. 15—There's Something Wrong (Com.)....
Jan. 17—The Fugitive (W. Dr.)..............
Jan. 20—Desperate Desmond On the Trail Again (Com.-Dr.) ....
Jan. 22—A Matinee Mix-Up (Com.)...........
Jan. 24—Cupid and the Ranchman (W. Com.)
Jan. 27—Mutt and Jeff Fall in Love (Com.)..
Jan. 29—Widow Winks (Com.)................
Jan. 29—Ravages of Equitable Fire (Topical.)
Jan. 31—The Man From the Foot Hills (Dr.)..
Feb. 3—Desperate Desmond at the Cannon's Mouth (Com.-Dr.).................
Feb. 5—Hopkins' Dog-Goned Luck (Com.)....
Feb. 5—The New Prince of the Church (Com.)
Feb. 7—White Cloud's Secret (Dr.)...........
Feb. 10—I Never Said a Word (Com.)........
Feb. 10—Tightwad Pays for a Dog (Com.)....

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Nov. 20—Zigomar (Dr.)........................
Dec. 18—The Love Chase (Com.)..............

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Jan. 6—With the Tide (Dr.)..................
Jan. 9—When Hubby Went to College (Com.)
Jan. 9—Touring Venice (Scenic.)............
Jan. 13—Her Heart's Depth (Dr.)............
Jan. 16—Little Boy Blue (Dr.)...............
Jan. 16—Historical Mohawk Valley (Scenic)....
Jan. 20—New York's $15,000,000 Fire (Topical)
Jan. 20—Beautiful Christiania (Scenic) ....
Jan. 23—Four Yale Men (Dr.)................
Jan. 27—Cardinal Farley (Topical)...........
Jan. 30—Billy's Surrender (Dr.).............
Feb. 3—The Explorer (Dr.)..................
Feb. 6—The Nurse (Dr.).....................
Feb. 10—A Waiter of Weight (Com.-Dr.)......

RELIANCE.

Jan. 3—Resignation (Dr.)...................
Jan. 6—Two Old Men (Dr.)..................
Jan. 10—The Gangfighter (Dr.)...............
Jan. 13—The Quarrel (Dr.)...................
Jan. 13—Natural History Series, No. 1 (Edu.)
Jan. 17—The Appointed Hour (Dr.)..........
Jan. 20—A Mountain Tragedy (Dr.)..........
Jan. 20—Hubby Minds the Baby (Com.).......
Jan. 24—The Deception (Dr.)................
Jan. 27—The Little Darkies (Com.)..........
Jan. 27—Rosanna's Dream — Natural Histor Series No. 2 (Educational).......
Jan. 31—Solomon's Son (Dr.)...............
Feb. 3—The Man Under the Bed (Dr.).......

REPUBLIC.

Jan. 6—In the Days of the Six Nations—Part 1 (Historical) ....
Jan. 7—In the Days of the Six Nations—Part 2 (Historical) ....
Jan. 13—Life and Battles of Daniel Boone —Part 1 (Historical) ....
Jan. 14—Life and Battles of Daniel Boone —Part 2 (Historical) ....
Jan. 20—Retribution (Dr.) ....
Jan. 21—Marital Mirage (Com.)..............
Jan. 27—A Blue Ridge Romance (Dr.).......
Jan. 28—The Power of Innocence (Dr.)......
Feb. 3—When Men Love (Dr.)...............
Feb. 4—Northern Hearts (Dr.)..............
Feb. 10—Mother's Old Armchair (Dr.).......
Feb. 11—The Reckoning (Dr.)...............

REX.

Nov. 16—The Return (Dr.)....................
Nov. 23—The Price (Dr.)......................
Nov. 30—The Strangers (Dr.)................
Dec. 7—The Measure of a Man (Dr.)........
Dec. 14—Logging Industry in the Northwest (Ind.) ....
Dec. 21—The Martyr (Dr.)...................
Dec. 28—An Unwelcome Santa Claus (Com.)..
Jan. 4—The Parting of the Ways (Dr.)......
Jan. 11—A Boarding House Mystery (Com.)..
Jan. 18—Angels Unawares (Dr.) ....
Jan. 25—A Sane Asylum (Com.).............
Jan. 28—The Defendar of the Name (Dr.).....
Feb. 1—Fine Feathers (Dr.)................
Feb. 4—Readin', Ritin' an' Rithmetic (Com.-Dr.) ....
Feb. 11—Through Twisting Lanes (Dr.).......

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Jan. 5—Our Poor Relations (Dr.)...........
Jan. 7—Christmas Presents (Xmas-Dr.)......
Jan. 10—Economical Brown (Com.)...........
Jan. 12—Black Sheep (Dr.)..................
Jan. 14—By the Hand of a Child (Dr.).......
Jan. 17—Parson Sue (Com.) ....
Jan. 19—A Man's a Man (Dr.)...............
Jan. 21—The Legend of the Balanced Rock (Dr.
Jan. 24—The Little Soldier (Dr.)...........
Jan. 26—Memories of '49 (Dr.)..............
Jan. 28—Frozen on Love's Trail (Dr.).........
Jan. 31—The Fixer Fixed (Com.).............
Feb. 2—Mignon (Dr.) ....
Feb. 4—The Snowman (Com.)..............
Feb. 7—Guilty Conscience (Com.)............

THANHOUSER.

Dec. 15—Deacon Debbs (Com.)...............
Dec. 19—The Tomboy (Com. Dr.)...........
Dec. 22—Cinderella (Juvenile) ....
Dec. 26—She (2 reels) (Dr.)...............
Dec. 29—The Expert's Report (Dr.).........
Jan. 2—The Passing (Dr.)....................
Jan. 5—A Columbus Day Conspiracy (Dr.)....
Jan. 9—Just a Bad Kid (Com.-Dr.)..........
Jan. 12—The Twelfth Juror (Dr.)............
Jan. 16—Dr. Jekyll and Mr. Hyde (Dr.).......
Jan. 19—A Niagara Honeymoon (Com.).......
Jan. 23—Her Ladyship's Page (Dr.).........
Jan. 26—East Lynne (Parts 1 and 2—Dr.)...
Jan. 30—As It Was in the Beginning (Dr.)...
Feb 2—On Probation (Dr.)..................
Feb. 6—The Trouble Maker (Dr.)...........
Feb. 9—The Signal Code (Dr.)..............

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Approx. 335 feet.

SUNDAY, FEBRUARY 4th

"A Game for Two"

A society comedy drama taking the sex problem as a basis and working out in a series of clever comedy scenes that makes it almost farcical, and yet throughout the characters are involved in a dramatic situation that is ever liable to plunge them into tragedy. *Approx. 990 feet.*

FRIDAY, FEBRUARY 9th	**"Honor Thy Father"**	**DRAMATIC**
SUNDAY, FEBRUARY 11th	**"Arresting Father"**	**COMEDY**

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The Majestic Motion Picture Co.

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LICENSED Release Dates

BIOGRAPH.

Jan. 15—Brave and Bold (Com.)..............
Jan. 15—Did Mother Get Her Wish? (Com.)....
Jan. 18—The Old Bookkeeper (Dr.)...........
Jan. 22—For His Son (Dr.)..................
Jan. 25—With a Kodak (Com.)................
Jan. 25—Pants and Pansies (Com.)...........
Jan. 29—A Blot in the 'Scutcheon (Dr.)......
Feb. 1—The Transformation of Mike (Dr.). .
Feb. 5—A Near Tragedy (Com.)...............
Feb. 5—Lily's Lovers (Com.)................
Feb. 8—A Sister's Love (Dr.)...............

CINES.
(G. Kleine.)

Jan. 23—The Brave Deserve the Fair (Dr.).. 500
Jan. 23—Artistic Venice (Scenic).............. 500
Jan. 27—Joseph In Egypt (Biblical Dr.)......1080
Jan. 30—Jenkins Stops Everything (Com.)..... 695
Jan. 30—Bessie Has Three Aunts (Com.)...... 430
Feb. 3—Lost (Dr.).......................... 760
Feb. 3—Jenkins at the Circus (Com.).......... 280
Feb. 6—Besieged (Dr.)....................... 500
Feb. 6—Jenkins, a Conquering Hero (Com.).... 500
Feb. 10—Out of Tune (Com.).................. 500
Feb. 10—Zoological Gardens in Rome (Edu).... 500

EDISON.

Jan. 2—Eleanore Cuyler (Dr.).................1000
Jan. 3—The Two Flats (Com.)................ 995
Jan. 5—Freezing Auntie (Com.).............. 660
Jan. 5—Codfish Industry, Newfoundland (Ind.) 340
Jan. 6—Please Remit (Com.).................. 995
Jan. 9—Thirty Days at Hard Labor (Com.)..1000
Jan. 10—Max & Maurice (Com.)...............1000
Jan. 12—Lead, Kindly Light (Dr.)............1000
Jan. 13—A Question of Seconds (Dr.)......... 775
Jan. 13—St. Johns, Newfoundland, and its Surroundings (Sc.) 225
Jan. 16—Jack and the Beanstalk (Juvenile)...1000
Jan. 17—The Bachelor's Waterloo (Com.)..... 650
Jan. 17—A 50-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic) 350
Jan. 19—The Little Organist (Dr.)............1000
Jan. 20—To Save Her Brother (Dr.)...........1000
Jan. 23—The Stolen Nickel (Com.-Dr.)........1000
Jan. 24—Father's Bluff (Com.)................1000
Jan. 26—For the Cause of the South (Dr.)....1000
Jan. 27—The New Editor (Com.).............. 570
Jan. 27—U. S. Volunteer Life Saving Corps, New York City (Vocational)........ 430
Jan. 30—The Jewels (Dr.).....................1000
Jan. 31—Mother and Daughters (Com.-Dr.).....1000
Feb. 2—His Secretary (Dr.)...................1000
Feb. 3—Niagara Falls (Scenic)...............
Feb. 3—Lucky Dog (Com.)....................
Feb. 6—The Passing of J. B. Randall & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.)........1000
Feb. 9—The Corsican Brothers (Dr.).........1000
Feb. 10—The City of Denver, "The Queen of the Plains" (Scenic)................ 575
Feb. 10—Von Weber's Last Waltz (Dr.)...... 425

ESSANAY.

Jan. 2—The Mail-Order Wife (Dr.)...........1000
Jan. 4—The Valley of Regrets (Dr.).........1000
Jan. 5—For the Love of Mike (Com.).........1000
Jan. 6—A Child of the West (Dr.).........1000
Jan. 9—A Hen House Hero (Com.)...........1000
Jan. 11—The Tenderfoot Foreman (Dr.).......1000
Jan. 12—A Ragtime Love Affair (Com.)......1000
Jan. 13—The Sheepman's Escape (Dr.)........1000
Jan. 16—The Old Florist (Dr.)................1000
Jan. 18—Dad's Watch (Com.).................1000
Jan. 19—The Little Poet (Com.)..............1000
Jan. 20—The Loafer (W. Dr.)................1000
Jan. 23—Widow Jenkins' Admirers (Com.)....1000
Jan. 25—Alias, Billy Sargent (Dr.)...........1000
Jan. 26—Economy (Com.)......................
Jan. 26—Dooley's Reward (Com.)..............
Jan. 27—The Oath of His Office (Dr.)........1000
Jan. 30—A Brother's Error (Dr.)..............1000
Feb. 1—The Grip Snatcher (Com.)...........1000
Feb. 2—The Hospital Baby (Dr.).............1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)......1000
Feb. 8—The Melody of Love (Dr.)..........1000
Feb. 9—Her Boys (Dr.).......................1000
Feb. 10—The Deputy and the Girl (West. Dr.).1000

GAUMONT.

Dec. 23—The Maid of Argos (Dr.)............ 980
Dec. 26—From Pity to Love (Dr.)............ 826
Dec. 26—Scenes of the Coast of North Africa (Sc.) 124
Dec. 30—Curing a Reckless Student (Dr.)....1010
Jan. 2—A Royal Romance (Dr.)............. 975
Jan. 6—Evils of Impure Literature (Dr.)......1035
Jan. 9—The Winged Messenger (Dr.)........ 800
Jan. 9—Gorges of the Verdon River (Lower Alps), (Scenic) 200
Jan. 13—The God of Wine Gets Stung (Dr.)... 806
Jan. 13—The Ardennes Forests, France (Sc.).. 194
Jan. 16—Uncle Ned's Diplomacy (Com.)........ 956

KALEM.

Jan. 1—Driving Home the Cows (Dr.).........1000
Jan. 3—The Cowboy Artist's Jonah Day (W. Com.) 1000
Jan. 5—The Dude Cowboy (Com.)...........
Jan. 5—The O'Kalems' Visit to Killarney (Sc.)
Jan. 8—A Southern Boy of '61 (Dr.).........1000
Jan. 10—Mrs. Sims Serves on the Jury (Com.)
Jan. 10—Flowers for the 400 (Edu.).........
Jan. 12—The O'Neill (Dr.)...................1000
Jan. 15—The Desert Trail (W. Dr.)..........1000
Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)...........1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)...........
Jan. 26—His Mother (Dr.)......................1000
Jan. 29—An Interrupted Wedding (Dr.).......1000
Jan. 31—Walk, —— You, Walk! (Com.).......1000
Feb. 2—A Princess of the Hills (Dr.)........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.).................1000

LUBIN.

Jan. 1—The Oyster Industry (Ind.)............
Jan. 1—Object, Matrimony (Com.)............
Jan. 3—A Village Romance (Com. Dr.)......1000
Jan. 4—A Noble Enemy (Dr.)...............1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)....
Jan. 8—The Surgeon's Heroism (Dr.).........
Jan. 10—The Kissing Pills (Com.)............
Jan. 10—General Daft (Com.).................
Jan. 11—The Blacksmith (Dr.).................1000
Jan. 13—Paid In His Own Coin (Dr.)........1000
Jan. 15—Her Uncle's Consent (Com.)..........1000
Jan. 17—The Peanut Industry (Ind.)..........
Jan. 17—A Dark Deception (Com.)............
Jan. 18—A Just Verdict (Dr.)................1000
Jan. 20—A Boarding House Romance (Com.).. 433
Jan. 20—Making Hay (Ind.).................... 175
Jan. 20—A Compromise (Com.)................ 427
Jan. 22—The Lady Police (Com.)..............1000
Jan. 24—The Heart of a "Boss" (Dr.)........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.)............1000
Jan. 29—The Poor Relation (Dr.).............1000
Jan. 31—Love vs. Strategy (Dr.)..............1000
Feb. 1—The Physician's Honor (Dr.).........1000
Feb. 3—The Impostor (Dr.)...................1000
Feb. 5—A Cure for Jealousy (Com.)...........1000
Feb. 7—Tricked Into Happiness (Dr.)........1000
Feb. 8—What Fate Ordained (Dr.)...........1000
Feb. 10—An Antique Ring (Dr.)..............1000

MELIES.

Dec. 14—The Better Man (Com.-Dr.)........1000
Dec. 21—The Mission Father (Dr.)..........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.)......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)..................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.)....................1000

ECLIPSE.
(G. Kleine.)

Dec. 27—Fair Exchange is no Robbery (Com.).. 322
Jan. 3—True to Their Trust (Dr.)........... 656
Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............ 980
Jan. 31—Kitty In Dreamland (Juvenile)........ 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)........... 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50

PATHE.

Jan. 6—The Chillouks (Edu.)................
Jan. 8—Pathe's Weekly No. 2, 1912 (Topical).1000
Jan. 10—The Strike on the Ranch (W. Dr.)....
Jan. 11—The Horse Thief (W. Dr.).......
Jan. 13—Bill's Bills (Am. Com.)...........
Jan. 15—Pathe's Weekly No. 3, 1912 (Topi
Jan. 17—The Squaw Man's Revenge (Am. D
Jan. 18—Is It Your Hat? (Am. Com.)....
Jan. 20—Unmerited Shame (Am. Dr.)......
Jan. 22—Pathe's Weekly No. 4—1912 (Top
Jan. 23—Love's Terrible Sacrifice (Film d'Art
Jan. 24—The Sioux's Cave of Death (Am.
Jan. 25—A Windy Dream (Trick Com.)..
Jan. 27—Swiftwind's Heroism (Am. Dr.).
Jan. 29—Pathe's Weekly No. 5, 1912 (Topic
Jan. 31—On the Edge of the Precipice (W. I
Feb. 1—Uncle's Strategy (Am. Com.).....
Feb. 3—Indian Blood (Am. Dr.)..........
Feb. 5—Pathe's Weekly No. 6—1912 (Top
Feb. 7—A Boomerang Joke (Am. Com.)..
Feb. 8—Niagara Falls In Winter (Am. Sc
Feb. 10—Two Brothers (Am. Dr.)........

C. G. P. C.

Jan. 9—The Foster Sister (Dr.).........
Jan. 9—Muray and Kindy (Com.).........
Jan. 11—A Sultan's Marriage in Mala (Marital) ....
Jan. 12—The Haunted Room (Com.).......
Jan. 12—The French Army in War Me uvres (Military)................
Jan. 16—Bonaparte and Pichegru (Hist. D
Jan. 16—Here and There in China (Sc.)...
Jan. 18—Sulphur Industry in Sicily (Ind.)
Jan. 19—Mrs. Pussy Loves Animals (Com.)
Jan. 19—Manners and Customs in Malays (Educational) ....
Jan. 25—Life In Our Ponds (Edu.)........
Jan. 26—The Countess de Challant (Dr.)..
Jan. 30—Mr. Bughouse Is Cured (Com.)....
Jan. 30—Farming in Tunis (Scenic)......
Jan. 30—How Plants Are Born, Live and (Educational) ....
Feb. 2—The Masked Ball (Dr.)..........
Feb. 6—Roentgen's X-Rays (Scientific)....
Feb. 6—Excursion in the Swiss Alps (Sc.)
Feb. 7—A Visit to the Dome of the Cathedral (Sc.) ....
Feb. 8—The Three Kittens (Animal)....
Feb. 9—Philemon and Baucis (Mythologic
Feb. 9—Hunting Marabout in Abyssinia and Sc.) ....

SELIG.

Jan. 5—The Other Fellow (Com.)........
Jan. 5—Hutchinson, Kansas, Semi-Center Celebration (Topical) ....
Jan. 8—The Peace-Maker (W. Dr.)......
Jan. 9—Two Men and a Girl (Dr.).......
Jan. 11—The Prosecuting Attorney (Dr.)..
Jan. 12—A Modern Ananias (Com.)........
Jan. 12—The Journey of the Western Go ors to the East (Topical).....
Jan. 15—The Secret Wedding (Dr.)......
Jan. 16—The Cowboy's Best Girl (Dr.)....
Jan. 18—Merely a Millionaire (Com.-Dr.)...
Jan. 19—A Night Out (Com.)...............
Jan. 19—Seeing Buffalo (Sc.)..............
Jan. 22—A Diplomat Interrupted (Com. D
Jan. 23—The Bandit's Mask (Dr.).........
Jan. 25—Two Old Pals (Com. Dr.).........
Jan. 26—A Safe Proposition (Com.).......
Jan. 26—Seeing Spokane (Sc.)............
Jan. 29—The Test (Dr.)...................
Jan. 30—The Scapegoat (Dr.)..............
Feb. 1—The Little Stowaway (Dr.)........
Feb. 2—Bunkie (Dr.).......................
Feb. 5—The Girl He Left Behind (Dr.)..
Feb. 6—The Widow of Rickie O'Neal (Con
Feb. 8—The Horseshoe (Dr.) ....
Feb. 9—A Mysterious Gallant (Com.).......
Feb. 9—First Aid to the Injured (Edu.).....

VITAGRAPH.

Jan. 8—Captain Jenk's Dilemma (Com.)..
Jan. 9—How Tommy Saved His Father (
Jan. 10—Alma's Champion (Dr.)...........
Jan. 12—The Meeting of the Ways (Dr.)..
Jan. 13—Willie's Sister (Com.)...........
Jan. 15—Father and Son (Dr.).............
Jan. 16—Chumps (Com.) ....
Jan. 17—Caught in the Rain (Dr.).........
Jan. 19—Tom Tilling's Baby (Com.).......
Jan. 20—A Girl of the West (Dr.).........
Jan. 22—The Blind Miner (Dr.)...........
Jan. 23—Jean Intervenes (Com.-Dr.).....
Jan. 24—Captain Barnacle's Messmate (Dr.) ....
Jan. 26—Love Will Find a Way (Dr.)...
Jan. 27—For the Honor of the Family (D
Jan. 29—Where the Money Went (Com.-D
Jan. 30—Indian Romeo and Juliet (Dr.)...
Jan. 31—A Timely Rescue (Dr.)..........
Feb. 2—The First Violin (Dr.)...........
Feb. 3—A Problem in Reduction (Com.)..
Feb. 5—The Law Or the Lady (Dr.)...
Feb. 6—Umbrellas To Mend (Com.)....
Feb. 7—The Picture Writer (Dr.)........
Feb. 9—Her Boy (Dr.)....................
Feb. 10—Playmates (Dr.)..................

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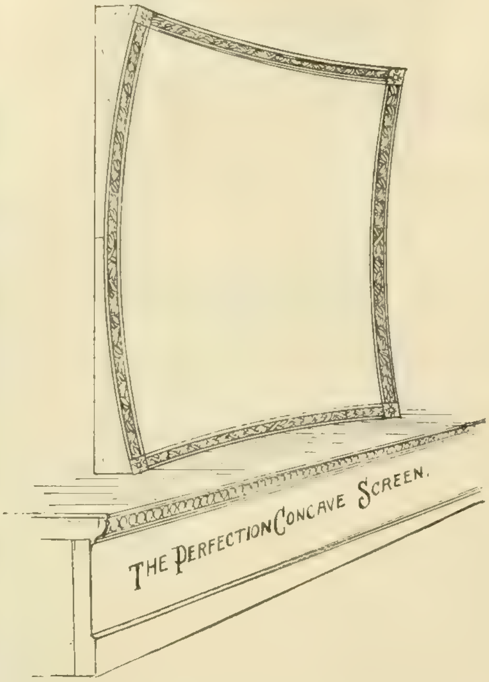
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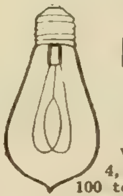

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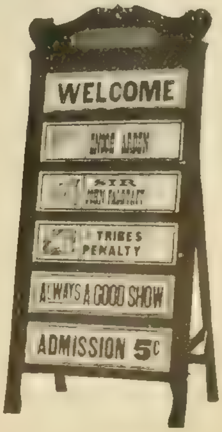
Sittin' round in every town,
Growlin' like a broody chicken,
Knockin' every good thing down?
Don't you be that kind o' cattle,
'Cause there ain't no use on earth,
You just be a booster rooster,
Crow and boost for all you're worth.
If your show needs boostin', boost 'er,
Don't hold back and wait to see
If some other feller's willin'—
Sail right in, this country's free;
No one's got a mortgage on it,
It is yours as much as his,
If your show is shy on business
You get in the boostin' biz.

If things don't jest seem to suit you,
And the worl' seems kinder wrong,
What's the matter with a boostin'
Just to help the thing along?
'Cause if things should stop again,
We'd be in a sorry plight,
You just keep that horn a-blowin'
Boost 'er up with all your might.
If you see we've got the right thing
For to make your business go,
Send us in your order promptly
That's a cue to let us know
That you're not going to knock it,
Just because it ain't your shout,
But you're goin' to boost a little,
'Cause we've got the best thing out.



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"PATENTED"

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Gentlemen:—
Your sign received and well pleased
it. Think it is the best thing in the
of a program sign I have ever seen.
is only a matter of time when all
first-class vaudeville and moving pic
theatres will be using a sign of this c
as I have figured I can more than
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ures to the printer.
Yours truly,
(Signed) FRED. COSMAN, M
Majestic The

Write for descriptive matter

ZENITH MANUFACTURING
P.O. Box 252 Cincinnati, O

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Bound Volume No. 10

October to December, 1911

(THREE MONTHS)

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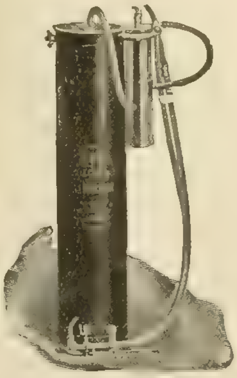

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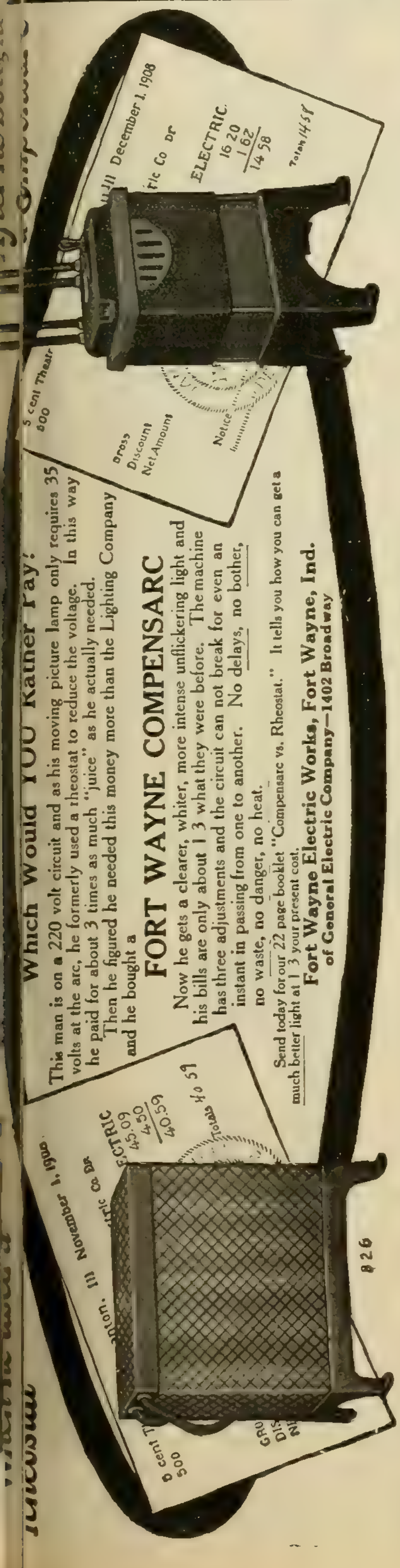

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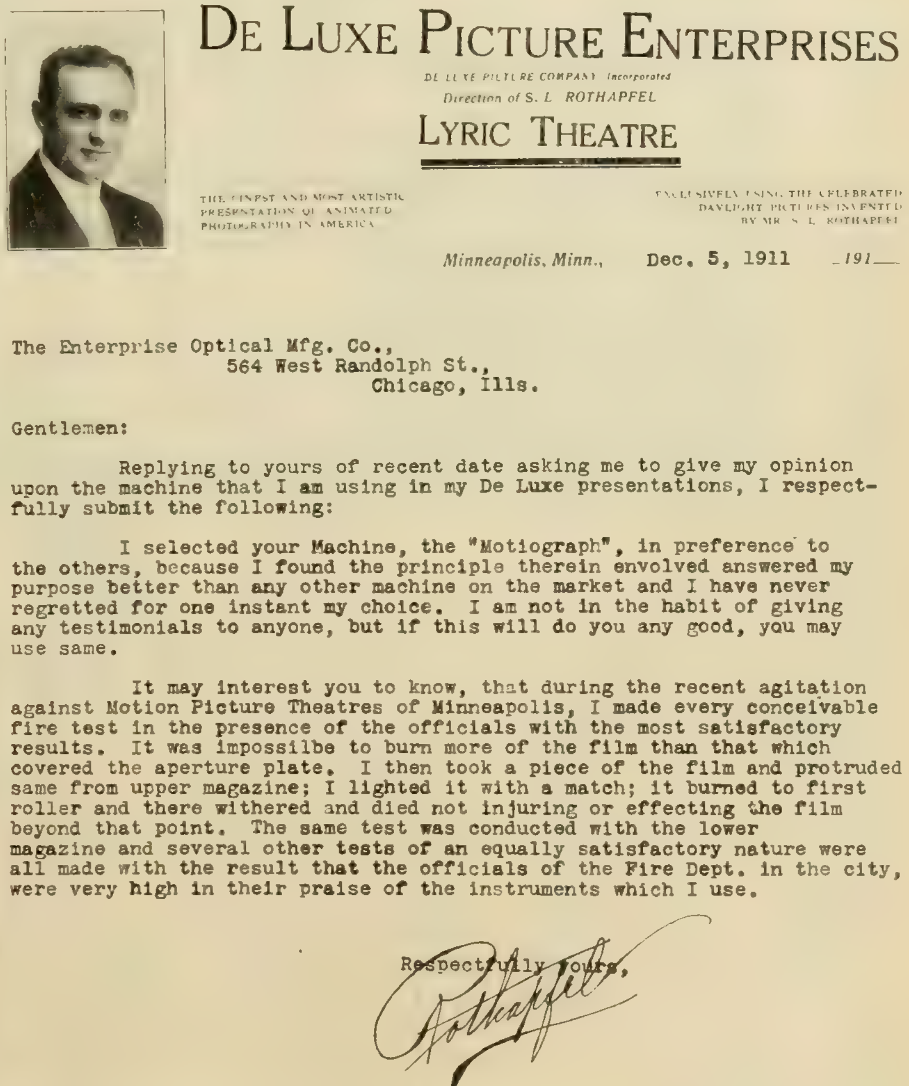

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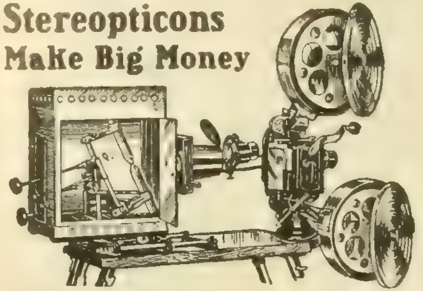

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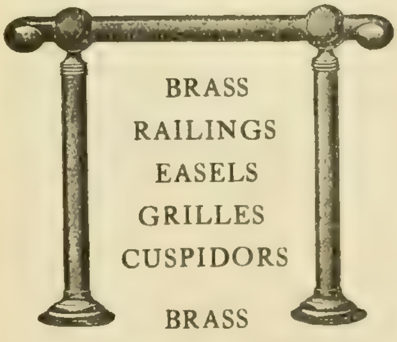

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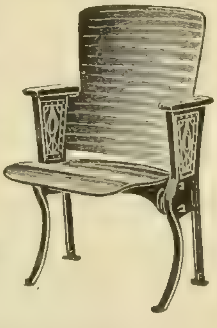

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Refused the payment of his debts unless he marry, Bobby Trevor quits his uncle's luxurious London home to seek his own fortune in Western America. A fight in the town saloon culminates in a shooting affair, and Bobby, fearing that he may be implicated, flees with the guilty ones. Soon a placard is posted offering a reward of $1,000 for the finding of Bobby Trevor, and a wild time he has evading the Sheriff. But when at last he is led to the Sheriff, by a fair captor, it transpires that he is only wanted to inherit his late uncle's entire fortune.

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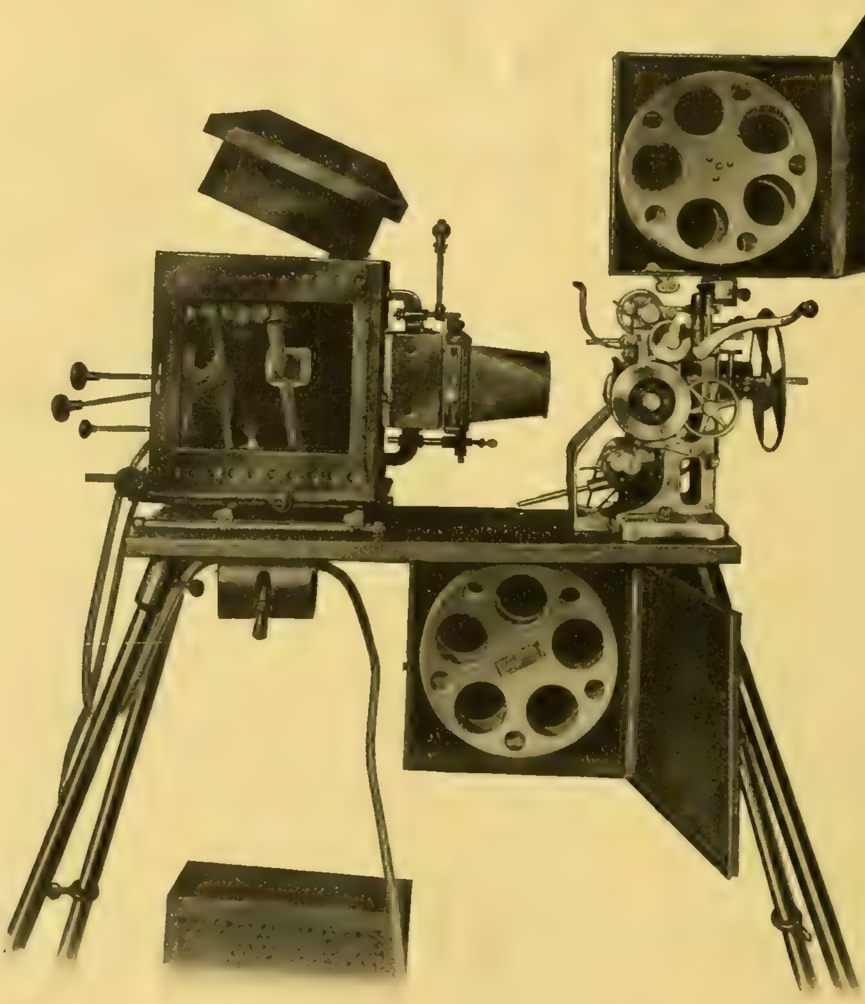

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MOVING PICTURE WORLD

THE FILM INDEX

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POSITIVELY "NICHOLAS NICKLEBY" *by Dickens*
IN TWO REELS

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☐ FRIDAY the 9th
"THE SIGNAL CODE"
The Story for Which a Fleet of Battleships Was Used.

☐ TUESDAY the 13th
"THE SILENT WITNESS"
Better than the "Twelfth Juror" of Month Before.

☐ TUESDAY the 20th
"WASHINGTON IN DANGER"
The George Washington Special.

☐ FRIDAY the 23rd
"A MESSAGE FROM NIAGARA"
Second of the Niagara Falls Scenic Gems.

4 FEATURES YOU MUSTN'T MISS—CHECK 'EM AS YOU GET 'EM

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IN TWO REELS

RELEASED TUESDAY, FEB. 13
BETTER THAN "THE TWELFTH JUROR"

"THE SILENT WITNESS"

is our latest and best "mystery sensation," AND YOU KNOW HOW STRONG EVEN OUR MOST ORDINARY "MYSTERY SENSATION" IS. When we call this better than "The Twelfth Juror" it must be SOME film! SOME feature! SOME money-getter! It's as sure-fire as the day is long—we ask you to send us a "kick" if it's not all we claim it to be.

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ENGAGE HIS SERVICES TO-DAY

"SURELOCK JONES, DETECTIVE"

is the slickest laugh proposition that you ever booked into an appreciative "house." Laugh! Laugh! Laugh! —that's all your house will do. Roar! roar! roar! Smile! smile! smile! Scream! scream! scream! Here is the very funniest detective ever seen on a film, or on a stage for that matter, and you MUST let your patrons meet him.

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For a small sum you can secure from your exchange three-sheet posters for "Dr. Jekyll and Mr. Hyde." The supply of these posters is limited, and it is requested that you give your exchange NOW an idea of how many you will require. But if your exchange's supply is exhausted, write us direct and we will take care of you from here.

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GETTING 2 A WEEK?

FOUR-A-WEEK

Essanay

Do You Know Alkali Ike of Snakeville?

If not, get acquainted with him in our feature this week, "Alkali Ike's Love Affair," another of our famous Snakeville comedies. This picture is one of the funniest of this funny series.

RELEASED TUESDAY, FEBRUARY 6th

ALKALI IKE'S LOVE AFFAIR

(*Length, approx.* 1,000 *feet.*)

With "Mustang" Pete and other of the Snakeville characters. The story is a pippin for fun and is excellently acted.

RELEASED THURSDAY, FEBRUARY 8th

THE MELODY OF LOVE

(*Length, approx.* 1,000 *feet.*)

A dramatic picture with the very essence of pathos. The story is original in plot and is interpreted with rare excellence and finish.

RELEASED FRIDAY, FEBRUARY 9th

HER BOYS

(*Length, approx.* 1,000 *feet.*)

Another dramatic photoplay which pulls at the heart strings. A pathetic drama with a happy ending.

RELEASED SATURDAY, FEBRUARY 10th

THE DEPUTY AND THE GIRL

(*Length, approx.* 1,000 *feet.*)

A western drama with the ever-popular Broncho Billy. A story that moves along with a fire and snap which thrills and enthralls.

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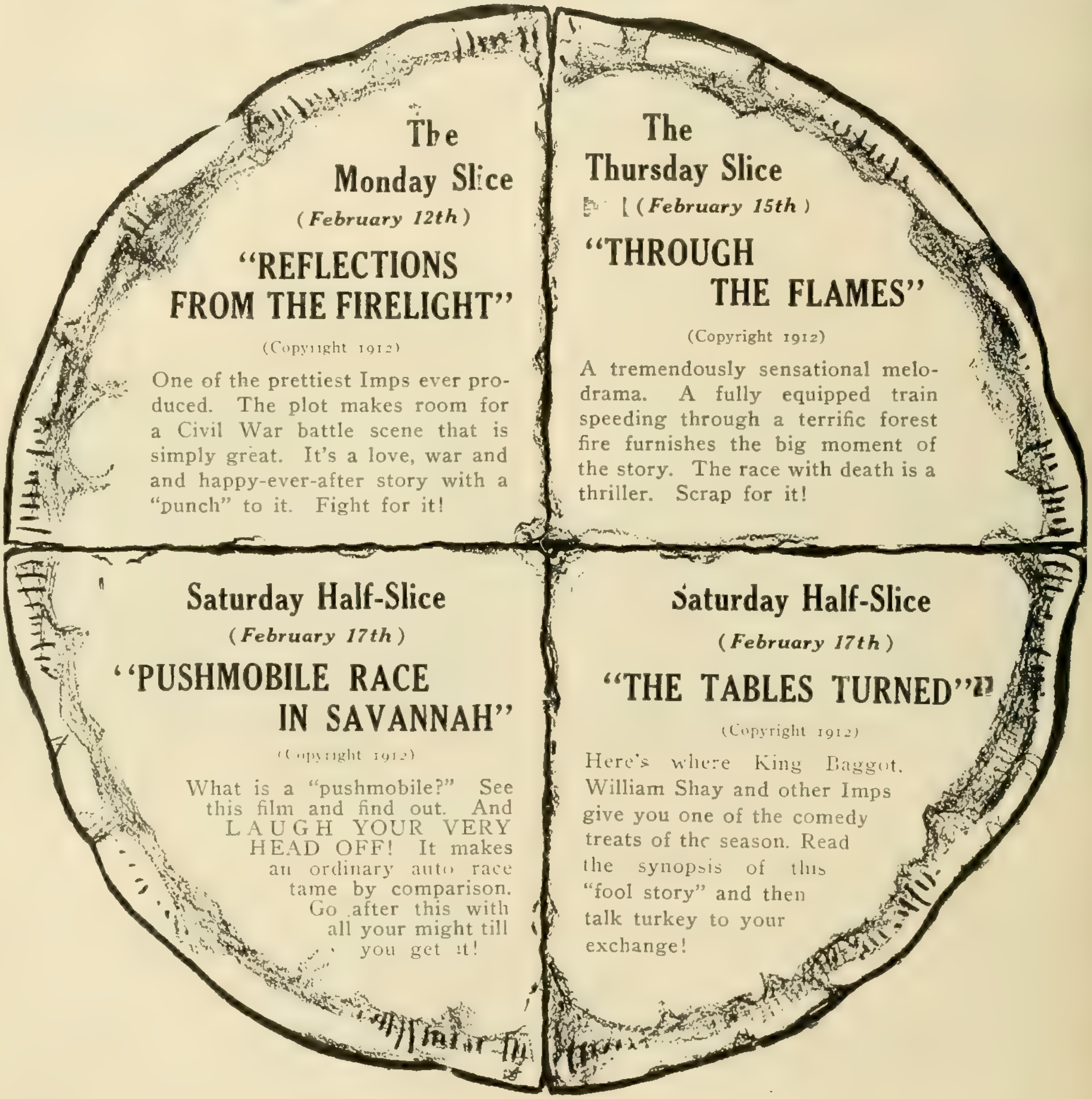

The Monday Slice

(February 12th)

"REFLECTIONS FROM THE FIRELIGHT"

(Copyright 1912)

One of the prettiest Imps ever produced. The plot makes room for a Civil War battle scene that is simply great. It's a love, war and and happy-ever-after story with a "punch" to it. Fight for it!

The Thursday Slice

(February 15th)

"THROUGH THE FLAMES"

(Copyright 1912)

A tremendously sensational melodrama. A fully equipped train speeding through a terrific forest fire furnishes the big moment of the story. The race with death is a thriller. Scrap for it!

Saturday Half-Slice

(February 17th)

"PUSHMOBILE RACE IN SAVANNAH"

(Copyright 1912)

What is a "pushmobile?" See this film and find out. And LAUGH YOUR VERY HEAD OFF! It makes an ordinary auto race tame by comparison. Go after this with all your might till you get it!

Saturday Half-Slice

(February 17th)

"THE TABLES TURNED"

(Copyright 1912)

Here's where King Baggot, William Shay and other Imps give you one of the comedy treats of the season. Read the synopsis of this "fool story" and then talk turkey to your exchange!

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"A MILLIONAIRE FOR A DAY"

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A SPLIT IMP *Every Saturday*

Oldest
and
Best

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Always
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3
A
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"The Worth-While Film"

Scene from the Release of Monday, Feb. 5th, 1912

"HOPKINS' DOG-GONED LUCK"

Plus-Humorous Comedy in 600 Joyous Feet

"The New Prince of the Church"

400 Feet of Unusually Interesting Film

Wednesday, February 7th

"WHITE CLOUD'S SECRET"

Western Foto-Thriller in 1000 Feet

Saturday, February 10th

"I NEVER SAID A WORD"

Sparkling Comedy in 730 Feet

"Tightwad Pays For A Dog"

265 Feet of Riotous Fun with a Man, a Dog and a Gun

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Feb. 12th, INBAD, THE COUNT (Comedy)
Feb. 14th, HIS SIDE PARD (W. Drama)
Feb. 17th, BRANNIGAN'S PROMOTION (Com.)

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Two Reel Features Issued Weekly

The first of this magnificent series will be released

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THE COSTLIEST FRONTIER FILM PRODUCED IN THE HISTORY OF :: MOTION PHOTOGRAPHY ::

NEW ERA IN WESTERN PICTURES

BOOK IT NOW!

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NEW YORK MOTION PICTURE CO.
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De-e-Lighted!

You'll be too—when you see

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1, 3 and 8 sheets lithos, fac-similies of original paper; cuts, booklets, heralds, etc., to help you get the money by billing it like a Broadway production.

A state right feature for ***you*** as a ***regular release.***

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Moral: "Actions speak louder than words"

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A perfect organization of experienced film men who know your troubles and will do away with them.

WE HAVE A SELECTION OF **24 REELS** PER WEEK FROM WHICH TO BOOK

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BERLIN, Wednesday.—An incombustible cinematograph film, which will lessen the possibility of panic in moving picture theatres, was demonstrated recently before the Berlin Chemical Society, and is now reported to be a success. The invention is greeted with enthusiasm in Berlin, where several panics have occurred at film shows, the latest of which happened yesterday, passing off fortunately without loss of life.

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beg to submit their coming releases for the approval of the Exhibitors of the United States, and earnestly solicit their criticism after a fair comparison with other makes of films.

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SOME OF OUR RECENT RELEASES FOR WHICH WE CLAIM ORIGINALITY

"WHEN MEN LOVE"	February 3rd
"NORTHERN HEARTS"	February 4th
"THE RECKONING"	February 11th
"THE GIRL WHO WAITED"	February 18th

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Are you watching Champs?

If you are, then you noticed the high class releases which have been consistently marketed!

TAKE THIS WEEK'S PRODUCT as a fitting example.

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Released February 19th, 1912

Here is a subject that will interest every man, woman and child on account of the theme, which deals with the cost of living. A present-day topic.

You surely ought to go and see our recent photoplays. They are clear and entertaining for the most varied audience.

Feb. 5th. "AVIATOR AND AUTOIST'S RACE FOR A BRIDE"
Feb. 12th. "ROBERT G FOWLER'S TRANS-CONTINENTAL FLIGHT"
Feb. 7th "A DIVIDED FAMILY"
Feb. 14th. "FOR HER FATHER'S SAKE"

This week's Wednesday Champ is a sure-pop Comedy, so by Gum! nail it for certain.

"A Wife's Discovery"

Released February 21st, 1912

An amateur theatrical rehearsal by a newly formed club excites suspicion in the mind of Dr. Harlan's better half and leads her off on an investigating trip to the club. What happens there is what you want to see, and if you don't take the time to see it, why you're the loser.

"Sherlocko & Watso's Adventures"

First Release, February 26th, 1912. This is the stuff that's going to win out.

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MARK M. DINTENFASS, Manager

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HAS NO END. NEITHER HAS REX PROSPERITY !

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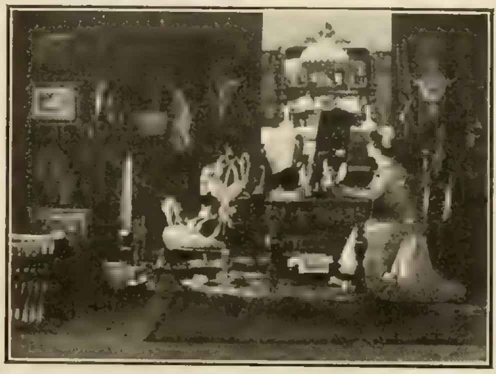
"THE BARGAIN"

Released Sunday Feb. 4th.

"THROUGH TWISTING LANES"



Released Thursday, Feb. 8th.

MARION
LEONARD

Enough, but not all !

Released Sunday, Feb. 11th.

A tale of humankind. We have photographed the world and its ways—and woes. A tear, a throb, a thrill. It's a Bargain Sail to Success.

WINDS 'ROUND
YOUR HEART

A Path to Prosperity!

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CHAMPION FILM COMPANY, 145 West 45th St., N. Y. C.
COMET FILM COMPANY, 344 East 32nd St., N. Y. C.
ECLAIR FILM COMPANY, Fort Lee, New Jersey.
IMP FILMS COMPANY, 102 West 101st St., N. Y. C.
LUX FILM COMPANY, 10 East 15th Street, N. Y. C.
MAJESTIC MOTION PICTURE COMPANY, 145 West 45th Street, N. Y. C.
NESTOR FILM COMPANY, 688 Avenue E., Bayonne, New Jersey.
NEW YORK MOTION PICTURE COMPANY, 251 West 19th St., N. Y. C.
GREAT NORTHERN FILM COMPANY, 7 East 14th St., N. Y. C.
POWERS MOTION PICTURE COMPANY, 511 West 42nd St., N. Y. C.
REPUBLIC FILM COMPANY, 145 West 45th St., N. Y. C.
REX MOTION PICTURE COMPANY, 573 Eleventh Ave., N. Y. C.
SOLAX COMPANY, Congress Avenue, Flushing, Long Island.
THANHOUSER COMPANY, New Rochelle, N. Y.

WEEKLY PROGRAM

MONDAY—Imp, American, Nestor, Solax.
TUESDAY—Thanhouser, Powers, Eclair (Bison to be discontinued after Feb. 20, 1912) (Itala to begin Feb. 27, 1912) (Majestic to begin Feb. 27, 1912).
WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.
THURSDAY—Rex, American, Imp (Foreign Eclair to be released on Saturday after Feb. 8, 1912) (American Eclair to begin Feb. 15, 1912).
FRIDAY—Powers, Thanhouser, Lux (Bison two-reel subjects to begin Feb. 23, 1912) (Majestic to be released on Tuesday after Feb. 23, 1912).
SATURDAY—Powers, Great Northern, Nestor, Reliance, Republic, Imp (Itala to be released on Tuesday after Feb. 24, 1912).
SUNDAY—Majestic, Republic, Rex, Solax (Foreign Eclair to begin Feb. 18, 1912).

MOTION PICTURE DISTRIBUTING AND SALES COMPANY
111 East 14th Street, New York City

GREAT NORTHERN

Release for Saturday, February 3rd

Vengeance vs. Love

A thrilling drama reminiscent of nihilism, in which love conquers hatred.

Release for Saturday, February 10th

A Burglar's Love

An enthralling drama, showing how a good woman's love can rescue a man from the slough of criminalism.

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Booklet 15018

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Eclair

TRADE MARK
NEW YORK PARIS
E
ECLAIR FILMS

ADOPTS A NEW TRADE MARK AND MAKES AN IMPORTANT STATEMENT:

AMERICAN ECLAIRS will hereafter be designated by "FAME". Titles and sub-titles will carry the new decoration. The Theme itself will be ECLAIR'S Guiding Spirit in the future.

THESE AMERICAN ECLAIRS will be regularly issued on TUESDAY (Drama) and THURSDAY (Comedy) supplemented by photos in sets and improved lithographs for lobby display. Photos supplied to exchanges one week in advance of release date, without charge.

THE PARIS-AMERICANIZED ECLAIR will be issued on SUNDAY, beginning February 18th, and will embody TWO subjects on one reel. Titles and sub-titles written in America. Posters only furnished.

VALUABLE ILLUSTRATED BOOK SENT FREE to those not now on the ECLAIR mammoth mailing list. Send for one today.

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WHY NOT NOW?

First-class LOCAL Song Slide Service $1.00 per week.

We supply a FREE song slide service to managers booking through

TAYLOR'S THEATRICAL AGENCY, 49-51 West 28th St. New York

COMING

Beginning with the release of Sunday, February 11th, and continuing on with the 14th, 21st, 28th and March 4th, the inimitable **Billy Quirk** will be featured in a series of comedies especially written for him by prominent writers of humorous stories.

Bill Quirk has a national reputation and is a national favorite. Don't miss this series of attractions. They are the best offerings released in months.

Sunday, February 11th

Billy Quirk will be featured in a novel comedy called

LEND ME YOUR WIFE

A story of a man who borrows a wife to fool his Western uncle and then finds he has a white elephant on his hands when he really meets the girl he wants to marry.

Wednesday, February 14th

BESSIE'S SUITORS

Another Billy Quirk comedy. Billy has a rival and in order to get him out of the way, Billy steals his clothes so that the other fellow is marooned in his hotel room. Talk about fun! There is enough fun here for six pictures.

Friday, February 16th

A TERRIBLE LESSON

A story which vividly portrays a midnight adventure of a gambler. He finds himself in bad company, and after going through a thrilling bedroom scene, he is cured of his gambling mania.

And other Billy Quirk comedies to come, on Wednesday, February 21st, in CUTTING DOWN EXPENSES.

Solax Company

CONGRESS AVE., FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

HOOK UP

with any Laemmle Film Servic office and find out what it means t get programs containing the ver cream of the best Independer films **every week.** You'll get film that are worth boosting; films th will tickle your patrons and brin them back again and again. Hoc up!

Carl Laemmle, President

The Laemmle Film Servic

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1517 Farnam St., Omaha, Neb.
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The BIGGEST and BEST film ren in the World

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REVISION—Scenarios having a reason chance of a sale will be edited and rev and a typewritten copy supplied for one lar per finished page. Send the manusc and a reading fee of one dollar. If scenario will not warrant further expens will be returned to you; if it does, you be advised as to full cost. Please note this covers no criticism.

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Submit your difficulties to the author "The Photoplay Theater," and other arti on management, for advice and suggest the result of twenty years' experience amusement enterprises. Simple question each.

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Another American Manufacturer Has Joined the National

ST. LOUIS MOTION PICTURE CO.

ST. LOUIS, MO. SHAMROCK BRAND

¶ From this date on exhibitors will watch for their announcement of two releases each week through the National Film Distributing Co. We are also pleased to announce that the following recent additions have been made to the National Programme by the following American manufacturers who will release their goods through the "National":

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BALTIMORE, MD.

BELMAR MOTION PICTURE CO.
NEW YORK
BUSY BEE BRAND

CAREY MOTION PICTURE CO.
ARROWHEAD BRAND

WRYTOGRAPH FILM CO.
NEW BRIGHTON, S. I.

And the following AMERICAN:

- FEDERAL
- PLANTATION
- ROSE
- MOHAWK
- OKLAHOMA
- CALIFORNIA
- WASHINGTON

The following EUROPEAN constitute the "NATIONAL" Programme:

- PASQUALA, ITALY
- UNITAS
- CLARENDON
- HEPWORTH
- MONO
- CRICKS & MARTIN
- FILM D'ART
- MENDEL
- HELIOS
- COMERIO
- LATISUM
- D. BIOSCOPE
- SAVOIA
- D. BIOGRAPH
- MESSTER

We release only the selection from over one hundred European weekly releases, guaranteeing to the American audience an American programme of the finest films produced, adhering strictly to the American subjects for the American audience.

All territory not as yet being served with the "NATIONAL" Programme, license for such territory will receive prompt attention.

National Film Distributing Co.

145 West 45th Street, NEW YORK CITY

LUBIN FILMS

RELEASED WEDNESDAY, FEBRUARY 7th, 1912
Length about 1000 feet

Tricked Into Happiness

Dick Walton, by an accident in the machine-shop, is struck in the head and deprived of his eyesight. His sweetheart, Mildred Mason, writes him a letter saying that she cannot marry a blind man, and elopes with Will Emmet, who has been Dick's rival. Mildred's sister, Jane, fears that the fact will be too heavy a blow for the unfortunate man, so she impersonates Mildred and marries him. Dick, however, recovers his eyesight just as Mildred returns, having found to her sorrow that her husband was unworthy. Explanation proves to Dick that all is for the best, and he is made happy.

RELEASED THURSDAY, FEBRUARY 8th, 1912
Length about 1000 feet

What Fate Ordained

Tom Scott, by a freak of circumstances, loses his fortune, and consequently tells his sweetheart that it is impossible for him to marry her. The little girl is angry at the idea that she would marry for money, but accepts the attentions of a rich old man; finally the true lovers come to their better senses, and love triumphs.

RELEASED SATURDAY, FEBRUARY 10th, 1912
Length about 1000 feet

An Antique Ring

Joseph Simpson and Jim Dixon are rivals in the election for coming governor. Dixon and his party bribe Simpson's confidential clerk, Matthews, to invent a social scandal which, with the co-operation of the office stenographer, comes pretty near wrecking Simpson's political chances and his family happiness. The plot, however, is nipped in time, and the worthy candidate is exonerated.

RELEASED MONDAY, FEBRUARY 12th, 1912
Length about 1000 feet

'Tis An ill Wind That Blows No Good

Roger Pierce, tired of society life, goes out into the world and takes a job as a workman. He marries the daughter of the gate watchman without informing her of his social position. After awhile he takes her to his parents' home, where she is treated so coldly that she runs away and lives in seclusion and poverty. The poor lodging house takes fire, and after four years the husband arrives just in time to rescue his wife and child.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

"THE LAW OR THE LADY."
MONDAY, FEBRUARY 5th.

The question, to obey the law or the lady, confronts a young judge. He decides to honor the law and fulfill the obligation of his office. The lady honors him for his integrity, and marries him.

Costello

2 ON 1 { UMBRELLAS TO MEND. "IDEAL, THE DIVER." } 2 ON 1
TUESDAY FEBRUARY 6th.

Bunny

Two sure things—the first a comedy with "Bunny" in the lead and Flora Finch a strong support. It's a case of laugh, either way you take it. The second is "Ideal," the beautiful mermaid, in her phenomenal diving and deep water swimming, that would make a fish, or Old Neptune, look green with envy.

THE PICTURE WRITER.
WEDNESDAY FEBRUARY 7th.

A young Indian, ignored in life by his tribe, is honored in death by his despisers, as a self-sacrificing and noble hero, glad to number him among the bravest of all the brave.

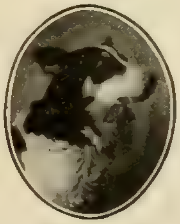
Miss Case

HER BOY.
FRIDAY FEBRUARY 9th.

Mrs. Maurice

A mountain mother would rather see her boy dead than dishonored by the law. The strange stoicism and ethics of the exiled mountaineers.

PLAYMATES.
SATURDAY FEBRUARY 10th.


"Jean" Dog

The boy and his dog are great friends; the faithful animal stands by his little master and playmate. They are inseparable through health and sickness. A pretty story that appeals to the heart.

THE VITAGRAPH

SCANS THE WORLD

ext Week **Next Week**

"THE HEART OF A MAN"—Everyone loves a manly man.	MONDAY, FEBRUARY 12th.
"WINNING IS LOSING"—A close race. A good finish.	TUESDAY, FEBRUARY 13th.
"BUNNY AND THE TWINS"—The funniest Valentine ever.	WEDNESDAY, FEBRUARY 14th.
"THE CHOCOLATE REVOLVER"—It holds and captures.	FRIDAY, FEBRUARY 16th.
"THE HOBO'S REDEMPTION"—Good, mighty good.	SATURDAY, FEBRUARY 17th.

The Vitagraph Company of America

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PARIS, 15 Rue Sainte-Cecile
LONDON, 25 Cecil Court

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In what other business can you start with such small capital, such a small pay-roll and such great promise of big returns as the moving picture business offers?

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Success and big profits await every *good* motion picture show that opens. Short-sighted exhibitors who try to economize by starting with a cheap machine are the ones who fail.

Start with the best machine first —get

THE Edison Kinetoscope

and build for the future as well as for the present. The Edison Kinetoscope, projecting the clearest, steadiest pictures, without flicker, long pauses or dead stops, builds up a permanent, night-after-night patronage that keeps the profits coming home. Besides, the Edison is the simplest and most economical to operate—you don't throw away a big percentage of your income on repairs—and it will outlast any other motion picture machine made. Write us to-day for complete information and copy of the Edison Kinetogram.

Scene from "His Daughter"

EDISON FILMS

"His Daughter" (By Bannister Merwin.) TUESDAY, FEBRUARY 13th

CAST.

Thompson, Keeper of a Small Confectionery Shop	Marc McDermott
His Wife	Mrs. Wm. Bechtel
Nora, His Daughter	Gertrude McCoy
Harry Valentine, a Theatrical Star	Robert Conness

A father who leaves home on account of his nagging wife, secures a position as head waiter in a restaurant. His daughter follows suit a few years later and is accidentally taken there to dine by a theatrical star. She is recognized by her father in time to prevent a false marriage, and a happy family reunion follows.

"Hogan's Alley" WEDNESDAY, FEBRUARY 14th

CAST.

Mr. O'Hoolihan	Edward O'Connor
His Wife	Alice Washburn
Mikey, Their Son	Yale Boss
Mr. Schmidtburger	Harry Eytinge
His Wife	Louise Crolius
Fritzy, Their Son	Philip Tannura
The Policeman	Bigelow Cooper

Habitues of Hogan's Alley

This picture, constructed for laughing purposes only, tells of a battle royal between a Dutch and Irish family who came to blows from a fight originating between their boys over a disputed marble. In the bedlam of excitement the boys are found eating the same apple, and the dumb-founded parents see the folly of their conflict.

"At the Point of the Sword" FRIDAY, FEBRUARY 16th

(By Emmett Campbell Hall.)

CAST.

Francois de Villary, an Outlaw	William Randall
A Nobleman of High Degree	Charles Ogle
Editha, His Daughter	Laura Sawyer
Gaston, in Love With Editha	Benjamin F. Wilson
The Suitor Selected by Editha's Father	Richard Neill
The Priest	James Gordon
A Retainer	Charles Sutton
A Sentry	Guy Hedlund
Editha's Maid	Jessie McAllister

A drama of romance and chivalry depicting the adventures of an outlaw who in gratitude aided a lady fair with her true love. After a furious combat with her heartless father, her lover arrived with aid and the marriage ceremony was performed at the point of the sword. Full of the spirit of the times.

"Curing the Office Boy" SATURDAY, FEBRUARY 17th

(On one Reel.)

CAST.

The Office Boy	Yale Boss
His Boss	James Gordon
Stenographers	Gertrude McCoy Bessie Learn Clara Adams Grace Morrissey

A short, bright comedy showing the tricks that a number of mischievous stenographers put on the sleepy office boy and how it worked out. Delightfully refreshing.

"The Little Delicatessen Store"

CAST.

Mr. Swissburger	William Wadsworth
Mrs. Swissburger	Mrs. Frances Hulette
Their Daughter Lena	Jeanie McPherson
Jakie Schmidt, The Errand Boy	Edward Boulden
Customers	Alice Washburn Yale Boss

Another comedy of types dealing with Mr. and Mrs. Swissburger, their daughter Lena, and the errand boy Jakie Schmidt. Good, wholesome fun and plenty of it.

THOMAS A. EDISON, Inc., 239 Lakeside Ave., Orange, N. J.

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

FEB. 12th

A BROKEN SPUR

An idyll of the Western hills—teeming with the aroma of the sage brush and cactus.

FEB. 13th

DISILLUSIONED

A Transcontinental Comedy Drama with a fetching theme and gripping interest.

COMING

"LIFE ON THE DIAMOND "S" RANCH"

A film of this magnitude will advertise itself and pack your theatre—on its own merits. Its predecessor, ***"Ranch Life in the Great Southwest,"*** was a whirlwind. We apprehend for this second edition a regular cyclone. Write us about it to-day.

TRADE MARK

FEB. 15th

The Hypnotic Detective

Another addition of Selig's celebrated Locksley stories, abounding in telling moments of intense dramatic interest.

FEB. 16th

The Little Match Seller

and

The Taos Indians at Home

NEW MEXICO

A drama built upon lines that will appeal to the children—the struggle for life under adverse surroundings.

An educational of a fast passing tribe of the great American Indians.

Selig Polyscope Co.

TRADE S MARK

Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

KALEM

The Alcalde's Conspiracy

Released Monday February 19th

A story of plot and counter plot entwined with romance. Beautifully staged and photographed.

The Girl Deputy

Released Wednesday, February 21st

One of the best Western productions ever offered

Back to the Kitchen

Released Friday, February 23rd

A domestic drama with comedy situations that will make them scream

Photos of the principal players 15c each, or 12 for $1.50, postage prepaid

Coming A Spartan Mother

A Spectacular War Story

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86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

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Facts and Comments

ARBITRARY tactics of corporations supplying electricity are nothing new, and many an exhibitor has suffered from the high-handed methods of these gentry. Exhibitors in Atlanta, Ga., seem to have fallen upon particularly evil days in this respect. It appears that they are required to make deposits of from twenty-five to one hundred dollars, and that the least delay in making weekly settlements is followed by a turning off of the current. There is a movement on foot in Atlanta to have the present private monopoly, known as the Georgia Railway and Electric Company, superseded by the establishment of a municipal power plant, and the city electrician of Atlanta, who is a believer in municipal ownership of public utilities, after a thorough investigation of conditions, says that the monopoly treats the moving picture men as if they "were fakers and mountebanks," when as a matter of fact they have "over $200,000 invested in photoplay houses alone in Atlanta and are men of established credit." In furtherance of his argument favoring municipal control of electricity, the city electrician draws a most interesting comparison between Atlanta and Pasadena, California, where the city supplies the electric current. In Atlanta, with a population of 160,000, the rate is per Kilowatt hour, ten cents; in Pasadena, with a population of 34,000, the rate is five cents. There is no doubt that in the vast majority of cases municipal ownership of electric power would work to the distinct advantage of exhibitors.

* * *

THE grievances of scenario writers have reached an acute stage. These grievances are ably voiced in a letter which is printed on another page of THE MOVING PICTURE WORLD, and which, we have no doubt, will be read with the deepest interest by all of the craft. Much of what the author writes is only too true. It is one of the mysteries of the business that the most important labor is shockingly underpaid. We would laugh at the builder who would pay more to the hod-carrier than to the architect, and yet that is just the policy pursued by some film-makers, among them, we grieve to say, companies of high reputation. The price of the lunch served gratuitously to actors who are employed on an outdoor production greatly exceeds as a rule the miserly stipend allowed to the man "who gives to airy nothing a local habitation and a name." There cannot be any lasting and appreciable improvement in the quality of the pictures; there can be nothing like a well-sustained average of merit, without good scenarios, and there cannot be any good scenarios without a decent price. The proposed minimum price of sixty dollars is surely not excessive; it represents about five per cent. of the cost of an ordinary production.

*

The big companies, it seems, would consult their own best interests by paying good prices. A clever and capable scenario writer will always prefer a large concern with an established reputation and the most facilities. The scenario writer takes a just and natural pride in his work and wants to have the most made of his idea. There is a great pleasure in seeing a perfect rendering of one's ideas by capable directors and actors. Such a pleasure is quite apart from the question of dollars and cents, and has often consoled the author for the meanness of his compensation. If the old-established companies with their magnificent resources will not pay fair prices, the scenario writer is compelled to submit his product to some concern of lesser merit. The result in too many cases is unsatisfactory to the playwright, though the minor company may pay the better price. It certainly would be a splendid idea to blacklist those companies who are notoriously stingy. If a scenario is not worth more than five or ten dollars, its proper place is the waste-basket.

* * *

IN some countries in Europe the censoring authorities have gone mad, and are vieing with each other in rendering absurd decisions. The censor board of Stockholm, Sweden, has just put its ban on a feature reel entitled "The Great Moment." The central idea of this play is the heroic sacrifice of a mother to save her own child from death by fire. The censors forbade its being shown in Sweden on the ground that the child which is saved is not the legitimate offspring of the mother. These strictures came after the film had been approved by the authorities of almost every country of Northern Europe. The preposterous decision of the board has evoked such a storm of protests in Sweden that the board has called three special censors into consultation, and it is expected that a new decision, reversing the former one, will shortly follow.

* * *

ON another page we print in full the text of the decision of the Supreme Court in the case of The Greater New York Film Rental Company again the Motion Picture Patents Company. The plaintiff the case had entered into an agreement with the defen ant, whereby the defendant was empowered to revoke the defendant's license upon two weeks' notice. The canc lation of the license was of course tantamount to the d struction of defendant's business. When the defenda attempted to enforce its rights under the original agre ment the plaintiff asked for a temporary injunction, r straining the defendant from exercising its rights und the agreement. The matter came on for argument befo Justice Bijur at Special Term of the Supreme Court. Tl Court was asked to issue a temporary injunction pendi the determination of an action for a permanent injun tion. Justice Bijur held the matter under advisement f about a month and has now handed down a decision den ing the prayer for a permanent injunction with cos against the plaintiff. In his decision the learned justi does not enter into any of the points raised by counsel f the plaintiff touching "monopolistic tendencies." H holds to the plain fact that there was a voluntary agre ment between two parties legally competent to enter int an agreement, and he cannot, he says, on a motion for permanent injunction, relieve the plaintiff of its oblig tions and liabilities contained in the agreement. Inc dentally we may say that THE MOVING PICTURE WORL with its old-fashioned ethics of journalism, does not b lieve in printing merely the speeches of hired counsel, b when it comes to recording the important thing, the d cision of the court, it will be found at its post of duty.

Studio Saunterings.

By Louis Reeves Harrison.

WHILE visiting the Rex studio the other day my attention was drawn to the difficulty of reconciling the varied though not necessarily antagnistic elements in the production of successful photolays by a remark made by Joe Engel. It was offered in unkind spirit, was a frank expression of honest opinn; but, for all that, it was just in truth and intention. I ink it came from misapprehension. Mr. Engel said that was opposed to accepting scenarios from playwrights account of their connection with a photoplay periodical. He is absolutely right. A play should be accepted or jected on its merits when it comes from an individual nnected with a publication, and this applies equally to ose associated with studios, as actors and directors, or some other salaried capacity. A photodrama is, in fact, t worth producing unless it has intrinsic merit irreective of any influence brought to bear in its favor.

Now Joe Engel is an enthusiast in his business; he beeves in it, lives in it heart and soul, but I am going to ke him by the arm and call his attention to something. hen the week is over, when its work and anxieties are t behind by those participating in them, a double satisction ensues. First there is the gratification of someing creditable accomplished. Second, the reward is re and immediately forthcoming. Leading him away om the scene of studio activities, I will pilot him into other sort of experience.

A successful play is a rare one. Its starting point is hat is called an inspiration. There are thousands of otoplays produced every year, and, in order to conuct a new one, the author must depend upon the faculty the imagination for his own starting point. The agination has its limitations. It has always seemed to that it depends largely upon experience, and there a lot of preliminary simmering necessary before an thor gets his ideas into shape. The hardest study of subject is done before a word is written, and its crude rm is the product of what might be called *creative* agination.

Now the author seats himself before the blank page and *constructive* imagination is set going, with results ually unsatisfactory. He may *see* the play from beginng to end, but its arrangement for acting, so that its l effect will be impressed on the audience, is not easily omplished. There are a dozen ways of presenting it. hich will be most effective? It may require days of nstruction and reconstruction before a finished result forthcoming. All this cannot be conveyed in scenario m, but that is the required form and the author makes rough draft followed by the brief one usually subtted.

Does the author go to a desk and get a pay envelope? s he any assurance that he will ever receive a penny his labor? He takes his bare skeleton down to the dio, or mails it, with full knowledge that it will not vey his meaning unless the one who reads it can put nself into the author's place, assume his point of view l study the subject with his profound interest in it. is is a good deal to expect, and I doubt if one in a ndred scenarios convey from the playwright's mind to t of the director the full meaning of the play as originly devised. The usual result is a rejected manuscript l a discouraged author, who turns to some field where can get returns.

hen Joe Engel took me by the arm and led me down where playwright Taylor was rehearsing a photodrama with charming Miss Leonard as a central figure, the outspoken statement of Mr. Taylor was, "We want fine plays." There is no doubt about it. I believe that *live* wires in the producing business are after the best the market affords and I *know* that audiences will have to have them or interest in this form of entertainment will lapse until the photoplay becomes a cheap sideshow in variety performances, a mere *entre acte*.

For the past two years I have been trying to bring about the best possible relations between producers, who are sure of handsome weekly returns for the present, and those who work hard for small compensation obtained at a risk—the photo playwrights—to the end that the business shall not be a get-rich-quick and short-lived fad, but a well-established fine art, steadily growing in popular favor. I have written on the subject with full realization that the finished play fails often *because* it is a complete product. The novelist commands his own medium of expression, but he who would tell a good story on the screen must *combine* with others, and they very often improve on his conception through the skill of setting and presenting his idea. Quite as often an erroneous interpretation results in failure, but failure is assured unless the play itself is well worth the time, labor and money expended on its production. Are all the plays worth while? Is it not true that most of them are not? What is the reason?

The studio playwright has the fairest sort of trial in the world because he is given ample opportunity to demonstrate his competency. That competency is not determined by a "write up," and the output from one source, whether fairly good or mediocre, is very apt to become monotonous to picture show audiences. Any newspaper writer who makes a broad effort to bring about finer understanding between producers and original playwrights who dare place their product in the open market, has the larger interests of the business at heart, though his motives may easily be misinterpreted.

Every bright, original or strong photodrama that has emanated from outside playwrights has put tens of thousands of dollars into the pockets of producers and exhibitors, while the amount paid for the scenario has seemed to me to be out of all proportion to the work and ability involved. No newspaper man can make it or unmake it, and I would advise shutting out any newspaper writer who attempted to sell his script by other influence than that which any dramatist should have the privilege of using—that of explaining the merit of what he has to offer. The scenario is a bare skeleton. It does not tell the story as an author would write it, nor does it give any idea of the work preceding its formulation. It is little more than a homely little seed, which must be planted and developed to blossom forth in full flowering, and it is not the easiest thing in the world for a director to determine whether it will be a flower or a weed.

The simplest way to get good photodramas is to *make a business of getting them*. Put the matter of selection into competent hands and play no favorites. The question of quality is of larger importance than the reputation of this or that company; it is a question involving the survival of what is thrown on the screen as a form of popular entertainment. Many exhibitors who have succeeded are building larger theaters, but *not* to exhibit photoplays. Why? Think it over. We must *unite* in effort and *that* is what I have been consistently advocating in these columns.

The Average Patron.

By William H. Kitchell.

DO you know him, Mr. Manufacturer? You think you do. Enough said. If you are well enough acquainted with Mr. Average Patron to understand his likes and dislikes in photoplays, and the why, and are trying to keep his patronage by catering to his taste, you are of the elect and need read no further. Otherwise, it is otherwise.

There are manufacturers and manufacturers. To the latter category belong the class who turn out the films that Mr. Average Patron goes to see. For Mr. A. P. understands the distinction. There are manufacturers who do not. If you are of the latter type, you do not know why Mr. A. P. grunts with disgust when one of your much-advertised titles appears on the screen, and why he is so overcome with surprise if the story happens to be a live one that he exits immediately after the love-tableaux, and takes to drink. He would, anyhow. You are releasing films several times a month the sight of which would change the president of the Young Men's Christian Temperance Union into a habitual "souse." If for this reason only, you deserve elimination.

But there is hope for you.

If you have never done so, Mr. Manufacturer of Junk, take a week from the studio and go from one photoplay theater to another, and try honestly to get into the mind, so to speak, of the gentleman aforesaid whose nickles and dimes supplied you with the mahogany roll-top and the 1912 model motor car. You will get results, and it will pay in dollars.

Of course, Mr. Average Patron has an elusive personality. In "select" neighborhoods he may even have a liking for cowboy plays and low-comedy. At a certain theater in the tenement district of New York he is said to prefer three-reel dramas and "costume stuff." But these are unsafe leads. In the average neighborhood—which includes anywhere from Fort Yukon to Key West—Mr. A. P. is the plain man of common sense who earns money six days in the week and spends some of the surplus at a photoplay theater when he is so inclined, or his wife will allow the extravagance.

Some manufacturers appear to imagine that Mr. A. P. is either an unwashed barbarian incapable of either education or refinement, or else a long-haired scientist who is a composite expert on handwriting, mind-reading and art, which he may be, but not at a picture show. When Mr. A. P. cares to make a study of illegible handwriting, or meaningless drama, or artistic "posing," he can indulge his hobby elsewhere. At a photoplay theater he expects to be interested or amused—preferably both. There is a golden mean between ignorance and omniscience, and Mr. A. P. has attained it. Some manufacturers would do well to go and do likewise.

It is not difficult to look into the psychology of Mr. Average Patron. He—the A. P. of to-day, and not yesterday—has traveled a little, and read and thought a good deal more; and he is not to be deluded inside with impossible lithographs illustrating miracles in melodrama. He will know if you are "stringing" him with the revamped story of a story you revamped for his benefit only six months ago, and he will resent the imposition. Moreover, if you show him a daily run of four reels, with the "first run" a conventional yarn with an unhappy ending, two others without titles and patched beyond recognition, and the other a "commercial" a year old—he will not only resent the imposition, but he will lay the blame where it belongs, upon the manufacturer whose trade mark he recognizes upon the leader or tail-piece. The Exchange Man does not enter into the proposition, because Mr. Average Patron has a hazy impression as to the middleman in the film industry. But he knows who makes the films.

And being a traveled man and a reader, Mr. A. P. can give more than one producer points upon how to make good films —or, rather, upon how not to make bad ones. An hour in any average picture show will be enough to convince any producer of the fact. Go into one, Mr. Manufacturer, and watch the expression on the face of Mr. Average Patron while one of your films is being shown. Above all, listen to his comment as he whispers to Mrs. A. P., or a friend, his opinion as to what is going on upon the screen. If you have mis-spelled a word in a leader, he knows it. If you have given a Roman emperor a toga of yellow, and robed a contemporary beggar in a gown of purple (as was perpetrated in a recent colored release), he will be able to inform you that at the epoch pictured nobody except the emperor was allowed to wear purple and that the ordinary Roman seldom dyed his shirt. If Mr. A. P. was unaware of the fact, little A. P., Jr., who attends high-school, would be qualified to make good the omission.

And he knows geography, and natural history. You ca not fool him by labeling a leader "Treed by the Wolf" and then show the hero with the lost child in the branch of an apple tree, with a sheep-dog in the foreground wagging his tail and barking frantically at nothing in particula Mr. A. P. knows the difference, and it is the trivial error, i fact or commission, that often shows up strongly to hi In a "Klondyke" story release of last winter, the hero Dawson writes a letter to the States asking his wife to me him at Nome. Now, Nome is far north of the Yukon, an about as convenient a rendezvous in this case as Patagon would have been. And Mr. A. P. has an intimate knowled of Alaska, for his brother lost six toes and the family sa ings in a prospecting venture above the Circle.

Another disturbing trait of Mr. Average Patron is his i stinctive sense of the ludicrous. A much-advertised "fe ture" reel released recently by a prominent producer was pathetic melodrama in which the erring son returns hom not for the fatted calf, but to rob the parental safe. It "g across" finely, with appropriate music by the pianist—un Father came out of his bedroom clad only in a revolver ar a night-shirt! The conclusion was an immense success, b not from the producer's point of view. Even the pianist—who was an A. P.—helped it along by switching fro "Where Is My Wandering Boy To-Night?" into "The Shi that Father Wore," or music to that effect. It is a sho drop from the sublime to the ridiculous, and many manufa turers take the fall frequently to the disgust—and often t delight—of the Average Patron.

There are manufacturers who would consider a day no and then spent with the Average Patron in a photopl theater as wasted time. These are the men who see twen photoplays a year—including their own output—and who a vertise each forthcoming release in superlative metaph that does not even impress the printer. These are the m who, judging humanity by themselves, imagine Mr. Avera Patron to be deficient in brains and everything except t necessary nickel of admission into a moving picture theat

But if this type of producer is not acquainted with M Average Patron, Mr. Average Patron is well acquaint with him; and the day is dawning when Mr. A. P. will d cline to continue the acquaintance.

JOHN BUNNY'S DOUBLE.

The Mt. Vernon, Ill., News prints the following story:

"While down at the lumbermen's convention in Cairo last we E. W. Peters, who is frequently taken for John Bunny, of t Vitagraph Motion Picture Co., lost his hat.

"He went into a hat store to get a new lid, and while in the he heard several of the clerks talking about him, and they call him 'Mr. Bunny.' One, braver than the others, approached M Peters and asked him if he were Mr. Bunny, and Pete bashfu acknowledged that he and Mr. Bunny were one and the same, al that his company had come to Cairo to get some data for a moti picture called 'The Liar.' The news was soon spread about t town and Pete was interviewed by half a dozen newspaper m and had to finally admit that he was just kiddin' the clerks a that they couldn't take a joke."

JUNGLE PHOTOGRAPHY BY THE KEARTONS.

Mr. R. Kearton and his brother, Mr. C. Kearton, both whom are well known to all lovers of natural history, ha succeeded in obtaining some fine films, showing elephan tigers, birds, butterflies, etc., which were photographed East Africa, India, and Borneo. These pictures are n being shown in London and may truly be described as markable. Among the noteworthy are some pictu of the Indian jungle, in which a tiger is to be seen slinki along, ants and other insects in their natural state, and herd of bison in a glade. The pictures taken in Borneo clude a wonderful portrayal of an orang-outang swingi about in the trees.

$50,000 PHOTOPLAY HOUSE FOR LOUISVILLE, K

The Ideal Amusement Company, of Louisville, Ky., wh consists of Messrs. Fred J. Dolle, Henry Reiss, Jos Stuerle, H. H. Gacke and Daniel Kelleher, has made rangements with S. P. Ostrander, architect, to draw up pl for the establishment of an elaborate and commodious t ater in Louisville.

This new theater will be built of brick and will be ab lutely fireproof throughout and will have a seating capac of 1,400. It will cost when completed $50,000 and will located at 2315 West Market Street. The building will h a frontage of 80 feet and a depth of 150 feet. The stage measure 32 x 28 feet. This house has been so construc that during the hot spell in the summer time it can easily converted into an airdome.

Tremendous Success of New York Exhibitors' Ball.

LARGEST GATHERING OF MOVING PICTURE PEOPLE EVER KNOWN ENTERTAINED AT A SPLENDID SOCIAL FUNCTION AT THE PALM GARDEN, NEW YORK CITY, JAN. 29.

TRUE to the prophesy in our issue of Jan. 27, the entertainment and ball given by the Motion Picture Exhibitors' Association of Greater New York turned out to be the biggest event of its kind that the film business has ever known. The affair took place at the Palm Garden, 58th Street and Lexington Avenue, New York City, on the night of Monday, January 29th. When things were at their height there were no less than 2,000 people on the floor, which, so far as we know, is the largest gathering of moving picture people that has ever been. All records have been broken and the New York exhibitors stand before the trade to-day as one of the strongest organizations of the kind in the business. All credit and honor is due the loyal workers and the entertainment committee for the splendid manner in which this rousing event was brought to such a signal success. Especial praise should be accorded to Dr. Oscar I. Lamberger, chairman of the entertainment committee, for his indefatigable work for nearly two months in connection with the festivities.

The large crowd was representative of the best element in moving picture circles. To those absentees who expected the affair to be largely a matter of female cigarette smokers and "turkey trotters," it is a pleasure to state that there was not one of them in sight; just a great big gathering of ladies and gentlemen who were able to conduct themselves as such and knew enough to quit when they had enough of ——well, never mind, but "Enough's enough" seemed to be the motto. All hands certainly did have a good time and film men were agreed that it was the biggest thing of the kind that ever happened.

Every branch of the trade was represented: exhibitors, manufacturers, actors, supply men, cameramen, operators, darkroom people, exchangemen and all. Besides these, there were a number of distinguished city officials and theatrical men among the number. Among the ladies were hundreds of charming costumes to grace the occasion and it is possible that if your genial scribe were of the female persuasion, a couple of pages, at least, would be devoted to the detailed description of some of those aesthetic creations. One of the most pleasant features of the evening was the cordiality with which the association members welcomed their guests and made everybody feel at ease from the moment they entered. The entertainment committee and the loyal workers were on the job every minute of the time, looking after the comfort of their large party, and everything went without a hitch. It was like a three-ring circus; something doing all the time and everybody happy.

The evening began with a high class vaudeville entertainment mixed with moving pictures not yet released. No licensed pictures were on the bill, but the independent pictures were given a good showing and won many admirers. The vaudeville numbers were furnished by motion picture players and our old friend Len Spencer introduced the acts as they appeared. The olio consisted of:

1. Overture—"Princess"—Columbia Phonograph Company Orchestra.
2. Eclair Film—"Alcohol."
3. Pete La Mar, Edison Phonograph Yodler and Mimic.
4. Imp Film—"The Worth of a Man."
5. Popular Ballad, "Killarney and You," William Corcoran.
6. Bison Film—"War on the Plains."
7. Song—"The Nightingale," Delphine Warner.
8. National Film—"Lieutenant Ross and the Stolen Battleship."
9. Charles M. Seay, Comedy Entertainer (Edison Co.).
10. Harry Benham (Thanhouser Co.), "Tosca's Goodbye."
11. Leo Herbert White (Powers Co.), Dramatic Recitation, "The Old Light."
12. Thanhouser Film—"As It Was in the Beginning."
13. Little Marie Eline, the Thanhouser Kid, in Recitation. "The Two Marionettes," "Little Orphan Annie."
14. Maurice Costello, of Vitagraph Co. of America, Recitation and Stories.
15. John Bunny, Vitagraph Co. of America, Humorous Monologue.
16. Farce—"The Tables Turned," by Champion Players: Miss Zarah St. Clair, Mrs. Madge Orlemond, Mr. Frank B. Coyne and Mr. Thompson.
17. Champion Film—"For Her Father's Sake."
18. Film Production—"Just a Plain Rehearsal," by the Powers Co. (Powers Players): Jack O'Brien, director; Miss Frichie Powers, Mr. Bud Williams, Mr. Victor Hugo, Mr. Dane Wall, Mr. Ned Sullivan, Mr. M. White, Mr. Leach, Mr. Nicholas, Miss Leach.
19. Introduction of the Officers: Sam Trigger, president; Harry J. Jacobs, vice-president; Sidney Ascher, secretary; Arthur D. Jacobs, treasurer; Dr. Lamberger, Chairman of the Entertainment Committee; H. W. Rosenthal, Chairman of the Reception Committee; Tobias A. Kappler, counsellor.

When the preliminary bouts were over, the decks were cleared for action. The dancing began about 10:30 and at daylight the next morning it was still going on. Fred Hyland's excellent orchestra of fifteen pieces furnished the music until four o'clock, and after they quit the various guests took their turn at the piano and finished out the night. Every guest upon departing assured the committee that they had the time of their lives and wished the Exhibitors' Association every success in the world, and there is no doubt that the exhibitors have made a great impression on the trade.

As special guests of the evening a party of well-known New York office holders were present, including Borough President McAnneny (and son), City Clerk Joseph A. Scully, Comptroller Sohmer, Sheriff Julius Harburger, Samuel Martin, Chief Inspector of the License Bureau; Senator John C. Fitzgerald, Commissioner Robinson of the License Bureau, Commissioner Thompson, Deputy Commissioner Wright, Hon. Timothy D. Sullivan, and the following Aldermen: Levine, Keenealey, Comiskey, Boles, White, Folks, Willett, Pendry, and Alderman Gelbke of Brooklyn.

To give a detailed list of those present would be almost an impossibility, but among those present were many well-known exhibitors and film men other than those mentioned in the lists. Boxes were occupied by the leading film manufacturers and supply people in the trade. Those represented and present were as follows:

Gaumont Film Co.—Mr. Herbert Blache, Mr. Balladur.

Melies Film Co.—Mr. Doré Hoffman.

Reliance Film Co.—Miss Jane Fernley, Miss Gertrude Robinson, Mr. Jas. Kirkwood, Mr. Henry Walthal, Mr. J. C. Graham, Mr. George Terwilliger, Mr. Jas. V. Ritchie.

Majestic Film Co.—Thos. D. Cochrane.

Thanhouser Film Co.—The Thanhouser Kid, Mr. Bertram Adler; Mr. Carl Gregory, Mr. Chas. Gercke, Mr. Theodore Heise, Mr. Emmet Williams, Mr. Frank Zimmerman, Mr. Harry Benham, Miss Mignon Anderson, Miss Fannie Gregory, Mrs. Harry Benham, Mrs. Grace Eline, Miss Grace Eline, Miss Jessie Bishop, Mrs. Frank Zimmerman, Miss Hallie Anderson, Miss Charlotte Anderson, Mrs. H. Anderson, Miss Hattie Anstose, Miss Lucy Adler. Mr. Edwin Thanhouser was unable to attend owing to a heavy cold, and was represented by Mr. Bert Adler.

Solax—Miss Blanche Cornwall, Miss Marion Swayne, The Solax Kid, Miss Magda Foy; Mr. and Mrs. Wm. Quirk, Mr. Darwin Karr, Mr. Lee Beggs, Mr. Ed Wynard, Mr. H. Z. Levine, Miss Beulah Frank.

Bison Film Co.—Mr. Ad Kessel, Mr. Chas. Kessel, Doc Willet.

Powers M. P. Co.—Mr. and Mrs. Tom Evans, Mr. and Mrs. Al MacDonald, Miss Fritzie Powers, Miss Pudgy Chester, Mr. Jack O'Brien, Mr. Leo White, Mr. Dave Wall, Mr. Ned Sullivan, Mr. Billy Williams, Mr. Fred Nicholls, Mr. Victor Hugo, Mr. P. A. Powers.

Lux Film Co.—Miss Agnes B. Egan, Mr. Paul Hernoud.

Consolidated M. P. Co.—Mr. C. Lang Cobb, Jr.

Champion Film Co.—Mark M. Dintenfass, Miss Evelyn Franis, Miss Zarah St. Clair, Mrs. Madge Orlemond, Mr. Frank B. Coyne, Mr. Edgar Lewis, Mr. Irving Cummings, Mr. Robert Gemp, Mr. Thompson, Mr. Philip Singer, Miss Katz, Mr. Harry Simmerol.

Republic Film Co.—Mr. and Mrs. Herbert Miles, Miss Mary Charleston, Mr. Chas. DeForest, Miss Grace Cunard, Mr. Chas. Harvey, Mr. and Mrs. Issy Bernstein, Mr. Emil Altman, Mr. John Arnold, Mr. Wm. Morrison, Mr. W. D. Wainright.

National Printing Co.—Mr. Teddy Kruger, Mr. Harry Coggey.

Kalem Co.—Mr. Wm. Wright, Mr. Phil Lang, Mr. Geo. Hardy.

Vitagraph Co.—Mr. and Mrs. Wm. T. Rock, Mr. and Mrs. John Bunny, Mr. and Mrs. Maurice Costello, Doc Willis and wife, Vic Smith and wife.

Taylor Theatrical Enterprises—Mr. F. C. Taylor, Miss Jessie Barmour.

H. A. Mackie, Inc.—Mr. Harry A. Mackie and party.

Advertisers' Specialty Co.—Mr. Arthur D. Jacobs and party.

National Film Distributing Co.—Mr. Charles E. Kimball, Mr. L. W. Simmons, Mr. P. H. Wolf, Mr. L. F. Cook, Mr. A. Testa, Mr. Harry Samwick, Mr. Goldberg.

Eclair Film Co.—Miss Dorothy Gibson, Miss Sue Willis, Miss Mary Hall, Miss Nathilde Baring, Miss Isabel LaMon, Mr. E. J. Johnstone, Mr. John Adolfi, Mr. Henry Maire, Mr. John Von de Brock, Mr. Richard Cummings, Mr. Lucien Andriot, Mr. Will S. Rising, Mr. George Benoit, Mlle. René Orsey, Mr. L. B. McGill, Mr. Harry Kloss, Mr. Henri Deau.

Imp Films Co.—Master Joseph Moore, Mr. Joseph Stern.

Sales Co.—Mr. J. E. Brulatour.

Simplex Machine—Mr. Frank Cannock.

Moving Picture World—Hugh F. Hoffman (Sherlocko), Archibald (Watso) MacArthur and H. C. Judson.

One exhibitor came clear from Youngstown, O., just for the occasion, Mr. C. W. Deibel, proprietor of the Dome Theater of that city. That's what we call a "Real Feller." John Bunny was so pleased with his devotion that he made a pal of him and took him where the bullets were flying thickest.

Bernhardt and Rejane.

World's Greatest Actors in Their Greatest Plays Will Be Shown in Pictures.

For several months the daily and the trade press have given brief mention of the fact that the Divine Bernhardt and the versatile Rejane have been induced to give a version of their favorite plays before the moving picture camera. The Moving Picture World is now authorized to make the announcement that the French-American Film Company, Times Building, New York City, will presently release a two-reel production of "Camille," with Bernhardt in the title role, and a three-reel interpretation of "Mme. Sans Gene," with Rejane in the principal part. These pictures are remarkable in more than one respect. They are the product of the famous Society Film D'Art, of Paris, and were enacted before the camera by nearly all the actors and actresses who appeared in the first productions of these respective plays on a French-speaking stage.

Mme. Bernhardt has always regarded her rendition of "Camille" as her best character portrayal. But it was with great difficulty that she was induced to repeat her performance for motion pictures. She did consent, however, and entered into the task with such enthusiasm that it was only with great difficulty that her efforts were made to conform to the limitations of the camera. The result is a remarkable motion picture, through the agency of which thousands will be able to see the world's greatest actress in her favorite roles who have never before witnessed her performance on the speaking stage.

Of Rejane in "Mme. Sans Gene" as much may be said. This subject is in three reels and is equally remarkable with "Camille." Mme. Rejane is less widely known to the American public, having appeared in America but once and that several years ago. A more critical review of these pictures will appear in a later issue of the Moving Picture World.

The rights to exhibit "Camille" and "Mme. Sans Gene" in America have been secured by the French-American Film Company, of which Mr. M. A. Anderson, an old theater manager, is the president. The reels will be offered together to state rights men with a stipulation that they shall form an evening's entertainment and shall be used only in first-class houses. With the possible exception of the well-known Dante pictures this program will form the most pleasing evening's entertainment that has yet been offered to seekers of amusement in this or any other country. Appropriate music has been prepared for these subjects and a fine line of advertising will accompany the pictures. Their appearance will set a new standard in the motion picture exhibition business and give a wonderful impetus to the feature picture in America.

PROJECTION ROOMS IN PARISH HOUSES.

The Rev. E. Boudinot Stockton, who edited the "Odyssey of Homer" for American production by the Monopol Film Co., is a dyed in the wool picture fan and his enthusiasm takes very practical form. He is an ardent advocate of motion pictures in the church lecture room, and two parish houses, now being built for Episcopal churches, will have projection rooms conforming to the newest regulations of the Underwriters as the result of his suggestions. Reversing the usual rule, Dr. Stockton preaches what he practises.

NEWS FROM CANADIAN NORTHWEST.

E. A. Schultz, traveling representative of the Enterprise Optical Manufacturing Co., of Chicago, writes as follows concerning the picture business in northwestern Canada:

"It is really a pleasure to see the Winnipeg of to-day as compared with the city of eighteen months ago, with respect to the picture business. There are at the present time fourteen moving picture houses in Winnipeg. Eight of these houses are using Licensed service, two Independen film service, and the other four are using mixed programs that is to say, part Licensed and part Independent at the same time. I saw here some of the best equipped operating rooms I have seen for some time. The majority of the houses are using mercury arc rectifiers on 220 volts alternating current The operating rooms are nice, large and roomy.

"In speaking of the theaters separately, I called on Mr Rogers, of the Colonial Theater, on Main Street, and while Mr. Rogers' experience in the picture business is limited, I am safe in saying that the Colonial is one of the most up-to-date houses in the country. It has A No. 1 projection. The Colonial Amusement Co. is contemplating building a new house on Portage Avenue. The beautiful Starland Theater, next door, is also enjoying a nice business, and the proprietors of this house are building a new theater in St. Paul, Minn., which is to be finished **by the first of February**.

"The Bijou was formerly the old Sullivan & Considine vaudeville house, but is now running straight pictures. Bob Scott is the manager, and he puts up a very fine show. In fact the projection in Winnipeg is hard to beat, with one or two exceptions.

"Ed Walker is building a new house in Sault Ste. Marie. It will be named the Orpheum. It will seat 750. Licensed film service will be furnished by the General Film Co., of Detroit. Mr. Walker is installing a 1912 Motiograph machine. Admission will be 10 cents, for a program of three reels and one song.

"There are three other houses in Sault Ste. Marie—the Gaiety, the Bijou, and the Lyceum. The Gaiety is the only house using licensed service, and while the projection was very good in all the houses, it is to be regretted that the films generally were in very poor shape. Notwithstanding this, business seemed to be very good.

"Regina, the capital of Saskatchewan, has four beautiful moving picture parlors, and another house is to be opened in thirty days. Mr. Gordon, manager of the Lux and the Majestic will be the owner and manager of the new house. As Mr. Gordon has considerable experience and knowledge of the business, there is no question that this new house will make good.

"The Moving Picture World is a welcome visitor to each and every house every Tuesday morning, and the Operator's Handbook is also found quite frequently."

AMERICAN PRODUCES WESTERN COMEDIES.

The American Film Mfg. Co., while always appreciating the value of Western comedy, has never before announced so many offerings of a strictly laugh-provoking nature as at present.

The Western studios of the company are deserving of much praise for their success in corralling the elusive laugh, so much sought for and so dangerous from a producing standpoint. As in literature, the true comedy is a jewel and proportionately hard to get. The American, however, has been particularly fortunate in its selections of scenarios, and promises a fine line of Western subjects for the future. "An Assisted Elopement," "From the Four Hundred to the Herd," "Society and Chaps," etc., are, as their titles indicate, essentially Western pictures, but containing that touch of the East which makes a combination highly desirable and difficult to secure.

A notable feature in these releases is the wonderful California backgrounds. With as fine a bit of natural scenery surrounding the studio in La Mesa, Cal., as exists anywhere, the producer has added here and there glimpses of those magnificent winter homes, gardens, etc., that have made Southern California famous as a playground for the rich.

MIRROROIDE SCREENS GIVE SATISFACTION.

A letter from the John H. Genter Company, manufacturers of the "Mirroroide" screen for picture theaters, advises The World that a screen shown in an illustration printed in a recent issue of this paper coming from Mr. Probst, of Durango, Col., was a "Mirroroide," and that Mr. Probst is highly pleased with it. The Genter company have overcome the fault in their screen caused by the seam and report having sold 500 screens, of which number they have had to replace but three. Considering the rough usage in shipping, they consider this a good record.

CHICAGO LETTER.

By Jas. S. McQuade.

I. W. LINN, special representative of Pathe Freres, has sent in his resignation to that firm, to take effect March 1. Mr. Linn regrets keenly the circistances which compel him to take that step, as it severs th cordial business relations which have extended over the pt four and a half years. Constant travel on the road, M Linn finds, has made serious inroads on his health and, fowing the advice of his physician, he has decided to eage in activities that will not require travel.

While connected with Pathe Freres, Mr. Linn was manar of their branch office in Birmingham, Ala., for one year a a half; manager of the New Orleans office for one year; mager of the Chicago office for one year, and special reprentative for the same period. The duties of his last positin have called him to all the important cities of the United Stes and in parts of Canada.

Mr. Linn has not yet decided on the line of business he w follow, but is considering several attractive propositis that have been made him.

Big Boost for Pathe's Weekly.

J. W. Peters, manager of the Hulsey theaters in Galvesto Tex., is rather proud of the support given moving pictus by the Evening Tribune of that city. Whenever any piure subject is worthy of special mention, the Tribune ges it liberal space, as is shown by the following excerpt th gives a boost to Pathe's Weekly, which showed the bning of the Equitable Life building in New York:

That Galvestonians are this week seeing at the Casino Tater actual moving pictures of the great fire which on Ja 9 destroyed the Equitable Life building in New York, eailing a loss of $18,000,000, is certainly a credit to the erprise of the film producers of the country. This fire, wch was fought under the most trying conditions in the hrt of the financial district of the world, with the temperatu below zero and a 60-mile gale of wind blowing, is comple in all its details and speaks much for the enterprise ohe men who handled the camera.

The firemen in action with all the modern fire-fighting eqipment which the metropolis affords, the wind-driven stams of water, the struggling horses and slush-covered stets and the men themselves covered with ice, make thlling scenes, to say nothing of the actual view of flame an smoke as they burst from the doomed skyscraper. Pple in Galveston are witnessing this scene with all its ling reality without the attendant discomfort that was exrienced by the spectators in New York on that date.

This picture is a part of a weekly service that might be w termed a "news service" that a well-known firm of film mers produce. Scenes of live interest from all over the wld are shown as part of this feature every Wednesday an Thursday, and it is safe to say that there are thousands of eople who watch for them, they faithfully portraying the sces of the stories which the Associated Press carried thugh the columns of the newspapers at the time of the ocurrence. As in the above instance, the people of Galveon are seeing the fire before the ruins are cooled."

anager Peters concludes his letter by stating: "This is mely to give you an idea that we Southern people here do not let the grass grow under our feet." If exhibitors in otr cities throughout the country could gain publicity of a e nature when a feature film is run, what a boost it would be or the moving picture industry!

Moving Pictures for Schools.

a recent Sunday issue of the Chicago American-Examin two full pages were devoted to the subject "Why Our Scools Are All Wrong." Articles written by leading educars throughout the country were employed to show the dects of the system at present prevailing, and suggestions fo remedying them.

n article under the heading "The Beginning of the New Ecation" concluded as follows:

nother sign of progress on the educational horizon is th adaptation of the moving picture to the uses of the tener.

Moving pictures have long since taken a firm hold on th popular mind. There are a number of reasons for this,—, th vivid realism with which they portray both tragedy and comedy, the large amount of action which they compress into a brief period of time, and their small cost to the public.

"That wonder is the mother of learning is an axiom with all progressive educators, and this fact leads to the belief that results of far-reaching importance will follow the introduction of the moving picture machine into the schoolroom.

"Already the cinematograph is being used with marked success in medical schools to portray the mode of procedure in difficult operations. The National Society for the Prevention of Tuberculosis has prepared a series of films showing the dangers of the Great White Plague and how they may best be avoided."

A Magazine for Patrons of Independent Pictures.

E. J. Ryan, of the Photoplay Magazine, a Chicago publication copyrighted by the Photoplay Magazine Publishing Co., and designed especially for Independent manufacturers and exhibitors, and their patrons, returned recently from a visit to New York. While in the metropolis, Mr. Ryan called on Independent manufacturers, in the interests of the magazine, and he reports that he was cordially received by all of them and assured of their hearty co-operation.

No. 1 of Vol. II, being the February issue of this year, contains a gallery of Independent picture stars and various scenes from photoplays, the illustrations being neat specimens of the engraver's art. There are 29 photoplay stories, several good special articles and appropriate verses in the issue. Independent exhibitors should do all in their power to aid in the sale of this magazine to their patrons.

Tom Quill Enters Educational Field.

FILMS
FOR PUBLIC SCHOOLS
A CARTOON SKETCH OF TOM QUILL A CHICAGO BOY. GEN. MANAGER OF THE WORLD'S BEST FILM CO. HE HAS OPENED THE EDUCATIONAL FIELD FOR FILMS IN THE PUBLIC SCHOOLS THROUGHOUT THE COUNTRY

Tom Quill, general manager of the World's Best Film Co., has branched out into the educational field. He will travel throughout the country and interest superintendents and principals of public schools in scenics, travelogues, and literary and historical subjects. The accompanying cartoon shows Tom in urbane attitude, offering, with pleased countenance, the moving picture, which is destined to make school life a delight instead of a burdensome task.

Chicago Film Brevities.

Louis G. Marcus, acting manager of the General Film Co.'s branch at Salt Lake, and Miss Gertrude Levin, of Pueblo, Colo., were united in marriage Tuesday, Jan. 16th, in the latter city. Mr. and Mrs. Marcus will be at home after Feb. 1st in Salt Lake City.

* * *

The Paragon Theater, at 51st St. and Prairie Avenue, has been closed, for remodeling and the erection of a new front. The interior decorations when completed will give a very handsome appearance, and the front will be of modern and attractive design. An indirect lighting system will be installed in the theater. The Paragon is owned by Mrs. Berman, who purchased the Woodlawn Theater, this city, a few days ago.

* * *

A. K. Greenland, traveling representative of the Gaumont Co., spent a few days in Chicago last week.

* * *

Martin Rosendahl recently purchased the Majestic Theater in Duluth, Minn. The Majestic was formerly known as the Star for years. Ellis Dorfman was the owner. The Majestic is now being remodeled.

James R. Brannan, of the New Savoy, Evansville, Ind., was a visitor here last week. Business has been quiet in the Indiana city during the cold weather, but is gradually picking up. Mr. Brannan also owns and operates the Colonial in Evansville. He states that he did excellent business with "Cinderella" at the Savoy.

* * *

J. E. Sherwood, who operates the Fairplay, the Grand, and the Gem theaters in Madison, Wis., was in Chicago Friday and Saturday, Jan. 26 and 27. Mr. Sherwood informed me that he had featured the Cardinal Farley split reel at the Fairplay on Jan. 26. His manager wired him that the business was exceptionally large for this subject. Mr. Sherwood has his booking done at the G. F. Co.'s branch, 117 N. Dearborn Street.

* * *

J. R. Freuler, of the Northwestern Film Exchange, Milwaukee, was in the city Monday and Tuesday, Jan. 29 and 30. He reports business as being very fair at the present time, although the cold snap hurt considerably. Several theaters in Milwaukee closed down during the cold spell. They are expected to reopen shortly. Mr. Freuler informed me that the Butterfly, an Independent house seating 1500 people, which is furnished service by his exchange, is doing very nicely. Very high-class service is run at this theater, including 21 first-runs weekly. As many as five films are on a program at certain times. The admission for matinees is five cents; for evenings, ten cents.

MORMON PICTURES IN DEMAND.

The Great Northern Special Feature Film Company Find Ready Sale for State Rights on This Subject.

Mr. Charles Abrams, manager of the Great Northern Special Feature Film Company, is almost the busiest man on Fourteenth Street. Since the announcement that this company would release "A Victim of the Mormons" on the State rights plan, he has been bombarded with requests for territory and inquiries regarding that picture. A clerk and several stenographers have been engaged during the past two weeks with this voluminous correspondence and considerable real business has been transacted. Rights have already been sold for several territories and offers sufficient to complete the list on this subject are under consideration. Last week Manager Abrams spent a day in Philadelphia exhibiting some of the Great Northern features and reported very satisfactory results.

One thing that has tended to rouse interest in this picture is the antagonistic attitude of the so-called Mormon church, which has given the subject the widest publicity and tended to rouse great public interest in the picture. Copies of this picture have just been received from Copenhagen and are now ready for distribution.

A splendid complement of advertising matter will accompany "A Victim of the Mormons." Handsome three-sheet and one-sheet posters in four colors have been made and attractive circulars for use of the exhibitors have been printed. Those who are fortunate enough to obtain the territorial rights for this picture may congratulate themselves upon securing a genuine feature and one that will swell box office receipts to record-breaking figures.

Future releases of the Great Northern Special Feature Film Company will be announced later, but we are in a position to say that a finer line of feature pictures has yet to come to our notice.

A KLEINE SPLIT REEL. February 6th.

The Kleine-Cines release for February 6th is a split reel, the subjects being "Besieged" and "Jenkins, a Conquering Hero." We desire to call special attention to this matter owing to the fact that the titles were so displayed in the Kleine advertisement on page 411 of the last issue of the Moving Picture World as to appear to be one subject instead of two. The subjects appeared properly in the Calendar of Licensed Releases on page 404 of the same issue.

LEVI COMPANY DAMAGED BY FIRE.

A fire which originated in the ground floor store of the building occupied by the Levi Company at 1560 Broadway, New York, early Sunday morning, January 28th, extended to the upper floors of the building and very nearly wrecked the Levi plant. So serious was the damage that ten days will be required to straighten matters out before work can be resumed. This will delay the production of Levi's new movable slide, which novelty was about ready for distribution at the time of the fire.

No Injunction Against Patents Co

Justice Bijur, of Supreme Court, Holds the Agreement Between Greater New York Film Rental Co. and Motion Picture Patents Co. Valid and Enforceable.

JUSTICE BIJUR, sitting at Special Term for Motions in the Supreme Court of New York, has denied the application of the Greater New York Film Rental Co. for a temporary injunction against the Motion Picture Patents Co. The opinion of the justice, accompanying the decision, is printed in full below:

Greater New York Film Rental Co. vs. Motion Picture Patents Co.—This is an application for a temporary injunction pending the determination of an action for a permanent injunction. Plaintiff is a rental agency of moving picture apparatus. Defendants are respectively (1) the company which holds patents covering a large part of the field of the moving picture business; (2) a number of manufacturers who have assigned their patents to the Patents Co. and have taken back licenses therefrom; (3) a rental agency of a character similar to the plaintiff's, in which it is alleged that the other defendants are interested and through which they are said to be endeavoring to drive plaintiff and others out of business.

On January 20, 1909, plaintiff executed with the defendant, the Patents Co., a license agreement under which it was privileged to lease from the manufacturers, apparatus covered, by the patents in question, and to sublet the same to sublicensees for exhibition purposes, provided such sublicensees were also licensed by the Patents Co. The nineteenth clause of the "conditions of license" of this agreement provides "that the licensor may terminate this agreement on fourteen days' written notice to the licensee of its intention so to do." Defendant Patents Co. having elected by appropriate notice to the plaintiff to terminate the license, this action is brought, directed first against the Patents Co. forbidding it from terminating the license; second, against the "licensed manufacturers," requiring them to continue to supply apparatus according to the terms of the license.

Plaintiff's theory is that the license agreement prepared by the Patents Co. must be strictly construed against it, and that when so construed the nineteenth clause (which plaintiff's cousel happily designates as "breathing") means that the license may be terminated only for cause. Plaintiff further endeavors to show that no genuine cause, namely, breach of the provisions on its part, existed; and that therefore there was no right to terminate the license. In aid of its interpretation of the language of the agreement plaintiff alleges that the arrangements between all the defendants constitute a combination in violation of the Federal Anti-Trust Act and of the several statutes of this State against monopoly; and that the fact that this combination is effected through or concerning patents of the United States is no justification of the monopoly which it is claimed goes beyond the necessarily monopolistic privileges involved in the very grant of a patent. Plaintiff further shows that at the time of the execution of the agreement the president of plaintiff corporation was assured by the general manager of the Patents Co. (defendant) that plaintiff "would not lose the license so long as the patent was in force unless it violated the terms of the license."

There is also cited in the affidavit of one Swanson a statement made by a member of a committee of the Patents Co. to a committee of rental exchanges. This is to the effect that after being requested to insert in the agreement a clause that it might be canceled only for cause, the member of the Patent Co.'s committee said that the plaintiff "could rest assured that no man's license would be taken from him unless it was for cause and that if he lived up to the terms of the agreement it would continue throughout the life of the patent, and that if there were any violations of the agreement asserted (sic), that the man would have a fair and full opportunity of making explanations before his license was taken away." The Patents Co.'s representative, however, insisted that not a word in the agreement would be changed.

Without entering into minute details of the defense, it may be said that defendants substantially traverse all the contentions of the plaintiff. They claim, further, that whatever remedy may be appropriate against the Patents Co., the licensed manufacturers should not be directed to continue to supply the plaintiff with goods, first, because they hold no contractual relation to the plaintiff, and, second, because a mandatory injunction should not issue in a case like the present.

Plaintiff offers some proof that there was an actual agreement between the licensed manufacturers and the Patents Co. to supply goods to the licensees of the Patents Co., and claims that the very terms of the license itself are sufficient to indicate beyond a doubt that such an agreement exists. This agreement, it is claimed, would, under the doctrine of Lawrence vs. Fox, inure to the benefit of the plaintiff. In view of the conclusion at which I have arrived, it is not necessary to decide the many interesting questions of law above indicated, although I deem it fair to say that my inclination is to agree with the theory advanced by the plaintiff thereon.

On the crucial and determinative question, however, whether the license agreement is terminable on fourteen days' notice at the arbitrary election of the Patents Co. or terminable only for cause, I am unable to accept the plaintiff's interpretation. The language of the first few lines of the nineteenth section, which I have quoted hereinabove, is clear and unequivocal. From the context I find that the license is terminable on fourteen days' notice at the will of the Patents Co.; or, in the event of a violation by the licensee of any provision of the license, the licensor may, without terminating the license, "suspend" the licensee and direct the manufacturers not to lease pictures to the licensee; or, at the election of the Patents Co., it may on such violation terminate the license immediately without prejudice to its rights to recover damages from the licensee. The three options thus accorded to the Patents Co. are clear and consistent.

Repeated, careful reading of the rather complicated agreement reveals no other clause or provision at variance with this interpretation. As the contract in this respect is unambiguous and complete, no evidence of the circumstances surrounding its execution or of oral communications attending it are admissible to vary its terms. Indeed, the two conversations set out in the moving affidavits to which I have alluded indicate rather that plaintiff's president understood perfectly what the license meant, namely, that it was plainly terminable on fourteen days' notice at the arbitrary will of the Patents Co., and that plaintiff unsuccessfully endeavored to secure the elimination of that provision. The oral assurance claimed to have been obtained by him that this provision would not be enforced is in distinct variance of the terms of the written agreement, and consequently, under familiar rules of law, unavailable to affect the written instrument. Similarly the presence of oppressive terms in the contract of the condition of business duress which plaintiff pleads cannot be availed of to vary the contract as made, however persuasive they might be in an action to be relieved of the obligation of the contract. Nor, as intimated above, can these elements be considered to the extent of permitting the plain language of the agreement to be interpreted as meaning something else. Motion denied, with $10 costs. Settle order on notice.

A Selig Ranch Picture.

With the Boys of the Diamond S" Has Many Fine Features.

Reviewed by Jas. McQuade.

A COMPANION to Selig's well known feature film, "Ranch Life in the Great Southwest," will be released Tuesday, Feb. 27. The first named subject was the most striking of its kind, up to the time of its release, as the most expert cowboys in the world were engaged in its making; the second, entitled "With the Boys On the Diamond S," has even still more thrills and dare-devil exploits, as our old friend, Tom Mix, the man of steel muscles and rock-ribbed torso, and Frank Maish, the world's champion lassoer and rough rider, are to the fore in some amazing feats of skill, strength and horsemanship.

It would seem that all the demons of the plains, in horseflesh, had been collected for the occasion, as the wild bronchs attempt to throw their riders in the most cunning and diabolical fashion. Watch that fellow swinging swiftly around in a circle, of which his own body is the radius. He is trying his best to make the rider dizzy, and then with a downward plunge of his head and front quarters and an upward heave with his rear, shoot him from the saddle with the force of a mighty catapult. But he fails in this particular case. Bucking bronchs of all types (remember that a bronch is a wild horse which has never been trained to the saddle, and that a broncho is a domesticated bronch) are seen, and many a rider bites the dust after a long and desperate effort to retain his saddle.

Some remarkable bulldogging feats are performed by Tom Mix. Bulldogging a wild steer is hazardous at all times, but Mr. Mix makes the feat extra hazardous. While his horse is at full gallop, in pursuit of the steer, at the proper moment, Mr. Mix jumps from his mount and lights on the neck of the steer, or on the ground, to one side of the animal. In either case he must avoid the long, sharp-pointed horns with his body and be skillful enough to seize them in his hands. Then he twists the animal's neck and forces the creature to the ground. In one instance we see Mr. Mix light on the neck of the steer, causing the animal to turn a complete somersault its full length. The spectator expects to find him crushed and limp, but he emerges from the dust a victor and body whole, while the steer gets up and trots off none the worse for its rough experience.

But there is an additional thrill in these bulldogging feats, and it is furnished by Mrs. Mix. She seizes a monster steer and after a tremendous tussle, which lasts several minutes, succeeds in throwing him.

A Record Breaking Throw and Tie.

Champion Woman Bull Dogger of the World.

There is another big surprise in store for everyone who views this film. For the first time they will see an automobile used instead of a horse, in lassoing, roping and tieing steers on the plain. This is done most successfully, and in one instance we see Tom Mix bulldog a steer from the machine, while it is going at high speed. The lassoing feats and daring riding performed by Frank Maish will also make many eyes open in wonder.

"Broncho Busting."

"Bull-Dogging."

The march of 1,000 long horns, the last of their kind on the plains, is shown as they are being driven to the nearest station, for shipment to market. Another scene that will be appreciated by many shows sunrise on the plains, with thousands of cattle resting or browsing. This is finely photographed and the same can be said of the entire film.

Continuous action, of the liveliest kind, marks the doings of the boys on the "Diamond S," and their stunts include all that are worth while in the depiction of life on the plains of the Great Southwest.

"THE LOVE OF JOHN RUSKIN" (Vitagraph).

(See illustration on color insert.)

There are some things that are sacred, even from the hand of the most circumspect of picture makers. In this category we would include such bits of human experience as the matrimonial episode of John Ruskin. But, since the picture man has seized upon that unfortunate and, to the sensitive soul of Ruskin, most painful affair, and dared to interpret it by means of the photoplay, it may be commented upon in these columns. We will not discuss the question of propriety as related to this and similar subjects, but merely record personal impressions received upon viewing the picture.

It is on record that Ruskin married a beautiful woman with whom he was deeply in love; that the painter, John Millais, became a member of the Ruskin household; that Ruskin's wife and Millais afterward became so enamored of each other that Ruskin released his wife from her obligations to him that she might be happy with Millais, and that he afterward remained as a guest where he had formerly been the host.

The eccentricities of genius and the greatness of the persons involved have led the world to speak in whispers when discussing this peculiar human document. By what means the change of heart in the woman and of relations to her of the men was wrought, none but the most irresponsible mind would venture to define. We doubt that it is a matter of even the most vague report. Whatever those means may have been, we shall always hope to believe them only such to which persons of the high character of those involved would resort.

It is unfortunate that the Vitagraph has at least suggested, if it has not actually portrayed, the brazen libertine and his equally heartless paramour in their shameless assignations, flaunted almost in the face of the trustful, unsuspecting husband.

Were such the truth, it were better left to the purifying influences of Mother Earth,—buried deep in the tombs of the now deceased participants in that unhappy affair. If not, then why cast the odium of an untruth upon their defenceless memories?

We feel a deep sense of humiliation that even a suggestion of dishonor should be cast upon great names at such an early day.

SUCCESS MOTION PICTURE COMPANY.

Col. Jack Lawrence has arrived in New York with his cowboys and expects to begin making pictures within a few days. Our readers will do well to look out for further information in regard to his operations. Releases will be announced by the Success Company immediately.

"THE BURGLAR'S LOVE" (Great Northern).

The Great Northern release for this week is an interesting dramatic subject entitled "The Burglar's Love." Two burglars are shown engaged in nocturnal pursuits of livelihood, when one of them, upon entering a lady's chamber with felonious intent, is so impressed by the sleeping beauty that he replaces the stolen property and gets away. The following day he manages to meet the young lady and strikes up an acquaintance which ripens into love. Things run very smoothly until one evening he takes her to a picture show at which is shown the unmistakable likeness of himself in the act of stealing a lady's handbag at the races. The girl is deeply offended and turns the young man down cold. He is obliged to leave her in disgrace. Later the young man and his pal, the more hardened burglar, quarrel over the photograph of the girl and part company. The following night the amorous young burglar surprises his pal in the act of burglarizing the chamber of the girl. He compels his pal to give up the plunder, which is immediately returned to the girl. This act so gratifies the young lady that she restores her lover in favor. The picture is acted in the usual excellent manner common in Great Northern subjects and abounds with beautiful scenic effects. A decided novelty is the reproduction of the picture show.

Scene from "A Burglar's Love" (Great Northern).

Republic Saranac Lake Company Appearing in "In the Government Service."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

HERE is an embarrassment of riches this week, but before going on we want to give by way of contrast a flyer that is as effective as the kick of a legless mule. This was not submitted for criticism but c es from our own balliwick. It reads:

> **To whom it may Concern:**
>
> PLEASE TAKE NOTICE that the
>
> KINGS HIGHWAY
>
> **—:CASINO:—**
>
> BY SPECIAL REQUEST WILL RENDER DAILY MATINEES.
>
> If you wish to spend a pleasant afternoon, pay us a visit and you will always see a good show.
>
> We will endeavor to procure the best releases from the leading Photo-Play Studios.
>
> One visit to the CASINO will surely make you a steady patron.
>
> **Raffle for a Beautiful Prize**
>
> will be held
>
> **every Friday Evening at 9 o'clock**
>
> COUPONS GIVEN DAILY.

here isn't a word here that is calculated to make business. There is no sm or argument and the phrasing is not well done. Matinees are given, nc rendered, and that "special request" is overdone. Suppose that it had st ed with the statement that "there are more patrons than seats at the K s Highway Casino" going on to explain that that is the reason why m nees have been decided upon that those who can attend in the afternc may come then and leave the evening seats for those who cannot. A he start that sounds like big business.

Ve will endeavor to procure the best releases" is an excess of modesty. S we have arranged to obtain the newest and best of the Licensed ph plays; the pick of the thirty-six weekly releases. That's more definite th the half promise and it's an argument that should pull. And tell that if person once visits the Casino he'll become a steady patron because he wi always find the smartest releases, the best projection and the most att ctive house. And the word raffle is unpleasantly suggestive of the bar ro . Make it a gift contest and tell what the prize is. "Beautiful prize" co eys absolutely nothing.

Style in Reno.

e Grand Theater, Reno, submits some samples of the house program, ap rently just started since the advertising space is not yet taken. It is six page railroad folder with a type page 6 x 3 inches. A one-inch sp top and bottom is given over to advertising, the back page to the ho ad and the front to the house details. The other four pages have ea one of the four reels with cast and musical program after this style:

> **"HOW SIR ANDREW LOST HIS VOTE"**
>
> *Edison Comedy*
>
> An Adaptation of Richard Harding Davis's Well-Known Story, "In the Fog"
>
> CAST OF CHARACTERS

ir Andrew	Marc McDermott
Ion. Grant Richmond	Chas. Ogle
he Hostess	Camilla Dalberg

> MUSIC
>
> 1911 Popular Airs: "Dear Delighful Women," "Oh You Beautiul Doll," "Mad House Rag," "Love Me," "By the Sascatchewan," Come Back Virginia," "When I'm Away."

d here is the way the Reno manager meets the matter of program. t y give a hint to the Casino:

> Our new booking contract with the General Film Company will lace before our patrons the best selected programs exhibited anyhere in the United States. Watch this page for announcements f the coming big attractions.

re is some "bite" to such a statement.

Using Cuts.

Surprise Theater, South Bend, Indiana, now uses cuts to illusa its inexpensive but very effective program and a line or two of ader ing at the bottom of alternate pages probably cuts the cost. There are more pretentious programs, but none that "get it over" better for the cost.

Straight Talks.

re has been some fuss down in Birmingham, Ala., about the cheap ville theaters that called forth a series of "Direct Talks to Mothers)thers," from H. M. Newsome, who conducts the Princess and The e U. It is a pity that they cannot be given here in full, for they are sound and sensible as the one quoted will show. Each runs across two columns, is set in ten point type and falls from nine to eleven inches. It must be borne in mind that the five-cent picture theater is not meant in this article, but the very cheap vaudeville show with one or more reels and several acts. Here's the talk:

> "THE DIFFERENCE"
>
> To-day's talk will be short and concerns the "Moving Picture Shows" and the "Five Cent Theater" with the aim in view of drawing the dividing line between the two and despite the fact that the general public usually refers to each in the same manner, there is a marked and unmistakable difference—in truth, the one similarity lies in the price of admission.
>
> Probably the best and most direct method of showing you this difference will be to make the talk a local one and say that there are in Birmingham two FIVE CENT THEATRES. One visiting each of these places sees moving picture subjects, which are followed by a comedy sketch, songs and vaudeville acts—all for a nickel.
>
> When you visit the MOVING PICTURE SHOW, of which there are five in Birmingham: The Princess, the Amuse U and three others, you find the whole and undivided efforts of the management directed to producing the latest and highest priced works of the world's best Motion Picture Play Companies, Dramas of historical and domestic subjects, plays that have plots that are carried out by men and women who stand at the head of the Theatrical Profession.
>
> It is probably fair to say that of these five "Moving Picture Shows" the Amuse U was formerly a "Five Cent Theater" offering its patrons vaudeville. The public did not rave over the idea, so early last summer the vaudeville feature was done away with and the house devoted to Moving Pictures exclusively with the exception that occasionally a singer of note and reputation is heard between the pictures.
>
> This series of talks is prompted by the fact that recent agitation which confused the two made it, in the estimation of the writer, necessary.
>
> This is our fourth and final talk on the subject, unless more becomes necessary. We have what we know to be an amusement institution of worth to the public, places of amusement where those who care to spend a five cent piece may go and see the best dramas of the day done in pantomime, and we have a thousand and one arguments in its favor, and not one against it.

Turning to the Hustlers.

That man Winstock has been doing things again. It's not often that a photoplay theater can boast of a State Governor as an extra attraction, but it goes to show that if you go after anything hard enough you'll land things worth while. This newspaper clipping tells the story. It is taken from the Portland Oregonian:

> For several days past the People's Amusement Company has been exhibiting at the People's Theater, this city, an educational film showing the trip which the Western Governors made to the East. An invitation was extended Governor Oswald West to attend a performance and see himself as others saw him through the medium of motion pictures.
>
> The matter was taken up by the Governor himself and Melvin G. Winstock for the theater, and yesterday arrangements were consummated by which Governor West agreed to appear at the Peoples Theater Friday evening, January 19, and to deliver an address on his remarkable trip.
>
> Before consenting, however, to comply with the request of the People's, he named a condition, which was that he would do this if the People's Amusement Company would give a benefit performance for the Portland Baby Home. The management very promptly took the Governor at his word and has notified the committee of the Baby Home, consisting of Mrs. D. C. Burns, Mrs. Henry Ladd Corbett and Mrs. David Honeyman and other benevolent ladies of this city, of the arrangement and asked for their co-operation.
>
> Governor West has agreed to be at the theater for the 8 to 9 o'clock show and arrangements will be perfected whereby a representative of the Baby Home will be in charge of the box office of the theater for the benefit performance.

If you can't get a Governor perhaps you can land the Mayor, the Health Officer or some civic official to lecture a film to fit. That's advertising that counts.

The Princess Celebrates.

The Princess Theater, Leadville, Colorado, celebrates its first anniversary by the publication of a little booklet of eight pages and heavy card cover. In a chatty yet dignified way the manager, Arthur B. Cundy, reviews the past year and looks into the future. There is a little chat about the films, in which each independent company is treated separately and given individuality in the minds of the patrons. Their specialties are pointed out, their accomplishments conservatively lauded and the newcomers welcomed into the fold. There is a page given the vaudeville attractions, another to the February films, a straight, simple talk on the safety of the theater, an allusion to the music, an appreciation of the Swanson Film Company and a sincerely worded page of thanks to the patrons.

The booklet will be read from cover to cover by anyone interested in the pictures and it leaves the patron with a far better idea of the pictures and the feeling of intimacy with the house. It will serve as a model to others who may be contemplating a celebration, but it is too expensive to be generally distributed, we imagine.

Does the Truth Pay?

J. M. Blanchard, manager of the People's Theater, Sunbury, Pa., whose adroit work we have frequently commented upon, writes:

> Does it pay to tell the truth? I say "Yes," and I have a standing offer that reads: "If not as advertised slip to the box office on the way out and get your money back." We give three reels for ten cents and have as opposition a five cent house costing $25,000, and yet we get the business. Our house is plain, but it looks as though it was built to stay. Audience room 42 x 110 feet, twelve foot foyer, twenty foot lobby, seating capacity 700. We were told the Pathe Durbar picture showed 1,000 elephants and so, when we found it did not, we used this ad. What do you think of it?

PEOPLE'S THEATRE

"Delhi Durbar" is not what we have advertised. It is a very ordinary picture. The camera man overlooked the elephants. Perhaps he was at lunch when they passed, but we have our regular three reels, which are always good, well served with a dressing of good music in a large, well-ventilated room, comfortable chairs.

To-day Essanay
G. M. Anderson in
The Tenderfoot Foreman
Lubin, The Blacksmith
Pathe, The Horse Thief
Delhi Durbar (?) "No Elephants"

Now and then an advertisement such as this makes talk and calls attention to the policy of the house. Now and then something like this helps, but it should be used cautiously and only with good reason.

Real Plate Work.

We have added to our collection of classy invitations an engraved double sheet from the Criterion Theater, Rutherford, N. J. It is printed from a copper plate in readable script and should draw to the house the attention of the better class of patrons. The wording runs:

Messrs. Vick, Collins and Lawrence
request the honor of your presence at a
Private Inspection and Performance
of the
Criterion Theater
the opening of which marks a new epoch
in amusement in Southern Bergen County
Ames Avenue near Park
Rutherford, N. J.
Tuesday evening, January twenty-third
Nineteen hundred and twelve
at eight-thirty o'clock
This invitation will admit
yourself and guest

The private view is a strong appeal to pride and the "yourself and guest" is another telling point. It reads better than "admit two" and while meaning the same thing conveys the suggestion of power, since the recipient is also permitted to do some inviting. The house replaces an older one of the same name and our personal good wishes go to the hustling management.

The Personal Note.

Samuel M. Moscow, manager of The Scenic Temple, Portsmouth, N. H., writes: "Looking through your department in The Moving Picture World I find many valuable suggestions which help me immensely, so I enclose this ad, which is the regular form I use for the local paper. To my mind nothing will bring your patrons in closer touch than an ad of this sort."

Ever since this department was started the writer has noted with pleasure the response of the live wires who not only make use of the ideas exploited here but who express their appreciation in the more practical form of contribution of their own suggestions. This willingness to give as well as take speaks well for the body of exhibitors and we believe that this interchange of ideas is invaluable in raising the standard of advertising—and so the standard of the photoplay business, throughout the country.

To get back to Mr. Moscow's suggestion, we reprint the sample he sends, because it so closely represents the personal note that all managers should strive for. In the original it appears to be pure reading matter. It runs:

PREMIER SCENIC.

PERSONAL.

Dear Patron:—

No doubt you will be surprised to hear from me at this time, but as we are featuring something special for Monday and Tuesday, naturally you should know about it. The picture of which I speak is a Biograph subject entitled the "Call of the Wilderness," portraying all the terrible sufferings endured by our forefathers in the early days.

You realize of course how beautifully we present a story of this kind and when you reach the part where the settlers defend the stockade from the Indians' attack it certainly makes one sit up and take notice.

Do you remember the funny little fat man, John Bunny? Well, he is in a picture to-day, called "In the Clutches of a Vapor Bath," and if your sides don't ache from laughing I shall be greatly surprised.

Then we bring you right back to a heart throb when we show "Actors' Hearts." It is a dandy story, which will strike a responsive chord in you and make your pulses quicken.

And by the way, the Edison tale of "Two Flats" is worth the price of admission alone. It is a comedy drama of the poor section of a large city.

The "Strike on the Ranch" puts a finishing touch upon an exceptionally strong bill. You know, of course, that it is not the subject itself that you care so much about. For I have heard you say that we have the brightest, clearest and best pictures that you have ever seen, and when the P. S. Trio sings the songs which fi into the story, then you just live right through the whole drama You really can't help it.

Oftentimes you have brushed a tear from your eyes withou thinking, you must admit.

There really isn't anything more of importance to write a present, so promising you, your friends and neighbors an enjoyable afternoon or evening, anytime that either of you care to hono me with a visit,

I beg to remain,

Yours very respectfully,
Premier Scenic Temple.

P. S.—Mr. Sullivan wishes to be remembered to you. He i singing "Navajo Rag" and "The Straight Road" and thinks tha you will like them.

A Suggestion to Manufacturers.

There is one thing that strikes us forcefully in looking over the w ly programs sent in. Wherever possible the cast of characters is usec nd where these casts are to be had those reels gain greater prominence nd more space. The Edison, Selig and Vitagraph subjects are played up ve the others and this greater importance cannot but have its effect upo the spectator. Since the real success of a film is due, in the final disse on, to its popularity with an audience, it seems strange that all compani do not give casts. It is not sufficient that the cast shall appear on the lm. Give it in the advertising that the manager may have it in advance c the reel and make full use of it. The belief that by withholding name the player is prevented from acquiring the "big head," which in this ase means asking for more salary, is a relic of three years ago. Use sts and get a couple of hundred feet of extra advertising each issue.

TELLING TITLES.

How They Can Polish a Picture is Illustrated by the Sax Company.

When the moving picture business was in its infa cy, titles and sub-titles of pictures were considered unimpor nt. Producers were so engrossed in perfecting an efficient w king organization in their studios and factories, that the mportance of titles was greatly minimized. So much so, at a clerk or a stenographer was usually detailed to do the v rk.

To-day, with the gradual development of the import ce of this great industry, every factor which figures in the inished moving picture story is handled by experts. T les are given close attention. In the Solax organization he title is held as important as the production itself. The eason we hold that a title exists at all, is because it sup ies the missing link in the photographic story. They are he thoughts which cannot be conveyed by a series of p tographs.

The following is a set of titles of "Memories of '49,' the release of January 26, which is somewhat out of the ord ary run. These titles were written in verse and almost tell the whole story of the films:

MEMORIES OF '49.

Sub-Titles.

1—An old pioneer of the days of yore,
Sits before his cabin door
2—And dreams of the time, now far away,
When the Indians fought for the Western sway.
3—When a boy he spied the redskins' track,
Two prairie schooners, eager to attack.
4—The reds are on the warpath, men:
Your horses, quick, we may save them.
5—Then began a deadly strife for might was then right and little orth a life.
6—A little maid then fearfully fled
With God's protection by Angels led.
7—And he was chosen by God's will
That little maid to protect from ill.
8—And many years later, the maid grew tall,
And with a kiss became his all.
9—His life near spent, he knelt at the grave
Of his darling wife that God to him gave.
10—Awakening then he lightly smiled
And wiped from his eye a tear.
For her voice seemed to whisper that God to her
Would soon take the old pioneer.

Lillian M. Rubenstein, former associate editor of the bin Manufacturing Company bulletins, has recently succ ded Giles R. Warren as scenario editor of the firm. Mrs. R benstein is a successful newspaper and magazine writer a is the author of numerous photoplays.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

That Copyright Matter.

WE ARE pained to perceive that Louis Reeves Harrison, for whose skill and experience we entertain a profound respect, has entered into the copyright discussion and, like the infant in the soap ertising, declares that he will not be happy until he gets it.

r. Harrison, like all scenario writers to whom the copyright matter ns to appeal, blandly ignores the clear provisions of the law and de- es that it is an outrage that the Register of Copyrights should not ac- for registration the work of his and other pens, although the Register pointed out that the law forbids him from accepting for registry any ter that has not first been published. A "book," the technical classifi- on under which the scenario comes, must be printed and offered for . The "dramatic composition" which Mr. Harrison and others assert to the proper classification for the scenario, must be played in some place re admission is charged. Properly, the scenario is not a dramatic com- ition within the meaning of the act, but a sketch of such a composition.

ut suppose that Mr. Solberg gave heed to the plaint of the scenario ter and accepted for registration all scenarios written. And let us fur- grant, for the sake of argument, that the Gwump Film Company is a ionest corporation, stealing the works submitted to it for purchase and among the works so stolen is one of Mr. Harrison's.

t is now proven that copyright is no preventive of theft, though many clamor for copyright regard it as the sole remedy. The copyright has not scared the Gwump Company any more than it would scare any er well-informed person. The Gwump Company takes the Harrison pt without any regard for the copyright line and Mr. Harrison looks r the ground.

e finds that there is no protection granted under the law. He has a l stating that a copy of the scenario was registered with the Library of gress on a specified date and that he has been granted all rights to h a product for the first term of 28 years.

ut it is up to him to obtain that protection. He has precisely the same ht to sue as was his under Section 2 of the act before the matter was yrighted. The only difference is that now he must sue under the terms the Copyright Act and not at common law. He is bound by certain d restrictions instead of being left free to follow the more elastic com- n law practise and if it can be shown that he has invalidated his copy- it in any way, through improper entry, for example, he finds his case wn out of court.

ut if the matter may not be traversed he must still prove his right to matter for which copyright protection is claimed and must prove that production was made from his script. He may win the case only to e it appealed again and again until, some years after, he comes into the ted States Supreme Court. Even if he wins, the protection that he ught he procured for a dollar has cost him hundreds, though the costs against the Gwump Company, and all this bother over a principle—and cript that might have brought $50 in the beginning.

he sole value of a copyright lies in its attestation that this script is that which you claim protection and that on a certain date it was in existence. common law the same result can be gained by showing the script to witnesses.

ugh F. Hoffman, of this staff, cleverly points out that an absolutely l government registration may be obtained for little trouble and at a of two cents. Here is his scheme:

ake your carbon copy and permanently bind it together with staples, lets or paste, stepping the pages so that two one cent stamps may be ked to cover all the pages. Stepping merely means cutting away parts each page as is done in indexing ledgers, for instance. Fold the carbon ets on the back, write your name and address and slip it in the post without an envelope. Presently it will be delivered to you. The post e cancellation will show the date, the stamps will prove that all of the ets were in existence at the time the matter was mailed and you have ured your registration with little trouble. It is as fully protecting as copyright registration and you retain the copy yourself.

pinions seem to differ on the copyright idea, the Rev. E. Boudinot ckton declaring that to copyright a script is an insult to an editor; a ht we would more readily accept had we not seen the sworn affidavits ny companies now require the author to sign, but he very sanely points that it is foolish to sue and that the possible loss of a script may well charged to experience. As he writes: "registration doesn't say and sn't prove anything about its originality. It doesn't prove anything ept that on such a date I declare such and such a production to be property. The real protection of the scenario writer lies not in the geyman copyright, but in the innate honesty of every decent man." mitting that there are some who are not honest and who may plagarize matter sent to their companies to be sold elsewhere, to their own fit, he argues that this number is so small as to be unimportant.

ince this department was instituted there have been about a dozen ect charges of theft preferred, not a single one of which has been stantiated. In one instance no name was signed to the script and no er of inquiry was mailed by the author. He saw his product on the een, cried aloud to heaven to witness his wrongs and not until he was ed to write the company did he learn the real facts of the case and find t it was not the dishonesty of the company, but his own carelessness. y liked his story, produced it and then waited for him to come along claim the payment.

t is undoubtedly true that where producers write their own scripts as as put on the work of others they are now and then influenced in ir own work, consciously or otherwise, by the scripts they have read, but these happenings cannot be avoided by copyright, are not the conscious work of the companies and the stories are so greatly at variance that infringement cannot be proven if, indeed, infringement exists.

With all proper respect to Mr. Harrison and those of his opinion, the fact may be restated that registration of copyright for scenarios save as published books cannot be had under the present law and if it could be had, a copyright would be as useful in the prevention of theft as an icebox at the North Pole. The copyright of the published story or photoplay is right and proper since that is required by law, but copyright for the unproduced scenario is not only unnecessary but deprives the author of his common law rights without giving him other safeguard in exchange.

"Come On In, Fellers!"

A California correspondent wants to know if we don't think that this page would be more useful if correspondents were allowed to contribute for the benefit of other scenario writers.

We most assuredly do. This is what this page was started for and already the scenario writers have responded generously, but there is lots of room for others and all are welcome so that they have something to say and say it briefly. No one man ever is going to know it all and we do not pretend to. We want to hear from all scenario writers, because there isn't even a beginner who doesn't know something that the rest of us do not. You'll get a lot of help out of this column. Why not give a little yourself? Come on in.

Warren Is Working.

Giles R. Warren did not get that two months' loaf he was expecting. Albert McGovern, who recently went from Lubin's to the Powers plant, got him over to town and by showing him that the studio was but five minutes' walk from the West Shore ferry coaxed him from his Jersey fastness.

Mr. Warren's duties will be largely confined to the scripts produced by Mr. McGovern, but it is to be hoped that he will be given opportunity to draw to the Powers office the friends he made among scenario writers during his previous connections.

Nestor Is Leisurely.

Readers are advised that scripts sent to the Nestor Company are retained for two or three months. The organization in California is not complete and action seems to be slow. Those who desire quick action should act accordingly.

About That Affidavit.

Here's a letter that will strike a responsive chord in the hearts of a lot of scenario writers:

> Your discussion as to copyrights brings to mind an issue which I have never seen mentioned in your department.
>
> Almost all of the film producers, upon buying a scenario, force the author to sign an assignment, conveying title to the purchaser. This of course is as it should be, but it is regarding the affidavit usually attached that I seek information.
>
> I have never been troubled with the delusion that someone might "swipe" my stories, but, rather, have feared that, through ignorance, I might be guilty of unintentional plagiarism. I neither read everything that is written nor do I see every stage production or photoplay and this, of course, is true of every would-be scenario writer.
>
> In view of this and the unquestioned truth of that old saw, "There is nothing new under the sun," how can any writer make affidavit to the effect that all ideas included in the purchased scenario are his or her very own. We all do it, but———
>
> Frequently I am unable to place the origin of my idea and may be, for all I know, infringing on some one's copyright—which brings me to one of my questions: Does the "lifting" of one idea constitute plagiarism—or, would the literary thug have to annex an entire plot to qualify as the defendant in a suit for infringement?
>
> Is it not true that film producers, in this respect, demand more of authors than do any other buyers of MSS? Do publishers of books, magazines or music require anything of the sort from contributors? Instead, do they not depend upon their readers to detect clear cases of purloining and assume all risks of infringing themselves? Is it not possible that, when a film company acquires the property rights to a scenario and is given common law protection, that it also—regardless of awe inspiring affidavits—assumes all risk of charges of plagiarism? Could it be possible that the shudder inspiring "releases" signed by "us playrights," for the purpose of relieving huge corporations from liability, are all a bluff?
>
> Taking this opportunity to thank you for the many helpful hints constantly appearing in your ably edited columns, I remain,
>
> Very truly yours,
>
> MAY B. HONEST.
>
> P. S.—My apology for the above signature is—that I wish enlightenment rather than notoriety. It might be added that I am a well-known scenario writer, having had scripts returned by every producer in the country.

We have had standing in type for several weeks a suggestion to the manufacturers that a voucher check be used in place of the formidable bunch of documents that some companies require a signature to. Personally we do not mind signing a bill of sale, but we object to the notarial stunt on the proposition that we won't hunt up a notary and give him a quarter for his attestation when it isn't necessary.

If the writer honestly believes the story to be of his own invention, we believe that he is justified in signing the affidavit—which is ornamental rather than useful at best. It's pretty hard to determine just what is original, for that matter. To take an example, this writer some years ago evolved "In the Land of To-morrow," published in the All Story Magazine, from the title of a novel, "The Port of Missing Men." He did not read the novel, which had to deal with the Sargossa Sea; but conceived the idea of a retreat in the antarctic populated by those whose inventions were a century ahead of their time. Four or five years later the Strand Magazine reprinted from the French the story of an Island in the Indian Ocean, on which lived scientists far in advance of their time.

It is highly improbable that the French author read the All Story Magazine. The writer knew nothing of the French fiction. Who shall say where absolutely original ideas come from?

The signature to an affidavit of this sort is purely a matter of conscience. Let your conscience rule.

Use No Hooks.

From a California correspondent comes a complaint that one of the Eastern companies recently returned a story stamped in three places with a red-inked suggestion that stamps should be pasted on a self-addressed envelope and not be sent loose.

This is excellent advice, but if the old lady who runs this particular scenario room wants to conduct a correspondence school she should not use the stationery of the pupils without their consent. With paper to be had for as little as four cents a pound there is no reason why her kindly disposition should lead her to splash three different bunches of red ink all over someone else's property. If she pasted her stencil over some other woman's dress she would have to pay for the garment. Why should she regard a scenario as less immune from destruction? It is not her property. It is not the property of the company employing her. It is sent in in response to an advertisement asking for submissions and she takes the rubber stamp and smears it all over a page of manuscript. To send it out again in that shape is to advertise at least one rejection. To copy a single page is almost as bad, since typewriter ribbons never run quite the same color days apart and the single page would look new. The entire script must be recopied because a well intentioned old lady is trying to be helpful.

We don't blame the correspondent for being sore, but his letter splutters like a wet firecracker. There is just one way to "get back" at an offending editor—unless you've had training at "roasting"—make them pay for the copying of the damaged script. That's the best way to do it. Simply write and explain that it cost you a certain sum and ask that it be forwarded. That's the best way in the long run, because that costs money.

Why Not This?

Apropos of a recent suggestion in this department, "Bennie from Lubinville" sends one of the new rejection slips, which is reproduced here for the benefit of other scenario editors. To check off the slip requires but a moment and it is a tremendous help to the novice struggling in the dark to gain a foothold. We would suggest that an eighteenth reason be added—"Overstocked with this style of story at present" and that "Too immoral" suggests that some immorality is allowed. "Lacks moral tone" might be better. Here is the slip:

> Herewith we are returning with regret your scenario, as we do not find same available for our use owing to the reasons checked off below; this does not necessarily imply lack of merit as your story indicates talent for writing, and we trust you will not grow discouraged but will continue submitting work to us which we will be pleased to consider and will give same our most careful attention.
>
> No. 1. Not available for present use.
> " 2. Not sufficient humor for a comedy.
> " 3. Requires environment which would necessitate too much expense to stage correctly.
> " 4. Would fail to pass the National Board of Censorship.
> " 5. Identical to magazine story.
> " 6. Similar theme used before.
> " 7. Could be used for magazine story, but would fail to get over in a picture.
> " 8. Indian stories not required.
> " 9. Not sufficient action to theme.
> " 10. Too conventional.
> " 11. Too small a cast to make interesting picture.
> " 12. Too melodramatic.
> " 13. Not in proper scenario form.
> " 14. Plot not strong enough.
> " 15. Too immoral.
> " 16. Too unpleasant.
> " 17. Too improbable.
>
> Yours very truly,
> LUBIN MANUFACTURING COMPANY.

Another American Story.

Apparently A. Van Buren Powell, who seems to be a confirmed optimist, writes to explain that he's landed a story on the kindly Kalem editor so that he will not have to "bust" as he promised to do if he didn't.

But the main point of his letter is this in regard to a recent kick about the American:

> Your correspondent who mentions the American's habit of hanging on to scripts has nothing on me. I sent them a Western dramatic scenario October 2, 1911, which I received back January 18th. Its return was not unexpected, as it was one of my first efforts AND it was accompanied by a nice letter and a typewritten sheet of instructions setting forth exactly what was wanted at present by the "Flying A," so I feel that I have no kick coming.

And here's another from the original complainant:

Your comment in the "World" on the letter sent you by the writer on January 9th relative to the holding of a certain manuscript by the American Film Manufacturing Company has just been noted, and while I must confess that it was written somewhat hastily, yet it must be admitted that it is exceedingly provoking to be handed a deal of this kind. Just a word of explanation. The manuscript referred to was fo warded to the American Film Manufacturing Company in this city October 6th, and the writer waited a month and then wrote them a ki note to the effect, that I would be pleased to learn their decision, if had been arrived at. They replied that they had not heard from Western producer. A month later a similar letter was sent and a of their reply is attached. Another month passed and the scenario returned without a word or a rejection slip. From the tone of the le received, the writer is of the opinion that the scenario was lost, but would have been excusable, had I been advised to that effect. The w is not kicking on the rejectment of the scenario, as same has been ported on favorably by another firm, but wishes to be dealt with f and squarely.

THE LETTER:

Dear Sir:

We have your favor of the 7th and in reply advise that the scen "His Big Brother Bill," you submitted to us was sent to our Wes producer on October 8th and we are at a loss to account for his not ha previously reported.

We are writing him about this and will let you hear from us as as we receive his reply. Trusting you are not experiencing any in venience in the matter, we are,

Yours very truly,
American Film Manufacturing Company,
Per R. R. Nehls, Mg

Inquiries.

G. H. H.—We do not query the players as to their ages, but Mr. Bou is a young man. Your first question is out of order, too.

C. L. J.—We do not locate Mr. Spencer. The Miner in Selig's "The L Widow," was played by Sydney Ayres. It is practically impossible to ge "education" that will get you a place in motion pictures. We unders that there are now schools of motion picture acting, but they can do no good since the supply of experienced players is very greatly in exces the demand. The same holds good of the dramatic stage. There are than 5,000 experienced players idle in New York and Chicago.

MISS L. C.—It was Charles Brandt who played the Butler in Lubin's Blind Deception," and Harry Myers was the son in the same compa "Father's Birthday Ring," which is presumably the play you mean.

"AN ADMIRER."—Mr Fielding has been cast in recent Lubin product but you have not seen the right ones. He is now with the Western comp which left for Arizona last week.

A. M. G.—You are mistaken in believing that the recent aeroplane pict are made with faked airships.

M. T. T.—The Edison Company has no permanent Western studio, a the companies being operated from the New York studio, though comp are frequently sent into the field to make negatives covering certain secti

GEORGE B.—The Thanhouser Kid is a girl and not a boy. Her nam Marie Eline, and we do not know her age.

C. V. I.—Hobart Bosworth was the Mate in the "Mate of the Alden Bes" He was not the crazy mate in that film—there was no crazy mate. have this mixed up with "The Maid at the Helm," also a Selig produc in which Mr. Bosworth was the crazed sailor. "The Mate of the A Besse" is the one where they are shipwrecked.

C. D. F.—You'll be perfectly safe in sending your film stories to English companies, but the prices are so small that it will not be w your while. There is some difference between twenty shillings and as dollars. Better write first, and see if you can get in touch with them on te

A. I. G.—Mrs. Devere, of the Vitagraph's Aunt Hulda stories, is n negress. We do not know what sort of make up she employs.

H. M. S.—"By the House that Jack Built" was an Imp, and "In the H that Jack Built" was a Lubin. Our impression is that both were wri and produced by the same man.

M. F. M.—"The Odyssey of Homer" is a Milano film to be put out special state rights film presently. It is in three reels. We do not k of any Cines release of the same title.

J. McP.—It is not particularly strange that you should see Miss Mel Trunelle in both Majestic and Edison releases the same day, since it is recently that Miss Trunelle went to the Majestic and there are many Edison releases in which she worked. Her engagement to the Majestic announced in both the reading and advertising pages.

E. B. F.—You did not read the advertisement closely. Mr. Arlin offered to rent the former winter quarters of the 101 Ranch in New Je for picture purposes, and the California Frank show, not the 101 Ranch s The 101 Ranch is working in conjunction with the Bison Company in fornia.

N. L. W.—The Edison Company has no well defined "companies" in stock. In "The Little Organist," for example, both Robert Conness Marc McDermott are in the cast, though both usually head casts a The Edison Company more nearly resembles the old stock companies in any leading player is liable to be cast for lesser parts where his use strengthen the performance.

W. B. R.—You cannot obtain the manufacturers' bulletins regularly these are printed for the use of exhibitors, but almost any photoplay man will let you look over his and copy such casts as are given.

Y. C. B.—Miss Anna Nilsson was the Molly Pitcher of the Kalem fil the same title. Guy Coombs was the husband. Keanan Buel is now in ch of the Florida section of the Kalem players.

D. D. S.—The release is so old that the company does not place the pla It was not customary in 1910 to make a record of the players.

B. O. W.—Postal cards of the Vitagraph players are to be had for twe five cents a dozen.

E. E. H.—Albert McGovern, now with the Powers Company, is the fo Newark stock favorite.

M. P. S.—Miss Florence Turner is not dead nor so seriously ill as t unable to work in the pictures. She has not been well for some time has been taking things more easily, but her illness is not alarming. because a certain theater has not had her in a picture for several we it does not necessarily follow that she has not been in one of the weekly releases.

C. O. F.—We do not believe that there were any faked pictures of Durbar, since it would be cheaper to get the real thing. The Gaun Urban, Pathe, Barker, Warwick, Empire and Kinemacolor companies all cameras on the ground representing the English and French makes and Powers Company had a camera man at work to represent America. With a wide choice it would not pay to fake pictures requiring such a heavy duction and such crowds.

W. C. I.—The address of Cricks & Martin is 101 Wardour Street, Lon

P. F. S.—Miss Gladys Fields is not in pictures and we do not know w she may be found. We believe that Miss Fisher is going with an I pendent company.

Projection Department

Edited by F. H. RICHARDSON.

MISTAKEN IDEAS.—Provo, Utah, writes: "Am starting a new theater and am in doubt as to whether I should suspend the operating room from he ceiling some 30 or 40 feet from the screen, thereby securing a better picture with less current, using a 30 ampere Mercury Arc Rectifier, or put he room in the rear, about 120 ft. from the screen, and thus get a picture with less of an angle but with increased cost for current and a poorer picure. Can you advise me?"

I certainly can. You are very much mistaken in your ideas, Provo. Given a reasonably clear atmosphere, added length of throw within reasonable limits does not in any way affect the brilliancy of the picture. As has been explained many times in this Department, and as is fully explained in detail on page 104 of the Handbook, it is the size of the picture, and not the throw, which determines the necessary amperage. Again I will say that you will get a better picture at 120 ft. with the same amount of current, then you could get at 40 ft. size remaining the same. On the other hand, if you increase the size of your picture you must increase the amperage, if the current brilliancy per sq. ft. is to remain the same. On page 46, November 18th issue, you will find a table setting forth the necessary amperes per sq. ft. of curtain, and I think you will find this table to be approximately correct. I might add that the table has been commented upon and approved by one of the leading English moving picture publications, he Bioscope, of London.

If you hang your operating room 30 or 40 ft. from the screen you will have to use the same amount of current you would for the longer throw and wide angle lens, and wide angle lenses are a notoriously poor proposition. t is very rare indeed that you can get one of these lenses which will give good definition all over the screen, even when the machine is central with he curtain. When throwing at an angle it would be just that much worse. consider 120 ft. as an almost ideal distance to project a picture and I would strongly advise you to locate your operating room at the rear of the uditorium.

OPINIONS.—New York City, writes asking if it will not be difficult to secure a renewal of license if the theater is in a building constructed entirely of wood. License expires April 1st. Location—Borough of Queens; also asking me to express an opinion as to what chance the proposed ordinance has of passing. As to the first query, I would suggest that the brother go down and consult with the head of the License Bureau. Any opinion I might express as to the probability of renewal of licenses in such building would not be of much value. I believe a law forbids the issue of licenses for a theater in such a building, in Brooklyn or Manhattan. Whether this holds good in Queens and the Bronx, I cannot say. The friend an look that point up just as easily as I can. As to the last query, he might as well ask me to express an opinion as to which way the wind will low to-morrow.

APPROVAL.—Mr. W. G. Woods, President and Business Agent, Local Union 162, I. O. T. S. E., of San Francisco, Cal., writes: "It may inrest you to know that this local thinks so much of the Projection Department, issue of January 6th, showing a Power's No. 6 machine in all s details, that it has ordered the same to be framed and hung in the emonstration room for reference, which will be done with all similar diagrams, a number of which we note you promise for the future."

We are glad to have the approval of the San Francisco Local, and to note that they have taken the course they have in reference to the inructions, which we trust will prove of some value even to their best men. o their apprentices and younger men no doubt the instructions will be of eat benefit.

WRONG LENSES.—Canton, Pa., writes: "It has been some little time nce I have had occasion to write you, but there is more trouble in the air ow and I can think of no better way to get at its cause than to consult e Department editor. Recently we installed new condensers. Ever nce then the light has been decidedly bad. Before we placed the new condensers in the machine, the spot was round and very bright; now it has st much of its brilliancy and has taken the shape of a four-cornered star, cross. The ray seems to be smaller at a point about five inches from, an at the aperature. In addition to the light trouble, there has been exssive condenser breakage—it being almost impossible to make a new connser last through an entire evening. The Projection Department for the eck of January 6th was simply fine. Do you expect to write similar ticles on all the prominent makes of machines? I can assure you that I all watch carefully for the next one and hope it will be explained in as od shape as was the Power's Six. Another reason why I enjoyed reading the Department of the week of January 6th was that it was set in that od old eight point, like it used to be a few months ago. I certainly do sh those six point slugs could be thrown in the scrap box just as fast they come off the machine. Guess that will do for my little kick. You y depend upon it that I would at least try to read the Projection Dertment if it was printed in Greek."

The trouble of the friend in Canton is, I think, that he has somehow tten hold of two lenses of very short focal length. If he could bring the mp up close enough to the lenses he would probably find that the spot uld resume its normal appearance. As you moved the arc forward, the ot would keep getting smaller, until it came down to a very small point light, after which it would again grow larger. The spot, I think, is in form of a cross surrounded by a pale blue fringe of considerable width, ich indicates that it is on what is known as the back focus. Lenses of ger focal length is the answer. The Department is printed in smaller e for the reason that we are enabled to get very much more into the ace alloted to us. When the larger type was used the Department consumed a great deal of space; more than could well be spared, and all out of proportion to that alloted to other departments. In order to keep peace in the family, get in the necessary matter, and avoid a weekly scrap with the editorial department, I consented to the use of smaller type. This type is not quite as satisfactory but, even so, it can be read without difficulty. However, in the near future its size may be again increased.

PLASTER SCREEN.—Kansas City, Mo., writes: "In January 13th issue, Attica, Ind., asked about plaster screens. I am using one and find it to be perfectly satisfactory. It is finished with an ordinary coat of plaster paris. About once a week, or maybe once in two weeks, I go over it with a coat of white alabastine, bleached with a few drops of washing blue. Do not get the alabastine too thick or it will not spread good. In case it is too thick, however, leaving a rough surface, go over it with fine sandpaper. This leaves the surface almost as smooth as glass. Frequency of recoating should, of course, be determined by circumstances. While not a practical operator, I take a great deal of interest in the Projection Department. My operator is, I believe, one of the best in every way. If a picture can be gotten out of a film, he gets it."

Your scheme, Kansas City, is excellent, though I hardly think it will be necessary to re-coat the surface oftener than once a month. One thing you neglected to say and that is, that before re-coating, it would be best to wash off the old coat. Glad to hear from a manager who appreciates the work of a good operator—there are altogether too many who don't.

BALTIMORE VISITS WASHINGTON.—Baltimore, Md., writes: "On Sunday morning, January 14, 1912, a delegation from the Baltimore, Maryland, Moving Picture Protective Union, No. 181, I. A. T. S. E., visited Washington, D. C., and were met in that city by a delegation of the Washington Local No. 224, headed by its president, Brother Spellbring. After refreshments were served, Brother Spellbring opened with a little speech of welcome to the 'Boys of Baltimore,' in which he called attention to the benefit of a better acquaintance between the members of the two organizations. The Baltimore delegation invited Local No. 224 to attend the former's ball, which was held on Wednesday, Jan. 24, 1912, and Local 224 invited Baltimore Local No. 181 to their ball, which will be held on Tuesday, January 30, 1912. A large delegation from Washington will attend our ball and we in turn will reciprocate. Refreshments were again served. (Oh! what a jolly bunch!) At night, the Baltimore men were entertained by Mr. "Tom" Moore, who tendered them a box at one of his large vaudeville theaters. His operator flashed a slide of welcome, followed by the Baltimore Local's Union Operator slide, which brought a round of applause from the audience. After the show the boys were again entertained by Local No. 224 until the wee hours. The Baltimore delegation left early the next day well pleased with their visit."

It gives me much pleasure to see operators taking part in such friendly visits. Certainly such things do a great deal of good, in more ways than one. Enclosed with the foregoing article was a letter in which I am requested to warn all operators from going to Baltimore at the present time, as there are several men now out of a position in that city, though the members of the Baltimore Union are, I believe, all employed.

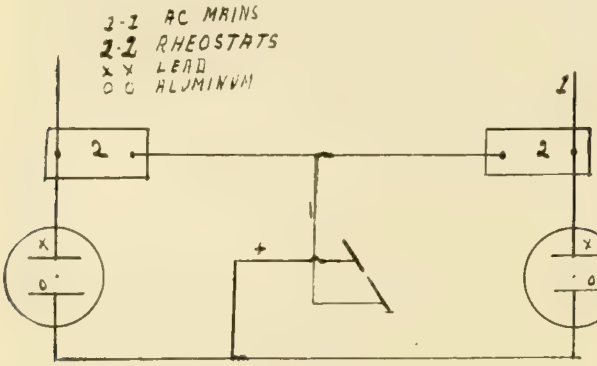
LENS TROUBLE.—Miami, Fla., writes: "What size of condensers should I use on a 57 ft. throw, 12 ft. picture. The line pressure is 200; the current D. C. I use 40 amperes. Have a No. 3-A Stereo lens and cannot get a perfect picture with it; the corners are dark. The moving picture is O. K. I have not broken a condenser in two years, but with the new one I have the above trouble."

I presume you mean a 3-A Edison Stereo lens, which would or should, project a picture 9 ft. wide at 57 ft. It is a 19-inch E. F. lens. On the other hand, if I understand you correctly, you are projecting a 12 ft. moving picture, which would mean approximately a 5 inch E. F. M. P. lens. You have an unusual combination, and my opinion is that your present condensing lenses, while they are all right on the moving picture, are of too short focal length for the Stereo. Presumably, the dark corners could be cleared by moving the lamp ahead every time you shoved over to the Stereo, though this might develop a ghost. If I were you, I would use two 7½ condensing lenses. It is a little difficult to give advice, since you have not stated which picture is 12 ft. After reading the whole letter, though, I am inclined to think it is the moving picture you refer to, particularly as the Edison 3-A lens gives a spread of 3 ft. to every 19 ft. of distance. In asking questions of this kind, operators should be very careful to set forth the facts fully and clearly.

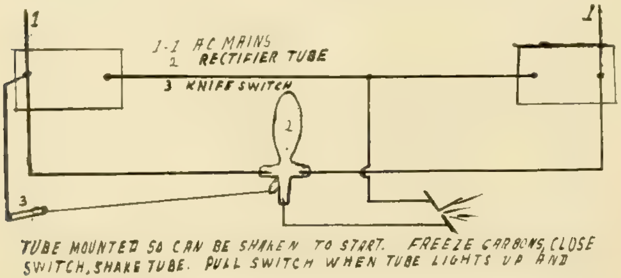
EDISON SHUTTER.—Dallas, Tex., asks how to remove the automatic fire shutter from an Edison Type B machine; that is, how to take it from the revolving mechanism in order to replace the coffer spring, or washer, which is worn out. He also enclosed a clipping from a St. Louis paper, asking me to explain the same. The clipping relates that one E. M. Reel, a moving picture operator of Spokane, Wash., lost a three-quarter carat diamond, valued at $75, same being the set of a ring. The gem was swallowed by a rooster. In the course of events the fowl was killed to grace the said operator's table, and the gem was found."

Presumably Dallas wants me to explain how a moving picture operator managed to own a $75 diamond and a full grown he-hen, all at one and the same time. In the words of the immortal Teddy, I refuse to be interviewed: I haven't a word to say. Possibly Mr. Reel could offer some adequate explanation for so extraordinary a circumstance. As to the shutter: you will find on the outer end of the spindle a collar, held in place by a set screw. Loosen the set screw and remove the collar. This collar rests against the inner hub, in the face of which are two screws. In the edge of this hub is a set screw. Loosen this set screw and you can pull the spindle out. Next remove the two screws in the face of the hub and the shutter will then come off. Just what you mean by "coffer spring," I don't know, or what washer you mean. In the governor of the Edison machine I have in my office there are no springs at all, though there may be in some type of shutter used on an Underwriter's model. I cannot say positively as to this. However, that is the way to take the one I have apart. If you want to still further disrupt the governor, you will find two screws in the outer edge of the casing. Take these screws out and you can then shove the casing off. I am, of course, assuming that your governor is the same as mine.

INTERESTING MATTERS.—New York City, writes: "I am a Southern operator, from Nashville, Tenn., but have come to New York as a camera man for a N. Y. factory. I am very much surprised at projection here, in fact, the best that can be said for it is 'it's punk.' I notice an operator in Gary, Ind., writes the Trouble Department regarding an 'electrolytic' rectifier. Such a rectifier as he described would be a combined resistance and rectifier, and as you say, a water resistance is far from lovely. The fact is that current will pass from lead to aluminum when immersed in proper chemicals, preferably a 10 per cent. solution of sulphuric acid, or a saturated solution of ammonium phosphate—because aluminum is unaffected by these solutions, but will not pass from aluminum to lead, as the lead forms a coat of oxide when it is the negative pole in such a solution. This is known as an electrical "valve" and is used to cut off the current, should the poles on a line be reversed. Four of these valves properly connected form an "electrolysis" rectifier, as shown in Gary's sketch. Enclosed you will find a sketch of a rectifier of this type which I used and found to be extremely satisfactory. It needs only two valves and is used in connection with a split coil transformer or rheostat connected in series. A little study of the sketch will show you how it works.

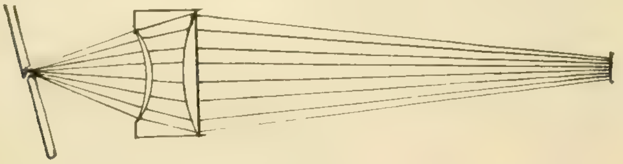


No. 1.


1
1
1-1 AC MAINS
2 RECTIFIER TUBE
3 KNIFE SWITCH
2
3
TUBE MOUNTED SO CAN BE SHAKEN TO START. FREEZE CARBONS, CLOSE SWITCH, SHAKE TUBE. PULL SWITCH WHEN TUBE LIGHTS UP AND SEPARATE CARBONS

No. 2.

"Also, I am enclosing you a sketch showing how to connect a Mercury Arc Rectifier tube to two rheostats, or transformers. This works simply great, and is well worth 'rigging up.'



No. 3.

"Regarding breaking of condensers and other condenser trouble—enclosed you will find a sketch of a condenser set I have used for years. The results derived from them is startling. No light is lost by being transmitted from the back condenser to the front one, as you can see from the drawing. I have never had the slightest ghost in my picture, when using them, no matter what focus projection lens I use, or the length of throw, and, due to the thinness of the back lens, I have not cracked a single one since I started using them, though I have used very high amperage. If operators would give more attention to this part of the machine, their pictures would be much better. I want to ask operators a question: Where is the proper place for the shutter?—and why? I will tell them in a couple of weeks through your department."

The matters you have submitted are very interesting, and while I don't believe the method of connecting the tubes and the lead-aluminum rectifier is of any large practical value, still the matter is, as I have said, of interest. The condenser sketch you submitted is used to a considerable extent in the old countries, particularly in Germany. The trouble is that the meniscus lens is quite expensive and using of a back lens of smaller diameter, in my opinion, will waste as much or more light than will be gained. You must remember that, while you will waste no light in the interior wall of the condenser casing, you are cutting down the available area presented to the arc by considerable, thus wasting much more light on the interior of the lamp house walls. I, therefore, don't believe I can agree with you in this matter. I am of the opinion that two 4½-inch condenser lenses, of good grade, are as good as anything that can be had. Shall be glad to hear from you on the shutter position.

BALTIMORE.—On Wednesday, January 24th, I had the pleasure of paying Baltimore Local Union No. 181 a visit, the occasion being its second annual ball. Without any expectation of special attention I had promised the boys I would be present. A committee, consisting of Mr. George Gregory, Mr. Harold Forcier and Mr. Sam Isaacson, appeared at the depot and I was scarcely allowed out of their sight during my entire stay in the city. They certainly did the honors royally. During the day I was shown over the city, taken down to Annapolis, and visited a number of the local theaters, among them "Lubin's," of which Mr. Hait, Jr., is manager. The Picture Garden on Lexington Street, J. W. Howard Bennett, manager. The Bluebell on Harford Avenue, of which Mr. C. W. Demme is owner and manager, and Mr. George T. Gregory, treasurer of the State Board of Operators, is operator. The Orpheum Theater, corner Jefferson and Bradford Streets, Mr. Chas. E. Alexander, manager, and Mr. Harold Forcier, operator. Of the theaters named the Picture Garden was the prettiest and most ornate. Its shape is peculiar—being in the form of the letter T with the cross-bar next the stage. The Bluebell Theater is worthy of remark for two or three reasons. In the first place, the entire stage of the little theater is of concrete construction. In the second place its interior decoration, which is plain and simple and very pretty, is entirely the work of Manager Demme and his operator, Mr. Gregory, as is also the panel decoration of the front of the house. The operating room is worthy of more than passing remark. Its walls are neatly painted and are also decorated in colors, a thing I have never before seen in an operating room. From the center of its ceiling, straight up to the open air is a vent flue, very nearly, if not quite 18 inches square. The operating room and rewinding room were as clean as a new pin. Everything had a place, and everything was in its place. Manager Demme had decorated his house with American flags in honor of the coming of the editor, and certainly proved himself a most cordial and pleasant host. One thing I must speak of in connection with this theater, viz.: the light. Mr. Gregory is using 60 cycle A. C. and a very low amperage—in fact, so low I could hardly believe his statement on that point to be correct. He claims to be only using 20 amperes to the arc, yet the light is a clear, soft white; very nearly, if not quite equal to D. C. In fact, it fooled me. I thought it was D. C. until I was told different. Mr. Gregory has sprun a new one on the editor. Whether it has any effect on the whiteness o the light or not I cannot say, but in view of what I saw, I would certainly like to have the brothers try the thing out and report. He soaks his carbons for two or three days in a salt water brine, strong enough t bear up an egg, after which he allows them to thoroughly dry. The Orpheum Theater, Mr. Chas. E. Alexander, manager, is also a very nic little house, nicely decorated and doing a good business. The operatin room of this house also has a ventilator similar to that of the Bluebell—in fact, there are two ventilators in this house: one in the operating roon and one in the rewinding room; in addition to which the wall shutter were fastened up with fine cord, a combination which insures from an fire danger or panic among the audience. Mr. Harold Forcier, operato at this house, is fortunate in having so excellent an operating room. might add that both Mr. Demme, of the Bluebell, and Mr. Alexander, o the Orpheum, are of the type of managers who appreciate good work o the part of their operator. The projection in all of the houses visited wa fairly good.

The ball itself was a pronounced success, both socially and financiall The large hall (Germania Hall) was full to overflowing. I might als add that when I left to take the train at 1 a. m. a few of the brothe themselves were not exactly empty, though the best of order was mai tained and a friendly spirit of brotherhood evinced throughout. A numbe of managers were present and fraternized with the boys. We had th pleasure of meeting Mrs. Howard, the wife of Mr. G. H. Howard, pres dent of the Union, and Mrs. Wm. Evans, wife of Brother Wm. Evan business agent. The editor can testify that both of these ladies are e cellent dancers. A delegation from the Washington Local was present an took part in the festivities. Altogether I spent a most enjoyable day an evening and my thanks are due to both the Local and the committee f the same.

NEW YORK OPERATORS' BALL.—Friday evening, January 26t Auxiliary Local Union No. 35, I. A. T. S. E., Moving Picture Operator gave their first annual grand ball in the famous Tammany Hall on 14 Street. The affair was both a social and financial success. The night w stormy and very disagreeable, still some 800 people were present a joined in the festivities. An excellent vaudeville and motion picture pr gram was put on, lasting from 9 to 11:30. Both the pictures and machin a Simplex, were furnished by the management of the Eden Musee. M Joseph Wheeler, the floor manager, maintained the best of order. To t credit of both himself and his assistants, let it be said that none of t weird, freak dances were allowed. Arrangement committee having t affair in hand were Mr. John Rickards, Mr. Gus Durkin, Mr. Jos. Basso Mr. Jas. Corrigan, Mr. Frank J. Gillick, Mr. H. N. Weinberger, M Robt. Goldblatt, Mr. D. Weinbery, Mr. Jacob S. Winick and Mr. S. Te

GREAT WASTE.—Nashwauk, Minn., writes: "I am connected to 2 volt D. C. lines. Have a new Motiograph Model No. 2. Am using Power's circular adjustable rheostat. I run with all the resistance c in and get a fine bright light, but it costs me 75 cents per hour for t machine alone. The rate is 9 cents per K.W. Am running two hous both on 220 D. C. and my light bills are enormous. How can I remedy Will a Ft. Wayne Compensarc, for D. C., as advertised in the World, it? I am thinking of putting in a plant of my own, made especially f moving picture work. Are they satisfactory?"

Running a projection arc on 220 volts, using a rheostatic resistance, normously wasteful. Suppose you arc pulling 40 amperes at the arc. ou would then be actually using 48 x 40 = 1,920 watts in the production light. You would be wasting 220 48 = 172 and 172 X 48 = 8,256 atts. In other words, you are wasting about four times as much power you are using. There have been some favorable reports from the Ft. Vayne D. C. Compensarc, also from the D. C. set sold by Mr. J. H. allberg, of this city. The Ft. Wayne Compensarc I have not personally een, but I have investigated Mr. Hallberg's set and have seen quite a umber of experiments made therewith. I believe you would be perctly safe in buying one of these sets under a safe and proper uarantee as to performance. Such sets stop the waste and will very rgely reduce your light bills. As to the individual light plant: If you e something of a mechanic, electrician and engineer and like to "monkey" ith such things, no doubt you could get very good results and reduce our current perhaps as low as 3½ cents per K.W. Many small town hibitors are doing this. **The Detroit Engine Works, Detroit, Mich.,** will ve you full information as to their outfit, consisting of engine (gasoline kerosene, I forget which) and dynamo, concerning the performance of hich I have seen many enthusiastic letters of commendation.

VALVE RECTIFIERS.—Schenectady, N. Y., writes: "I notice on age 300, January 27th issue, a letter from Gary, Ind., in which the riter describes and illustrates the old Nodon Valve Rectifier. The prinple of rectification by means of aluminum electrodes in various soluons was discovered many years ago, but I know of no solution which up the present has been found to give good results. Some of the reasons hy such a rectifier as described is not desirable for use in connection ith moving picture machines are given below: First, current delivered om such a rectifier, even when operated cool, is extremely pulsating; at is, with each zero on the alternating wave there is a zero current on c rectifier. In addition to this there is considerable leakage of current om the aluminum plate, especially when the rectifier is hot, which causes art alternating current and part direct pulsating current to flow. Second, hen this rectifier is running cool, say below 90 or 100 degrees Fahrenheit, s efficiency will not be much over 50 per cent.; that is, 50 per cent. is st in the rectifier, to say nothing of a rheostat which would probably ave to be connected in series, as the rectifier delivers about 80 volts from 110 volt A. C. circut. Unless the cells are enormous, the rectifier will uickly heat up when running at 30 amperes, and when it does get hot it ases to rectify, except in a very small amount, and a large amount of ternating current would run through the arc. Third, all the solutions ith which I have experimented have tended to become thick and had to be enewed very frequently and with four, fifteen or twenty-gallon jars which e generally used, the renewal of this electrolyte would be no small matter.

"While such a rectifier would be comparatively cheap to make, and ould be manufactured by almost anybody, the cost of operation would be ore than with either a motor generator set or a mercury arc rectifier, nd the light would not be as good as could be obtained from the same urrent on the arc when using a mercury arc rectifier or motor generator et. I have had considerable experience in testing this type of rectifier, nd am acquainted with a great many designs operating on the same general rinciple, the above remarks applying in general to all I have seen. If e above mentioned objections could be overcome there would no doubt quite a field for such a rectifier."

I have a note from Gary, in which he says: "I should have stated that here are several solutions available for the rectifier, though I only menoned brine. The easiest to make is a saturated solution of common orax. I presume this omission was the cause of my communication being eated so lightly."

No Gary, you are in error. I did not mean to treat your letter "lightly" nd am sorry you took it that way. I only stated what I believed, and ill believe to be the fact, viz.: such a rectifier is impractical for moving cture work. I should like to have given the source of the Schenectady tter since it comes from a gentleman who cannot but be conceded to be authority on such matters. I am of the opinion that he is absolutely orrect. However, please understand that I am nevertheless pleased that ou have brought the subject up, since it is interesting and instructive, ven though impractical for moving picture work, where the amperage is eavy. The department is for the purpose of discussing just such matters this. If, however, it finds you, or any other correspondent, to be in rror in his conclusions, it is its duty to say so. There is no disgrace in eing mistaken. We all are at times. If you can prove yourself right nd us wrong we will be only too pleased to have you do so. It is the uth that is wanted, regardless of who may be correct or incorrect.

WELL.—New York City writes: "Allow me to settle a dispute which is ecoming a little personal; also to make a confession. I am the much bused New York operator who, as we say on the East Side, 'got your oat.' I am sure I did not put my queries the way they were printed. he fault is due to your trimming up letters or my own poor penmanip. I therefore ought, I believe, to be allowed space to make myself nderstood. The trouble with the wiring, which I have remedied, is this: e had four ceiling clusters, each 7 lights, connected on separate cut-outs. e only used one or two at a time, so it wasn't much trouble operating vitches. Recently we installed daylight pictures and the manager inructed me to replace clusters with single lights having green shades. his was to be only temporary, so, in order not to disfigure ceiling, I conected single sockets to some blocks carrying ceiling clusters, which placed single lamps, 16 c. p., on 4 circuits. As I would be obliged to work our switches to get sufficient light I soldered jumpers from one line to e other and separated them by circle-lsons (That's the only thing I can ake of it.—Ed.). That placed them all on one line and it worked fine. here fire danger comes in, which you are lamenting about, I am at loss know. The switch was operated from booth (wouldn't operating room ound better—Ed.). There is a law which requires that all house lights, cluding exits, have separate mains and switches down stairs, marked "To used in case of emergency." This is to insure a blowout in the opering room. So I pulled No. 10, in B. X., from the basement to a cut-out ox, tapped off the ceiling lights and connected to same switch. This put em all on one circuit. To separate same, so I could use them individually, broke exit line by installing snap-switch. This made it possible to use em either all on one circuit, or, by snapping switch, to use them sepaately. It worked like a charm. The reason fuse blew when I used up nd down stairs switches at one time was because the polarity was crossed. By changing wires at switches it was remedied. Altogether we now have four 16 c. p. lights on ceiling, four 8 c. p. side lights and four 4 c. p. exit lights which, even if operated on one circuit uses less than the 600 watts allowed by law. Am using No. 14 wire protected by 10 amp. fuses. Where does the danger come in? It might be against the New York rules, but it is allowed in Jersey. As regards other question, which got you up in the air, I was also misunderstood. What I meant was: high tension wires leave powerhouse, enter step-down transformer in which high voltage is decreased and amperage increased. There is a cut-out in cellar and one in operating room. When arc is lighted I pull as much as rheostat allows, but when arc isn't in use and I place ammeter in circuit between basement and operating room what does ammeter show, if anything? The question might be foolish, but I surely don't deserve a life sentence for asking it and I hope for a reply. As regards your finding out I am not licensed, you are a very poor Sherlock Holmes. Have carried a New York license since 1908; also have a New Jersey license."

I am pleased to give your letter space practically as written. This department does not intentionally do any one an injustice, but we can only go by what you write. Your former letter was signed "Sam Lang," quite plainly, which is not the signature on this one. I found no license had been issued to Sam Lang. Your wiring problem was not explained the same (I have the letter before me) and the last lines of the letter read: "When Edison wires enter building, do they deliver current (Amp.) or only voltage? Don't the carbons make the current flow."

That is precisely as it is worded, and if such queries do not set forth absolute, total ignorance of electrical action, then I must confess I am no judge of such matters. Remember, my friend, I can only go by what you actually write and when questions are stated as clearly as those two were there can be no argument as to their meaning. It is strange that you would ask such questions, inasmuch as your present letter seems to display a very good knowledge of electrical action. As to your query: If there is nothing else except the arc on the lines leading from basement to operating room, an ammeter should show no reading at all when arc is off; it should show zero. If it shows any current flow there is a ground or limited short somewhere.

The danger from fire comes from a man totally ignorant of electrical action, as I had a perfect right to suppose you to be, from your former letter, attempting to do wiring; particularly a somewhat complicated job. The fact that you crossed the polarity shows that you did not exercise proper care, even though possessed of knowledge. I was myself somewhat at fault, however, in answering you, as crossed polarity did not occur to me as a very likely cause of the fuse-blowing. Taken altogether, N. Y., I think you have no one but yourself to blame for the roasting you received. I find your letter to have been quoted correctly, and just as it was, save for necessary change in wording to make it appear right in print. I am returning it to you by mail.

LENS, ETC.—New York City writes: "Have looked into tension equalizer illustrated in January 27 issue. It is too heavy and complicated for use on present make of machines. Have Edison Type B. When starting it runs light. Half way through film it binds. Use light sperm oil. Can you give formula for coating asbestos curtain. Have tried everything I see advertised, but without satisfactory result. Curtain is ⅜ inch thick. Stereo picture is too large. What size lens should I use to get a 10-foot picture at 100 feet? Present size about 15 feet."

Calliper width of aperture. Multiply *exact* width, in fraction of an inch, by 100 and divide by 10. (See pages 67 and 68 of handbook). Result will be equivalent focus of required lens, as nearly as it can be figured. I think likely you have star set too tight against cam. Result may be that expansion, through heat of friction and from light, binds the parts. Sperm oil is an ideal lubricant, *when pure.* Pure sperm oil, however, is hard to get. Would rather recommend good grade of light dynamo oil. Probably painting curtain will prove as satisfactory as anything. Mix white lead with one-third boiled linseed oil and two-thirds turpentine, adding little ultramarine blue to bleach—just sufficient to give a very light shade of blue in the pot. Size curtain with glue size first, if in raw state. Have referred complaint as to advertiser to business department.

WASHINGTON.—The editor is in receipt of a most cordial invitation from Local Union No. 224, Washington D. C., to attend their ball on January 30th. It would give me much pleasure to visit the Washington Local and attend its ball. It is therefore with sincere regret that I am compelled to say no. I simply cannot possibly spare the time. I am "up to my neck" in work, and unable to spare even so much as one day. I appreciate the invitation, and its cordial tone. I am sure the Washington men would make my visit memorable, and the pleasure of meeting the men would amply repay me for the trip, without other inducement, were it possible to go. I literally stole the time from myself to go to Baltimore.

COMMUTATORS.—Winnipeg, Manitoba, Canada, writes: "Am keenly interested in moving picture work. I have operated Edison and Power's machines more than a year, but am now switchboard operator at the Winnipeg Electric Railways' power house. However, I am a subscriber for the World and take much interest in the Projection Department. I notice, in January 27 issue, an operator requests advice concerning care of commutator of his motor. Have had considerable experience with direct current commutators. Operated six 800 K. W. generators for this company for two years, hence feel qualified to offer advice in such matters. For one thing, never, never use oil to clean a commutator. It is very destructive to the mica insulation between the segments. Before we begin using compound dressing one of our generators was out of commission for two months through nothing but using oil to clean commutators. The best thing we have found, so far, is to clean the commutator with a clean piece of cheese cloth (I think canvas is even better, owing to likelihood of threads from cheesecloth wrapping around commutator.—Ed.), after which rub some National Electric Compound lightly across. This reduces sparking to a minimum. It also assists in keeping the brushes in good order. I am strongly against the use of emery-cloth. It almost invariably contains particles of iron. These particles have a tendency to get into the armature and, if used freely, will soon destroy it, owing to the particles clinging to the fields and rubbing the armature as it revolves. (Would not these iron particles also get into the mica insulation between the segments, thus causing short between the bars, with consequent burning? Such a short would show as a ring of fire on the commutator. It seems to me this is a greater danger than the other.—Ed.) The best quality of [illegible] is far superior, there being no iron present. It is coated with finely powdered glass, which is itself an insulator. If the compound cannot be obtained of your electrical dealer write the National Electric Compound Company, No. 12 East 23d Street, New York City. It is a little expensive, but certainly pays in the long run.

"I fail to see how steady projection light can be maintained with a shunt wound generator, for the reason that the voltage will drop to zero if you freeze the carbons for any length of time (It would drop instantly, I should say.—Ed.) owing to armature reactance overcoming the fields. If the house lights be operated from the same machine it would cause annoying flickering of the incandescent lights when the arc is started. Compound generators are the only thing to produce steady light with, for the reason that there is the series field in addition to the shunt, which operates to maintain steady voltage."

We are obliged to Winnipeg for his excellent letter. He is, I believe, in error in supposing incandescent lights would be operated from the same machine the arc is operated from. This might be done where the generator is a 110 volt machine, but the question under discussion is a generator delivering arc voltage only, operating without resistance other than that peculiar to the arc itself. Of course if the line voltage is itself high, say 220 or more, then there would be some advantage, from the incandescent end, of installing a 110 volt generator for both arc and house lights. On the whole, however, it would be much better, I think, to use low voltage generator (if line voltage does not exceed 220), for the projection arc, and operate house lights in series of two. This has the disadvantage of putting out two lights when one burns out, but the other way has the much greater disadvantage in waste of energy in a 110 volt rheostat.

I am, on the whole, becoming pretty well satisfied that, given a dynamo of the "constant current" type, the operation of a projection arc without rheostatic resistance is entirely practical. I am deeply interested in this subject for the reason that, if feasible and practical, it means the elimination of the enormous waste in rheostats. In considering the "feasible and practical" end of it, however, I am compelled to take into very serious consideration the question: while a competent operator may be able to deliver the "goods" with such an outfit, how about the thousands of men who are lacking in both electrical and projection knowledge in greater or less degree? Will they be able to produce satisfactory results with such an outfit? I feel that if I give the matter unqualified approval and endorsement, many managers might be led to invest in something, only to discover that there was a fly in the ointment. It must be remembered that, at this stage of the game, there is a very limited supply, comparatively, of operators who can, by any stretch of the imagination, be said to possess a good knowledge of electrical action, or who are competent to deal successfully with problems which might arise with the advent of generator and motor of considerable capacity, the current from which would have to be handled quite differently from that delivered from a 110 or 220 volt line, through resistance. I hope, through my books and the department, in time, to educate operators into actual competency. I am trying to induce them to study and learn, to the end that projection be bettered, salaries raised and that there be knowledge in the operating room to cope with this or any other question which may arise. Much has already been accomplished. I feel that operators are beginning to understand me, and my aims. Many who formerly were opposed to the dissemination of knowledge are now in different frame of mind and ready and willing to secure all the information possible. They thought the spread of knowledge would tend to create more operators, thus still further overcrowding the field and reducing salaries. Instead, salaries are increasing, even in many unorganized places. But for increased knowledge and efficiency unions would have found it a far more difficult matter to secure increased salaries. Get into the knowledge wagon and help us raise the standard of the profession of operating until it takes its place, where it rightly belongs, as among the foremost, high class professions of the world. Other letters on commutator care will receive space shortly.

SHERMAN MEN ORGANIZE.—From Sherman, Tex., comes the following: "L. U. 502, I. A. T. S. E., Sherman, Tex., held its first regular monthly meeting Jan. 14. Regular meetings will be held first Sunday of each month. Officers were elected as follows: Pres., Albert D. Dean; V.-P., Geo. C. Hawn; Fin. sec., Blaine Day (one of our correspondents.—Ed.); Rec. Sec., Ed. Bonham; Sergt.-at-Arms, Ben Frazier; Trustees, Roy McFarland, Dick Reynolds and Clyde Ford."

Success to the new organization. Proceed carefully. Remember that a union is nothing more or less than a business organization and in order to succeed must be conducted as such. Consider each move carefully. Remember that might does not make right, and that one great field for activity on the part of operators' unions lies in the raising of the efficiency of its own members. More knowledge makes the matter of increased salaries all the more easy of accomplishment.

APPRENTICE.—St. Louis writes, saying he first tried learning to operate by taking a position as operator at a theater. Presumably he was discharged for incompetency. At any rate he is now attending a school for operators, and wants to know if he can join the union on completion of his school course. Is 19 years old and wishes to be "on the job" by the time he reaches age of 20.

Most likely you cannot join immediately after leaving school. You should first secure a position as operators' apprentice and serve under some good man at least six months. No school can make an operator of you. It can give you a good grounding in theory, after which a few months' practical experience will convert you into a practical operator, provided you study hard and observe closely. You may then join the union.

FILM TROUBLE.—N. Y. City writes: "Can you inform me why Pathe, Essanay and Selig films show sprocket holes on right side of screen? First noticed it on my Power's No. 5 machine and thought intermittent sprocket was out of line. However, the same thing occurs on the No. 6. All other films are O. K. I receive much very valuable information from the department. Note some have trouble loosing lower loop on No. 6 machine. Had same difficulty and secured the new one-roller bracket from the company. Since then haven't lost a loop but once in ten weeks. Have other troubles but refer to my Handbook, which I value above everything else and find the solution. Why is it that some scenes in Selig films a clear and others foggy?"

Examine the films and see if there is a greater margin on one side th on the other. Very likely, however, the guide rollers on top of gates your machine are out of line with aperture; also maybe the intermitte sprockets. If the trouble only occurs on certain films, and all others a O. K., it would indicate a part of the fault to lie in the films. However, think there is something wrong in the lining of the rollers and sprockets the machines also. I cannot answer your last query. That matter is up Brother Selig. Such faults, if they exist, may be in the photography itsel or in the development of the negative, possibly, also, in the printing of t positive, though I believe the latter is not likely. On second thought, so films have wider sprocket holes than others. I do not remember which which in this matter. Possibly the films named are those having the wi holes, and the others do not show by reason of the narrower perforati This would certainly indicate the fault to be in the lining of your gu rollers or intermittent sprockets, or both, though improper perforation m be the cause of trouble you mention.

FILM WIDTH.—Athabasca Landing, Alberta, Canada, writes: "To cide a bet we shall be glad if you will inform us what is the width of film. Is it the full stock width from outside edges of sprocket holes, o it the width of picture only?"

As commonly used, the "width of the film" is understood to mean width over all, from outside edge to outside edge. The measurement is inches. The picture width is supposed to be 1 x ¾ inches, though so cameras print wider than that.

OUTSIDE SHUTTER ON POWER'S 5.—Sapulpa, Okla., writes: "I a running Power's No. 6 and No. 5, using Fort Wayne compensarc on volts, 60 cycle. I put an outside shutter on No. 5 last Sept. and if y were in the house you could not tell the difference in the pictures either machine. I put this attachment on myself at a cost of $2.50 a never have had the least trouble. The days of the 'would-be operator' a gone in Oklahoma. I have a good man to work for and you have to d liver the goods. I have been with the Yale one year the 15th of th month. I formerly worked at the Palace at Tulsa, Okla., before Mr. I Porte, whom I read of in the Department several weeks ago. I pu chased one of your Handbooks when they first came out and it is t 'operator's standby.' I have received some valuable information from I never miss reading the 'World.' I would miss a meal first. I will ha some pictures taken of the No. 5 if you wish to publish them. They m benefit some brother operator."

Many thanks for your letter and appreciation. We shall be glad have the photos.

SUNLIGHT SCREEN.—St. Louis, Mo., writes: "What do you thi about the screen known as the 'Sunlight Screen,' made in Chicago? Wou you advise its installation?"

I have not, as yet, seen a picture projected on the screen named. I a however, informed by others, who have, that its surface, while semi-r flecting, produces an excellent illumination with comparatively small a perage and at the same time does not cause an objectionable increase in t flicker. The latter probably being due to its surface, which is somewhat the matte order. Not having personally viewed the actual performance this screen, I cannot give the above as a statement of fact but the scre is certainly worthy of careful investigation by those in search of an i proved projection surface.

KANSAS STATE LAWS.—Holton, Kan., sends in a copy of the Kans State Laws governing theaters, in compliance with our recent reque Please accept our thanks for the courtesy.

LAID OVER.—Owing to congestion caused by accumulation of tw weeks' mail, letters from Atlanta, Ga., and others are necessarily held ov until next week.

EVERY THEATER NEEDS THIS SERVICE.

One of the strongest attractions that has ever been pr sented to the theater-going public is now being furnishe by Hunton-Fell-Elliott, Inc., 1328 Broadway, New Yor This company is supplying moving picture and vaudevil theaters with a daily service of current event news slides b Underwood & Underwood, the world's famous news photog raphers.

The public is keenly interested in the leading events the day immediately after they occur. This service cove every event that is interesting—every occurrence that thri —news pictures of wars, sports and all the leading nation and international events.

It is one of the greatest educational features of the da and is pulling large crowds to the theaters that have book it. The slides reach you about the same time your loc papers are running accounts of the subjects furnished. It very easy to understand why the public will follow such a up-to-the-minute service, that is only possible in this wo derful age. Underwood & Underwood have a large staff photographers in every country in the world, which insur your securing all the leading events of the day, no matt where they occur.

While the great Equitable fire was in progress, theate all over the East were showing the most important fi scenes to crowded houses.

The public has responded so strongly to this attracti that many managers realize news slides have come to sta and have added this service to their regular show.

Four slides are furnished daily, twenty-four per week, a cost of twelve dollars per week.

Comments on the Films

Licensed.

"FOR THE HONOR OF THE FAMILY" (Vitagraph), January 27.—his is a melodrama, but as all know there is a vast difference possible etween the worst and the best of these. More than one melodramatic icture in both the Licensed and Independent camps, of late, has been rapid nd almost idiotic in its absolute disregard for possibility. We even like a elodrama to "stretch a point" occasionally when by doing so it can reach few more tears; but beyond a certain line they ought never to go. This icture doesn't cross that line. What it shows may not all be probable, in act is not, but it shows nothing that is certainly unreasonable. It is a ory of military life in India. The brother of the colonel's ward is a eutenant. He is the only one who knows it and he won't tell. In the antonment there is another lieutenant who is a Lothario and this villain as the simple girl in his toils. To frustrate the villain, the brother has make himself known to his sister. Villain enters, pulls gun and in ruggle is wounded. Girl escapes and hero is arrested on complaint of illain. To save his family's honor, hero refuses to say a word; is going take his punishment; but the girl confesses. Hero is then praised and illain has to resign. Mr. Costello plays the brother; Miss Neason the ster; Mr. Dunn the villain and Mr. Van Dyke Brooke, the colonel. is an excellent filler.

"JOSEPH IN EGYPT" (Cines), January 27.—It is not a Biblical drama the sense that Athalia is, for it keeps strictly to the story as written by e author of Exodus. It is, therefore, as interesting as a drama and his- rical also. The early scenes show pastoral scenes in the Land of Moab here the sons of Abraham keep their flocks. These flocks and their epherds are seen. Then we see the sale of Joseph into Egypt and, after at the scenes are mostly in sumptuous Egyptian palaces. The story is ery well put on. It is dignified in every way, acting, settings and me- anical work, and some of the scenes are poetic and some are grand. It a very sure feature for the right kind of audience.

"THE U. S. VOLUNTEER LIFE SAVING CORPS, NEW YORK ITY" (Edison), January 27.—This vocational picture shows a glimpse of ock life in New York City in summer. We see the dock, the boat of the olunteer life-savers, the idlers on the dock, etc. Some swimmer in the ater needs help. A newsboy standing near dives in and swims to the scue. The volunteers, who are employed near by, run out to the boat, wer it and row to help the rescuer. They are not very speedy. Con- asted with this we see how paid life-savers on the pleasure beaches work. e picture shows different methods of handling drowning people, both fore they have been got to land and after.

"THE NEW EDITOR" (Edison), January 27.—On the same reel with e very valuable, vocational picture above, this humorous and pleasing cident is very acceptable. The new editor, who had just bought the pa- r, was a woman. The cowboys didn't know that. They shot-up the town d she wrote a hot editorial. The ranch owner saw it and gave the boys ts. They came back to town, stopped to get some more "red-eye" and en proceeded to the paper's office to give said rats to the editor, but und her at her desk and became bashful. It is well acted and well photo- aphed. The value of the educational picture on this reel to people who im makes it a sure feature. Places near water should advertise it as such.

"ECONOMY" (Essanay), January 26.—Maybe this lively comedy will use memories pleasant or otherwise in the minds of very many who see A man and wife decide to save money and Mrs. Jinks carries with her savings bank in which unfortunate Jinks is forced to deposit all spare sh. He has a hard time with thirty cent meals, low-priced suits and other tures of a similar character. Ultimately they save fifty dollars. All ght have been well, only Mrs. Jinks discovered a creation at her milliner's ich pleased her fancy and had it sent home. The price tag was fifty llars. Jinks is so disgusted that he smashes the hat, box and all over his fe's head and swears all sorts of oaths that he will never practice economy ain.

"DOOLEY'S REWARD" (Essanay), January 26.—Dooley is a homeless g and is subjected to all the abuse and neglect to which such unfor- nate brutes are heir. One day he picks up a lady's purse and his reward a good home and love all the rest of his days. Lovers of dogs will en- this picture since it teaches what to them will seem important. To- her, they make excellent program fillers.

'LOVE FINDS THE WAY" (Vitagraph), January 26.—Here is a melo- ma which will win applause in most theaters. The average audience es nothing better than to see the persecuted under-dog win. The story ges upon a love affair in which a wealthy man is promised the girl by father in consideration of a loan. They start for a minister, but the o becomes stationary near a railroad crossing where the girl's lover is ployed. While the father and his favorite are searching for gasoline, the l tells her lover of the situation. They quickly plan an elopement and spinning down the track on a handcar just as the two men appear. Then re is a race, the hand car on the track with the young people aboard, h the automobile. Although we have seen other chases of this kind, it a close one for a time. They reach a trestle which gives the handcar advantage. Further on the handcar meets a minister on horseback. ey press him into service, he mounts the car and the ceremony is per- med at a very rapid clip (this is not the first time this has been shown). ortly afterward they meet the infuriated father and the equally in- iated wealthy lover. It is too late, however, and the father gives the young couple his blessing. There is no question about the interest this film excites, even though there is nothing original about its plot.

"HIS MOTHER" (Kalem), January 26.—The story in this film which is redolent of the auld sod is of the heart and, while it has some uncertainty in parts of it, the end proves that even successful men do not always forget. A mother in Ireland, a fine Biddie, too, gives her life savings to her son to enable him to come to America where a kind banker, who has heard him play a violin and appreciates his talent, assists him to start in a musical career. Not long after he is the rage of the season. His mother, tiring of waiting to hear from him, comes to America and goes to the concert where he plays. Later she inquires his home address from a stage hand. The man leads her to the young man's home. The genius leaves his guests and greets her. Then he takes her inside, introduces her and tells them all that it was her sacrifice. As was said at the beginning, this is a heart story which makes a favorable impression upon an audience. Miss Gene Gauntier plays the banker's daughter; Mr. Hollister, the genius; but the old woman seemed made for her part. It is a good feature.

"A SAFE PROPOSITION" (Selig), January 26.—The story in this film is told around a busy business office where the stupidity of a janitor fastens a theft of money upon an entirely innocent man. Ultimately, however, the complication is solved and the employee's wounded feelings are saved with an advance in position and an increase in salary. Perhaps the most interesting feature in the picture is the one which shows how easy it is to fasten a crime upon an innocent person. On the same reel with it is a travelog, "Seeing Spokane." It is well photographed and the two together will serve as a filler.

"A DIPLOMAT INTERRUPTED" (Selig), January 22.—A melodrama in which a United States colonel who has charge of fortifications loses at cards more than he can pay to a Russian count who is a spy and wants to get plans of the fortress. The count loves the colonel's older daughter. The colonel in despair, compromises with his honor and, rather than give him the daughter, prepares to hand over to him what he thinks is the plan of the fort. His younger daughter and her lover, however, have eavesdropped and change the papers. The other daughter also discovers the trouble and tells her father that she'll marry the count to save his honor. At the climax, the frustrated count snatches the envelope and hurries away. He finds worthless papers in it. The story outrages human probability, common sense and even decency. There were some very uncritical members of the audience who seemed to like it. It is well photographed. The scenes in several instances are very pretty.

"WITH A KODAK" (Biograph), January 25.—This comedy illustrates the possibilities which reside in a kodak. The maid and the secretary were discharged. The maid was fired by the wife and the secretary was fired by the husband for the usual reason. Later, by using a kodak, they managed to secure evidence which helped them to reinstatement. The girl photographed the wife and the man, and the man snapped the girl and the husband. But this stroke of fortune didn't last long. There is fun in the story and the working out is admirably done.

"PANTS AND PANSIES" (Biograph), January 25.—While this comedy is not altogether new, the same idea having appeared a number of times before, this did not seem to act as a drawback in the New York Theater where it was seen. The gist of the complication is that the salesman has two bundles. One contains pansies, which he intends for his sweetheart and the other a pair of pants which he intends sending to a shop where another girl he knows is saleslady. The boxes are mixed by the intelligent errand boy and the girl receives the pants with a note which expresses the hope that he will see her wearing them when he calls that night. The resulting scenes, especially the last, where the girls, who know each other, come together, the wrong one wearing the pansies and the right one holding up the pants in disgust make the picture good—it is in the acting, especially of the wrong girl.

"ALIAS, BILLY SARGENT" (Essanay), January 25.—The diamond broker thought he had a large customer. The probable purchaser left word with Mrs. Steele for the broker to meet him that night. With visions of the opera ahead of her she forgot the message. The broker felt somewhat disturbed and showed it. But the poor wife put detectives upon the so-called purchaser's trail. They discovered that he had been arrested for burglary. Then the broker realized that her forgetfulness instead of losing him a big sale saved him from financial ruin. A good story and well acted. It will be an excellent filler.

"THE OFFICE FAVORITE" (Lubin), January 25.—This is a pretty story, such as will appeal to romantic young people who work in business offices. It is a melodrama that baldly fishes for tears and doesn't distain to use any artificial expedient to get emotions. Two crooks decide to rob an office and the woman secures employment there. She manages to ingratiate herself so completely in the boss's favor that the regular office stenographer is about to lose her position. The boss, an unmarried man, writes two letters, one to the stenographer, discharging her, and the other to the new girl doubling her salary as a valentine. Jimmie, the boy, doesn't like the way things are going and he exchanges the letters. The result is that the new girl reports to her pal that she is fired and they decide to rob the safe that night. The stenographer, because her salary was raised, is working late and hears the crooks. She telephones for the police and faints. The crooks are caught and the boss, reading of the robbery in a distant city, hurries home and finds the stenographer sick abed. He makes her presents of fruit and good things. When she returns to the office, they all give her a grand reception. The office is decked with flowers for the occasion, which gives a very emotional ending. The photographs are very good. It's a filler.

"TWO OLD PALS" (Selig), January 25.—The interest in this picture centers in the intelligence of the elephant. This big beast is Otto's pal and they are both in trouble together, one being much in debt and the other having been attached by the sheriff because of said debts. Big Otto leads his old friend and together they escape. The elephant enters a freight car and drags his master after him. They arrive in a town where there is a baker shop. After a night's rest the big pal makes a raid on the loaves of bread and then rushes the growler at the town pump. The almost human naturalness of this big beast's doings makes them delightfully funny. It is a very good comedy. Perhaps it is too slight to serve as a feature; but it has the right quality and will surely be popular. It is not quite full length; is very well photographed and the audience liked it.

"THE SCAPEGOAT" (Selig), January 30.—Once a scapegoat always a scapegoat, is what this picture seems to teach. It doesn't waken very deep sympathy for the hero who sacrifices himself for love in a sentimental and, when one thinks of it, in an unworthy way. The first scene doesn't open the situation. It merely shows the hero in an office in the East acting as though he were a scapegoat, but in some indefinite yet suggestive way. Perhaps he is a scapegoat in some such way as the boy hero of Bernstein's play, "The Thief," was. Because, whatever happens, he has to go away and we find him next in the West where he has just been elected sheriff. The brother of his sweetheart robs a bank and with his band is carrying away the loot. The sheriff with a big posse chases them. We see some magnificent riding through a rough country. The band separates and the sheriff, single handed, captures this brother. He is bringing him in handcuffed, but meets the sister. She pleads and he turns over to her his shield, the key to the cuffs and the bank's money, the loot, and the last scene shows him riding away to Mexico. Surely it is not a very strong picture. It has some thrilling moments and some magnificent scenery. It will serve as a filler.

"THE MORTGAGE" (Melies), January 25.—A romance in an oil country with a situation that has been used quite a number of times before, but with incidents so arranged as to give a good deal of freshness of interest. The mortgage on the ranch, which is owned by a rich neighbor in love with the poor rancher's daughter, together with a pressing need of money, serves to break the engagement of the girl with her true lover. She reluctantly accepts the rich suitor much to her father's delight. The poor man, however, strikes oil at the critical moment and comes back in the nick of time to pay off the mortgage and claim the girl. The interest of the picture springs from the dramatic struggle of the lover to get down to his oil. This part of the picture is the freshest and most commendable in every way. It is fairly well photographed, has only a few minor faults and has some truly thrilling moments. It seemed to please the larger number of the audience and will make a very desirable filler.

"WALK—YOU WALK" (Kalem), January 31.—A rather dull farce in which some pretty girls get even with a fresh youth who owns a motor car. He had invited one of the girls out, but as soon as they reached a lonely place had become fresh. This she resented and he ordered her to get out and walk. The girls plan to turn the tables, and get him to take them on a long trip. Then they run away home with the car and leave him to walk back. They do some farcical driving of the automobile and get the owner of it into trouble. Only one person in a large audience was heard to laugh and that was when the young man attempted to strike one of the girls in the face, but was prevented by the country cop who jerked him away so that he fanned the air. There are some good photographs of rough Western hillsides. It will serve as a filler.

"MOTHER AND THE GIRLS" (Edison), January 31.—A comedy with a first-class situation that is typically American and that fulfills one of art's important functions, viz.: it criticizes life for the sake of health and humanity. The mother let the girls play while she did the hard work. Consequently they were butterflies and knew so little about cooking that, when mother fell sick, and they had to begin, their work was idiotic. This is a little overdrawn; but serves by way of contrast to the real comedy with which the picture closes. Pa, to teach the girls a lesson, invited the two lovers to dinner while the mother was sick. The table manners of these men (they throw the burnt chops on the carpet) were not very reasonable. In the end the girls get their mother to teach them how to cook. For the first three-quarters of the film the story drags heavily; but the last quarter is very good. If in the early part of the picture the situation hadn't been rubbed-in, the result, one feels, would have been much stronger. It is well photographed and well acted and will serve as a filler.

"JENKINS STOPS EVERYTHING" (Cines), January 30.—Jenkins was drinking pretty hard and reading the bible on the side—the story of Joshua and how he stopped the sun and moon. Jenkins fell asleep. We are shown his dream. He finds himself on the street. It's a moving picture until he waves his hands and then it freezes, everybody is caught foot-up, so to speak. He walks down to the beach and stops the sea—billow and splash are caught and kept. This seems to be a very fresh idea and the picture is both interesting and amusing as a comparison between a moving picture and a still one. It shows how much "artistic feeling" the movement gives to a picture. It is certainly very commendable and audiences will be pleased to see it.

"BESSIE HAS THREE AUNTS" (Cines), January 30.—This farce, on the same reel with the above, is very light. It has an amusing situation which is not very new; but it is pleasingly acted and will be acceptable. Some of the typically Italian settings are very pretty. Bessie is an awkward but comely girl. Her three aunts don't want her to marry the hero of the picture; one of the aunts is, herself, in love with him. The girl scuttles a rowboat. The aunts take her for a row. The boat begins to fill. The hero makes an offer to take the aunts into his boat if they'll let the girl marry him.

S. S. Hutchinson, president of The American Film Mfg. Co., who has been visiting at the Western studios of the company at La Mesa, So. Calif., returned to Chicago on Monday, February 5th. Mr. Hutchinson was accompanied by his wife.

Independent.

"BROWN MOVES TO TOWN" (Imp), February 3.—Brown, the artist had packed his trunks with all his spare trousers in and moved to town He was seated on a packing case in his studio when a note told him that hi trunk checks had got mixed and that he'd have to call and identify them On getting off the box, he tore his only trousers badly. The comedy show his experiences in attempting to travel in a dressing gown. At the expres office he is taken for a lunatic. Dr. Mary Brown, his neighbor, is calle up to identify him. It is amusing and very well acted and photographed With the other number on this reel, it will prove a good program lightene

"O'BRIEN'S BUSY DAY" (Imp), February 3.—O'Brien was a well-to do Irish gentleman who wasn't too good to drink from a growler nor to proud to smoke a clay pipe. He is shown as enjoying a very strenuous day In the evening, he naturally wanted to enjoy a quiet smoke, but what wit the daughter's beaux and their music, and the cook and her beau in th kitchen and neighbors on the roof, he found no quiet corner. It is amusin as shown, also well photographed and well acted, but not very original.

"THE POWER OF CONSCIENCE" (Imp), February 1.—A picture tha shows the difficulties of a man of business when he has an expensiv family. Worried to death in the office, he finds at home bills, bills, bill invitations to dances and little or no home quiet. His little boy is neglecte and his wife shows a frivolous disposition. Then there comes the tim when the schemer and villain, who has taken a fancy to the wife, has the in his power. Somehow, the man at a dance got possession of a diamon pin worth a great deal of money and was tempted to keep it, but returne it. How he got it was not emphasized and this reviewer missed it alt. gether. The impression of the whole is that the story, a good one as fa as it goes, is left unfinished. It is a well acted picture and a well phot graphed one and has distinguished stage settings. It is hardly a stron feature; but although many will be disatisfied with its ending, it will deepl interest.

"THE KID AND THE SLEUTH" (Imp), January 29.—The messenge boy, reading of the adventures of Nick Carter, has a dream. The grea sleuth by his powers and also by his apparant nonchalance astonishes th messenger boy. Most of the scenes of this burlesque are very amusing The unhappy, helpless maiden, in the power of the villain, is being carrie off. At the end Nick gives the messenger only a nickel for the labor he pu into rescuing her; then the boy has an awakening. It is well acted, we photographed and laughter making. Will be a good filler. About 700 fee of film.

"A DAY ON A BUFFALO RANCH" (Imp), January 27.—An indu trial picture with some exciting incidents, like riding a young buffalo, ri ing cows, etc. It also has some very pretty scenes. The herd of buffal is very large. We see a killing of a bull by Indians and then the cuttin up of the meat. The photographs are good. It is a commendable film about 400 feet.

"ALL A MISTAKE" (Imp), January 27.—A comedy picture in whic the heroine's husband misunderstands the affectionate, unfinished note th his young wife was writing to her brother and, in a rage, decides to leav her. The suspense, brought about by the quarrel, while both, in a fu with each other, are packing their trunks, is well maintained and the clima is finished with an acceptable snap. It is a commendable picture. It very well acted, well photographed and, although slight, will serve ver well indeed in any bill. About 600 feet.

"CARDINAL FARLEY'S HOME-COMING" (Champion), January 29.- Beginning with a picture of the incoming ship that carried his eminen home, it shows all the interesting events in the hearty reception that we comed the great prelate. There are some excellent photographs of Ca dinal Farley, of the crowds, etc. It will interest spectators. The phot graphs of the procession are only fair.

"DING DONG BELL" (Champion), January 29.—Another of the Chan pion Mother Goose rhymes pictured for children and telling the story the cat in the well. It shows all the characters who had a part in th event, from Johnnie Green who put her in, to Tommy Stout who pulled he out. It is a good show for children, although poor pussy is rather rughl handled. The photographs are excellent.

"LOVE AND LEMONS" (merican), January 29.—Some will see fac tious suggestions in this title; but the picture was set in a lemon grove an is an industrial as well as a story. The pretty grove owner (Miss Bush inspects her property thoroughly and sees to all processes, picking, wasl ing, packing, etc. She discharges a somewhat unruly, but good lookin workman (Kerrigan) who is in love with her. The villain, another worl man who also wants to marry her, attempts to ruin her credit with th packers; but the discharged man shows him up and the villain when la seen was still running. The photographs are good and although the sto is slight it is interesting and, besides, the picture is very instructive. will serve very well indeed to fill a program and give substance to it.

"THE BEST POLICY" (American), February 1.—This picture has bee reviewed on page 130 of the Moving Picture World, January 13, 1912.

"THE MAN UNDER THE BED" (Reliance), February 3.—The dr matic situation in this picture, is, at least now and then, breathlessly e citing. An escaped convict, wounded and fleeing from guards who are h on his trail, takes refuge in a large house. The owner is away and h wife is alone in her room. The convict rushes in, locks the door an crawls under the bed. The husband returns. The door of the room locked and the woman dare not open it and she dare not even tell her hu band what the trouble is. The convict's black soft hat is lying in the hal The husband finds this and naturally draws the wrong inference. Just the husband breaks through the door, the keepers arrive. The convict found to be dead. It is a strong picture for the most part; but not whol so, and this keeps it from being a sure feature. It is substantial and wi be acceptable. It is well photographed and of full length. Miss Fernle plays the woman; Mr. Walthall the burglar.

"SOLOMON'S SON" (Reliance).—A story of Jewish people, a fathe Solomon, his son and an orphan, an adopted daughter. In the early scen the father and the son are peddlers; suspenders, etc., are their stock. Th next scenes show the father as elderly, but prosprous, in a small way. Th boy goes to college and becomes a lawyer; makes friends in society a rows so snobbish that his old father seems to him to disgrace him. This ngers the old man and he curses him; but a day of great trouble comes to e son and he is thankful to come back to his home and his people, the nly refuge in his sorrow that he has, and there he is kindly received. It is istinctly a human-interest picture. It is well acted, Mr. Wm. Walthall eing the son of Solomon and Miss Ruth Robinson being the adopted or- han. These two are very ably supported. It can safely be called a fea- ure. It is of full length and well photographed.

"THE EXPLORER" (Powers), February 3.—A love story of New York ity in which a note from the girl to the explorer who lived in town was st through an accident to the messenger. Not receiving the expected nswer, the explorer joined an expedition to South America. The girl, eading of this and not hearing from him in spite of her favorable answer his request, fell sick. At the time of his return she had become con- alescent and they meet at a reception. They dance together; but she drops ead in his arms. There is nothing in the picture to prepare us for this ather peculiar ending. Aside from it, the picture is very fair. It gives a easonable idea of cultivated people and how they live in New York to-day. he acting is good, the photography good and it will be a good filler.

"RECEPTION TO CARDINAL FARLEY" (Powers), January 27.—This icture gives very good views of his eminence and of the gentlemen who et him and conducted him to the cathedral. It also shows good views f the ship, the "Berlin," and of the crowds on the street. The photo- raphs are fair; one of them, showing the immense crowd near St. Patrick's, very praiseworthy.

"BEAUTIFUL CHRISTIANA" (Powers).—A very interesting travelog howing views seen by a traveler by water, as he approaches the chief city f Sweden. These scenes are very well photographed and often very pretty.

"BILLY'S SURRENDER" (Powers), January 30.—A picture in which n extremely pretty girl converts a gang of tough thugs. She had fallen in ve with one of them who had protected her from the others. One day hile in a saloon taking a soft drink with this man she overhears a plot to urglarize the office of a well-known merchant. She slips away and warns e merchant. Her friend, not knowing why she had gone, follows and verhears her telephoning. He pleads with her to save the gang, his pals. he police are already on the way to make the arrest; but she and the an hurry back to the saloon and she saves the boys from arrest by claim- g that they are "her class." The photographs are good, the acting fair. is not a closely knit, dramatic picture, but it will serve excellently as a ller. Miss Elder plays the girl.

"THE FIXER FIXED" (Solax), January 31.—Billy, in the early scenes, shown as very poor and downcast because he can't capture Sue with hom he is in love. He would have committed suicide if any comfortable eans of accomplishing it had been available. His rich chum comes to isit him and also falls in love with Sue; but is bashful and gets Billy to uy her presents with his money. Billy thinks he is in clover; but Sue nows where the money comes from and soon the bashful chum gets better cquainted and she tells Billy that she couldn't marry a man who spent his oney so freely. It is amusingly acted and well photographed. A good ller.

"THE FAIRY FALLS OF OSWEGO" (Solax).—A truly beautiful blue rint of the Oswego Falls in winter. It is short and will be liked. It is on e same reel with the above.

"MIGNON" (Solox), February 2.—This elaborately staged picture has een reviewed in The Moving Picture World, page 288, January 27, 1912.

"LUCKY MAN" (Majestic), February 2.—It was not the individual but e species that the woman thought lucky. In a dream she becomes a man nd drinks and smokes. Going out tipsy, she has the hard experiences of masher. After a rude awakening, she finds herself a woman again. It certainly original. Its photographs are excellent and, being a novelty, ill be liked.

"AN OLD LADY OF TWENTY" (Majestic), February 2.—In a play alled "An Old Lady of Twenty," a pretty actress (Mabel Trunnelle) was ast for an old lady's part. Her neighbor got a glimpse of her made up or her part and, being an artist, persuaded her to pose for him. As a rank she also fixed herself up to be a girl of sixteen. He thought the wo were mother and daughter. He was in trouble. He loved them; but e mother was too old and the daughter too young to marry. Then he aw her just as she was and he found her just the right age. The pic- ure shows Mabel Trunnelle's versatility. It also is a very pleasing pic- ure. It is almost a feature, well photographed and good.

"A GAME FOR TWO" (Majestic), February 4.—"What is sauce for the ander is sauce for the goose," is how the proverb puts it. The husband this picture is a literary man very much engrossed, and his wife is a it of a fly-away, very fond of society. There is a co-worker, a literary oman, on the one hand, and a "society blade" on the other. The wife oes with the young society man to take supper in his apartment which appens to be adjoining that of the literary woman. She leaves a note elling her husband where she is. He follows and there is a comic and ughable mixup. The young wife locks the society man out on the fire scape, her husband in the kitchen and the literary woman, who has un in, in a clothes closet, all for the night. She herself hurries home. t is well acted and well photographed and, if not quite a feature, it will ake a good filler.

"FICKLE WOMAN" (Lux), February 2.—Lord de Vere rescues a harming widow who was hurt in a motor accident. Both his nephews make ve to her and she encourages both. Lord de Vere is called upon to arbi- ate and uses Solomon's wisdom in making his decision; he marries her imself. It is short, light and amusing but not a laughter making picture. Vill serve with the other on this reel as a filler.

"SKIVVY AND THE MAT" (Lux), February 2.—Skivvy is a house aid, a very comic character, who has appeared before in Lux films. She as a big mat to clean and she raises so much dust that she is driven from illar to post about town. It is wholly a clown picture, a farce with rush nd knock down incidents. The qualities of such pictures are well knwon.

"THE AWAKENING" (Eclair), February 4.—The picture opens with a eautiful view of the entrance to the College of the City of New York. group of boys are shown leaving for a vacation. They stop at a saloon and, although the hero of the picture is coaxed away by his friend, he reaches home drunk to be received by his mother, sister and sweetheart, lovingly, sadly. He has a very bad dream in which he sees himself on trial for his life and convicted of murder. It is very well acted; but one feels that weeping faces ought not to be kept too long in any scene for the artificialty of it must necessarily be seen if looked for closely. The effect of the dream awakens the man not only to his senses, but to a realization of his danger. This, in a lad of his age and experience, is very convincing. The picture is a safe feature and can be advertised as such.

"MAN'S BEST FRIEND" (Eclair), January 30.—Man's best friend is of course, his dog. The dog in this picture (its master is a blind beggar) is a little black Pomeranian. A boy steals the dog and trades it for a tricycle. The dog cleverly escapes and finds his master once more. The master is hurt and the dog goes for help. It has, however, little to do with the rest of the picture, which shows how the master died of his injuries and how his orphan daughter found a good home. The picture doesn't show any construction; it is not dramatic. It carries a thread of narrative which is both clear and pleasing. The photographs are very good and the picture will serve as a filler.

"EDUCATION OF THE BLIND" (Eclair), February 1.—An interesting and instructive picture showing how blind people are taught to care for themselves, to read and write, to study arithmetic, geography, nature and music. These blind children are at a convent school in France. The photographs are good and it is a very acceptable picture, just the thing to give substance to a bill.

"WILLIE PLAYS TRUANT" (Eclair), February 1.—Willie is a sprightly youngster, mischievous but engaging. His pranks to get out of attendance at school are not very convincing; but they are amusing. The photographs are good. It is slight, but pleasing.

"SAMMY, THE LITTLE BOOT-BOY" (Ambrosio), January 31.—A pathetic picture telling how an old man, sick abed, and his wife were about to be turned out of their garret for nonpayment of rent and how they were saved by the landlord's little son. He did bootblacking for the old people. His father found him at it and was so touched that he permitted the poor old people to remain. It is clearly pictured and will serve as a filler.

"TWEEDLEDUM'S FATHER AND HIS WORTHY SON" (Ambrosio), January 31.—The hopeful son and father were both out for a lark and, unknown to each other, were at the same restaurant. The son finds himself without the means of paying for his dinner and that of the lady friend. He hears his father's voice in the next room and, with the waiter's apron on, enters and finds the old gentleman with a lady also. He then blackmails the old man. It doesn't drag and is well photographed.

"ON PROBATION" (Thanhouser), February 2.—A very satisfying melodrama, a bit overdrawn (that is, it might have been a bit more effective if it had been toned down in the acting) but just as it is, it is sure to please. There was the rich grandfather, his little orphan grandchild (the Thanhouser Kid), a not very energetic brother, and a sister with her husband and little boy. The old man made a will, then went on a journey and it was reported that he was lost at sea. The will provided for the grandchild and then divided the rest of the estate between the brother and sister, leaving the brother on probation. The old man wasn't dead; but was watching and saw the poor kid treated like a step-child by both parents, and the brother made to seem dishonest so that the sister could inherit the whole estate. At the critical moment he reappears and things are straightened out to suit everybody except the evildoers. The photographs are good, the story is kept lively and the picture, which is not quite a safe feature, will serve excellently well in almost any bill.

"AS IT WAS IN THE BEGINNING" (Thanhouser), January 30.—A very remarkable fantasy with a vitally suggestive picture of life among prehistoric men. The idea is not wholly original; but it is handled so very much better than any of the previous pictures, both as to the means used to express it and naturalness, that is, freedom of expression, that there is little chance even for comparison. The picture opens at a dance. To the heroine (Miss Anderson) all men are but slaves; she treats them as she pleases. But one man meets her who is different. These scenes are good; but no one will feel like giving anything but the closest attention to the rest of it which shows how it came about in far prehistoric days that all men but one were her slaves. It is the quality of these scenes that make the picture a sure feature. It is of full length, well acted, set, conducted and well photographed.

"HOW JACK GOT EVEN WITH BUD" (Champion), January 31.—A Western telling a clear story of a bully who, being chastised by a cowboy, tried to get revenge. The cowboy's friend saw the bully's gang capture the man who had licked him and brought the other punchers to the rescue. The picture has stirring moments, fast riding and a good climax. The photographs are not very good, but serve well enough. It will make a good filler.

"A FRIEND TO CHILDREN" (Great Northern), January 27.—A short and fairly stout comedian gets into trouble by "butting in." He loves children so much that he can't hear a child cry without claiming cruelty to children. No child can get licked in his presence without his interfering. He finds that all the world, even the children, are ungrateful. It makes a very acceptable satire, well acted and pleasing. It is well photographed.

"THE MAN WITH THE PUPPETS" (Great Northern), January 27.—An amusing trick film in which live players act as puppets. They give their owner much trouble; but he has a fiddle that calls them back as the Pied Piper's flute called the children of Hameln in olden days. It is a very lively and acceptable film. The photographs are excellent.

"THE EMPTY WATER KEG" (Bison), February 2.—Ford, an old miner, after fruitless years of search for gold, goes out into the desert in hopes of making a strike and in this he succeeds; but his keg of water leaks dry. Meanwhile a love story has been enacted at the edge of the desert and the lovers, out for a canter, see the old miner where he had fallen from thirst, first delirious and then unconscious. Before he dies, he tells them where the mine may be found and later they find it and are made rich. The picture is concise and commendable. Its most distinguishing feature is the background of wild land, desert and mountain, and many of the views of these that are given are beautiful in the extreme. The story is very slight and, despite the excellent photography and intensely interesting pictures, it can hardly be called a feature.

"LOVE AND JEALOUSY" (Bison), January 30.—A picture in old-time, courtly costume of southern California and in somewhat different vein from Bisons heretofore. Two pairs of lovers play the four parts. Two of these lovers, Jose and Margarite, are very well satisfied with each other. One of the men, Pedro, is jealous of the other and he is very much loved by the second girl, Bella, who is jealous of Margarite. Pedro shoots Jose, whose life is saved by a book but who lies stunned. He drops the revolver which Bella, following him, picks up. He follows Margarite who flees and both are followed by Bella with the revolver. She shoots and wounds her lover, Pedro, by mistake. This brings about a change of heart in Pedro and the two pairs of lovers make up and are happy. The scenes are very pretty, but the photographs, while clear, are not perfect. The acting is only so so and there are obvious anachronisms which keep the picture, artificial in its plot, from being very effective. It will serve as a filler.

"THE RANCH GIRL'S LOVE" (Bison), January 26.—A very exciting picture of card playing for high stakes; but the story, especially at first, is obscure. It begins by showing a love-at-first-sight episode between a cowboy and the daughter of a ranch owner. There is a mortgage, but on whose ranch isn't clear. The girl's father, perhaps in hope of winning the money to pay off the mortgage, if it is on his farm, plays with a sharper. The cowboy lover also happens along and comes into the game. The ranch owner, father of the girl, puts up his deed and loses. The sharper shows four aces, but the cowboy has a full-house with an ace. There's a grab for the stakes and then a shot. The man with the four aces falls over the table. The cowboy, after grabbing the deed, makes away. He is followed by the sheriff and, although the girl tries to save him, is caught. Meanwhile they have found a whole deck of cards up the wounded man's sleeve and presently he comes out of his unconscious state. He is ordered out of town. It is clear enough to interest deeply if watched closely and will make a very good filler. Many of the photographs are excellent.

"DESPERATE DESMOND AT THE CANNON'S MOUTH" (Nestor), February 3.—Fair Rosamond is in the U. S. fortress; but, "Curses I'll get her yet" was what the villian said. Soon his chance came; for she went out for a picnic surrounded by cavalrymen. Her party, including Claude, is attacked by Desmond and the wild men. Word is sent to the fort and a relief expedition saves them for a time; but the wild men are reinforced and she with Claude are recaptured. Claude is buried and a house put over him; but he escapes from his living grave and rescues Rosamond and brings in Desmond, who is then tied to the cannon's mouth. It has the same amusing burlesque qualities of other pictures in this series. It is also well photographed.

"THAT MAN FROM THE FOOTHILLS" (Nestor), January 31.—A good ranch story with an innocent cowboy suspected of a theft of which a treacherous foreman is the real perpetrator. This cowboy had a sick wife. He delayed long enough to send the doctor to see her and the posse captured him. The foreman, at this juncture, thinking he was about to die—he was wounded by the cowboy who knew him to be guilty—confessed, and the innocent man was saved. The ending is sappy. The picture never drags. The chase by the posse has the Nestor qualities of hard riding and daring incidents. The photographs are excellent. It is of full length and almost a feature picture.

"WIDOW WINKS" (Nestor), January 29.—A character farce comedy in which Widow Winks and Deacon Blinks, two old lovers, and Tommy Winks, the widow's young hopeful who objects, are the characters. Tommy knows that the deacon is expected to call. The widow thinks Tommy is in bed; but he has set traps of all kinds in the parlor, from sawing the legs of the sofa to arranging a shower of flour to cover the deacon's best clothes. It is a rough-house picture; but it doesn't drag. The photographs are acceptable.

"RAVAGES OF A FIFTEEN MILLION DOLLAR FIRE" (Nestor), January 29.—This is, of course, the Equitable Building fire. The photographs are fair. They show the ice on the front, also the top of the building where three men perished. Some of the views were taken from above, looking down on the building and on Broadway.

A MICHIGAN ASSOCIATION ORGANIZER.

Official notice has been issued by President Peter J. Jeup of the Moving Picture Exhibitors' Association of Michigan, to the effect that A. L. Rule has been appointed state organizer, and is authorized to collect initiation fees and dues for the Association, upon the production of his credentials. The fees are $5.00, and the dues are $5.00 per annum. Mr. Rule has been placed under bond with a surety company, so that absolute security is guaranteed.

The Michigan organization has been incorporated under the laws of the State of Michigan and has become affiliated with the Exhibitors' League of America. The next convention will be held at Muskegon, Mich., on July 9th to 11th, 1912. It is the intention of the officers of the Michigan organization to make it of the greatest possible benefit to its members. Already it has taken up the question of Sunday opening, and has raised a fund to assist the fight of the Lansing exhibitors, who have been convicted of violating the Sunday laws.

The officers of the Michigan organization are: Peter J. Jeup, Detroit, president; H. F. Fowser, Lansing, 1st vice-president; J. J. Rieder, Jackson, 2d vice-president; Carl Ray, Muskegon, treasurer; W. Lester Levy, 302 Kirby Avenue, E., Detroit, secretary.

PENNSYLVANIA EXHIBITORS CONVENTION DATE.

To the Motion Picture Exhibitors of Pennsylvania:

A convention will be held at Harrisburg, Pa., on Monday, May 6th, 1912. Get together, boys, and if you are not in the League, get in and boost the thing along. Help yourself; show that you are a "live wire." There is lots of money you can save if you belong to the League. HARRY E. REIFF, Corr. Sec.

Another Big Feature.

F. & E. Company, of Cleveland, Ohio, Will Release "Th Thunderbolt," a Great Northern Dramatic Subject.

The Feature and Educational Film Company, of Cleveland, Ohio, has just placed on the market a new sensationa three-reel feature entitled, "The Thunderbolt." It was produced by the Great Northern Film Company and Unite States rights were purchased by the F. & E. Company. Thi company intends to sell all of its features at low price so that state rights men may be able to keep themselve well supplied with features. The story of "The Thunderbolt is as follows:

Lady Mary is deeply in love with the gamekeeper of he father's estate, though engaged by her parents to marr Lord George. The latter comes to visit his prospective wif and father-in-law, but in spite of his presence in her hom Lady Mary, in the quiet twilight of the Northland summe goes from her room to seek the man she loves. Lord Georg also takes an after-dinner stroll, never suspecting the gamekeeper as his rival, and nearly comes upon the lovers, wh are enjoying a trip through the garden. Lady Mary flee into the woods nearby to escape the sight of Lord George and after some difficulty she arrives at the house.

Next morning, the gamekeeper delivers his weekly repor and calls for the payroll. The Duke proudly exhibits t Lord George a string of valuable pearls—a bridal gift t his daughter. The gamekeeper overhearing the conversatio is startled by the reminder of the near approach of hi sweetheart's marriage to another. Lord George, noticin this, eyes him suspiciously. The gamekeeper returning t the lodge house, receives a letter from Lady Mary, who fearing her father's wrath, invites him to meet her in th privacy of her room.

He keeps the appointment and while there, Lady Mary' mother becoming ill, seeks relief in Mary's room. Both o the lovers find themselves in a terrible predicament and th gamekeeper, seizing upon the first opportunity, runs to th window and plunges head foremost through it. Outside h clings to the window's ledge for a moment, then falls t the ground. This forms a most striking incident. The nigh patrolman of the estate picks up the gamekeeper and othe occupants of the house rush out and carry him indoors Surrounded by the entire household which was aroused b the commotion, he is asked for an explanation. Being at loss what to say and not wishing to compromise Lady Mary he is silent. When Lord George steps forward and accuse him of coveting the necklace, he admits this, and is promptl carted off to prison.

The mother of the gamekeeper goes to visit her son an pleads with him to tell the truth. He refuses and she goe to Lady Mary, who is fighting a battle within herself. I she tells the truth, she will sacrifice her honor, and if sh remains silent, her sweetheart will be convicted. She finall chooses the latter course, and the gamekeeper goes to trial This final scene is a masterpiece of production and action.

The witnesses all testify against the gamekeeper and i the eyes of the court and onlookers he is a doomed man The judge and jury prepare to render a verdict and the gamekeeper staggers forward to hear the words which he knows will send him to a cell and dishonor him forever Suddenly Lady Mary, who has been sitting in the background watching the proceedings, rises and strides to the prisoner' box. She confesses the truth and proclaiming him innocent throws her arms about the gamekeeper's neck and weeps Instead of a verdict against him, the gamekeeper is set free and Lady Mary's parents, understanding the situation their daughter had placed the gamekeeper in, and realizing how devoted he was to take the blame for Lady Mary's act, cheerfully forgive their daughter, and give her hand in marriage to the gamekeeper. Lord George, humiliated and disgusted leaves the scene and the two lovers embrace each other and embark on a long and happy life.

BANCROFT'S RANCH IN MOTION PICTURES.

The American Film Mfg. Co. predicts a sensation for its coming release, entitled "From the Four Hundred to the Herd." Thi film centers about an English lord, wealthy and quite love-sick over a bright American girl. Aside from the story itself, thi picture promises backgrounds never before seen in American films, many of the scenes having been taken in and around the grounds and gardens of the famous U. S. Grant Hotel, near San Diego, Cal. This hotel bears the enviable reputation of possessing the artistic touch of the landscape gardener in addition t the most beautiful of natural, tropical beauty. Later, the scenes are staged in the great ranch of Bancroft, the historian, thus utilizing to its fullest measure the astonishing possibilities in Southern California for the motion-picture manufacturer.

EDUCATIONAL MOVEMENT IN CINCINNATI, OHIO.

An Observer Reports the Progress Being Made—Some Things To Avoid.

The People's Church of Cincinnati has adopted the motion picture for the regular meetings, held every Sunday afternoon at the Grand Opera House. The organization is of a non-sectarian character, devoted to civic and humanitarian purposes.

The heads of the institution considered the use of the motion pictures for several months and during the first part of December had John Collier, of New York, address their audience on the subject. It was decided to proceed with the venture and it is more a permanent feature of the meetings.

Other local institutions have experienced along the same line, but their efforts came to a speedy close. Upon investigation the cause was not difficult to determine. Their first tep was to elect some mechanical genius, in one case the anitor, who had put a bell in the pastor's study or worked stereopticon. These authorities purchased either a second-hand machine or the cheapest outfit possible. In the meanime the pastor or principal visited a film exchange with a st of text or subjects and of course found the exchange men too busy to prepare their sermons or lessons. He then selected one or two reels at random and announced a great nnovation. The janitor did his best, but that did not prevent interruptions and an eventual failure. The attempt was repeated two or three times without getting a full reel through except with several breaks and postponements.

The People's Church avoided all of these pitfalls and proeeded with the care and caution required to make any venture a success. Their first step was to engage a Licensed operator, who was consulted on all the technical points. One of the officials subscribed to The Moving Picture World and obtained all the back numbers of the past six months.

These papers were gone over and the synopsis of every lm suitable to their uses, was cut out and pasted on a card. he cards, of uniform size, now form a catalogue of available films. When this work was completed it demonstrated that films of the right nature were available and the st was in convenient shape for references; it is kept up to ate from weekly issues.

Having finished this preliminary work they purchased a 12 Model 1A Motiograph and daylight curtain. Although he machine must be set up and taken down each Sunday an genious method of bracing holds the portable stand perctly rigid and with a throw of 85 feet and a picture 12 et long there is no vibration; in fact, no theater in the city as better pictures. Of course, at times, very old films ust be used, but the operator inspects them with the greatt care and repairs all possible defects. No misframe splices e left in the film and any splice that looks bad is cut out nd made right. Result: no "wait a minute" slide is needed.

One cannot advise too strongly against the purchase of cond hand machines or any machine not of standard make nd reputation. An old machine can't handle films very ell and, when it is necessary to use old films for a particur subject, trouble is sure to follow.

The writer is interested in motion pictures more as a obby than anything else and has experimented with all the standard machines and has encountered several queer vices for projecting motion pictures, one in particular that s no nameplate (the maker should be ashamed of it) and s therefore arrived at the conclusion that, with one possible ception, no machine with the License plate will prove a urce of trouble.

AMERICAN FILMS POPULAR IN WINNIPEG.

W. T. Mallon, proprietor of a large theater in Winnipeg, Man., as a visitor in Chicago last week. Mr. Mallon had some interting things to say concerning the advance of the motion-picture siness in central Canada.

"There are about fourteen houses in Winnipeg that might be assed as really first-class theaters," said Mr. Mallon. "Of these, n are independent theaters, and the remaining four are licensed uses. One notable feature in Winnipeg houses is the total sence of cheap vaudeville. Winnipeg people don't want it, so e add an extra picture. Another very noticeable thing is the ct that our patronage is of a considerable higher grade than u have here. The fronts of shows in Winnipeg are lined with tomobiles, and the entertainments are conducted without so uch of the boisterous element. The pictures made by the Ameran Film Mfg. Co. have been quite popular in Winnipeg. Westn pictures, principally Western comedies, are highly desirable d we cannot get enough of them. I am using two Americans ery week, and wish I could get more."

DAVID MILES.

The above engraving is a faithful likeness of Mr. David Miles, director for the Majestic Motion Picture Company, who has been largely responsible for the splendid pictures recently turned out by that company. Mr. Miles is a stock actor of some eighteen years experience. His first work in pictures was with the Biograph Company under Director Griffith, some three years ago. Since that time Mr. Miles has held the position of director for the Imp and the Majestic companies with great success. He is a very earnest and sincere worker, giving much time and thought to the preparation of his scenes, as results show. His pet diversion is farming and when not working in the picture studio he may be found hoeing corn, milking cows, feeding chickens and engaging in other bucolic pursuits. From what we have seen of Mr. Miles' work we believe it is no exaggeration to predict that he will reach the highest round of the ladder in this branch of picture production.

MR. JACOB HOLSTEIN BACK AT HIS POST.

The many friends of Mr. Jacob Holstein, manager of Proctor's 125th Street Theater, will be glad to know that he has recovered from his recent severe illness and is again at his post at the helm of one of the city's most popular picture and vaudeville houses. Mr. Holstein was taken sick before Christmas with a gall stone and complications which it caused. It has been a severe strain on his strength and he still seems a bit thin, although he tips the scales at 167¼ pounds. He thinks that's going some for a man of his build. We didn't notice any dimming of his cheery smile and his handshake is just as hearty as ever.

PICTURE HOUSE FOR JEANNETTE, PA.

The Consolidated Moving Picture Company of Pittsburgh, Pa., has leased the Auditorium of Jeannette, Pa., and opened it on January 20th with pictures and vaudeville. It has a capacity of 1,000 persons and has been devoted to dramatic attractions. A five-cent admission is charged. The Consolidated has houses in a number of cities of western Pennsylvania and eastern Ohio. Walter H. Buhl, of Pittsburgh, will manage the Auditorium.

BURNS CREATES SENSATION AT FRIARS.

Noted Detective Springs Surprise at Entertainment Before Scholars and Club Members.

Two things happened at the Friars' Club on Friday evening, February 3rd, that were important. Wm. J. Burns, the world's most noted detective, announced a new departure in his work—he has entered the film industry, throwing his power and prestige to the protection of a company controlling a reproduction of Homer's "Odyssey." Only the film manufacturer, or the man who has invested in a costly negative, knows how important it is to have his rights protected. The Monopol Film Company, of New York, some months ago imported from Italy a film called "Dante's Inferno." It swept the entire country with whirlwind surprise. The film was sold on a state-right proposition; that is, exclusive license was given to state-right buyers to show the film in their individual territory. The demand was so great for the film that spurious copies were imported, and caused no end of trouble and loss to the Monopol Company and the legitimate buyers.

The makers of Dante's "Inferno" (Milano Co.), after two years' work, have completed Homer's "Odyssey," the most wonderful film the world has ever seen. In its making two hundred thousand dollars was spent. The Monopol Film Co. paid $50,000 cash for exclusive North American rights. Then a systematic plan was laid to prevent the piracies and infringements that came up with Dante's "Inferno."

Homer's "Odyssey" being the biggest and most pretentious film ever turned out, it was decided to make its promotion in keeping. Frank Winch was selected to engineer the campaign, and his first move was to secure the retainment of William J. Burns and his national detective agency. The element of friendship existing between Burns and Winch was a potent factor in getting the world-famous detective into the film industry. Mr. Burns explained at the Friars' Club a portion of his system—it is similar to that he uses with the American Bankers' Association. It sounds the death knell to evildoers in the film trade.

Invitations to attend the first exhibition in America of the "Odyssey" were sent to President Taft, Col. Roosevelt, Attorney General Wickersham and the Principals of Yale, Harvard, Princeton, Cornell and Columbia Universities. The lecture on the film was delivered by the Rev. Dr. Stockton, of New York.

ANOTHER WAY OF SHOWING COLORED PICTURES.

A new apparatus for the projection of still or moving pictures in natural colors, giving remarkably natural colorings, has been shown by Captain O. Fulton at a private demonstration in London. Three opaque photographs, printed in black and white on non-inflammable paper, are projected on the screen by means of reflected light and superimposed. Instead of employing the three primary colors as in the older processes of color photography by mixing hues, Captain Fulton uses one white, one pale green, and one pale orange screen, respectively, for tinting the three superimposed images. The most delicate tints and shades of every color were reproduced on the screen with wonderful accuracy, and for cinematograph photography the process has the advantage that no celluloid film is necessary, and that in consequence the dangers from fire are obviated. A powerful electric lamp is placed in front of and at each side of the band of photographs, on which are printed side by side a series of the three impressions photographed through the blue, green, and red screens ordinarily used for photography by the three-color process. The light reflected from the paper band of pictures is thrown on the screen by means of three lenses, and the composite picture presents all the original colors to the eye.

NEW THEATER FOR KALAMAZOO.

A beautiful new photoplay theater will be erected on South Burdick Street, directly across from the government building. It will be the largest and handsomest photoplay theater, outside of Detroit, in the State of Michigan. It will cover the entire plot of land adjoining the big Peck office building, and will seat, approximately, 1,100. The theater will be strictly of fireproof construction, and have a beautiful and showy lobby, well illuminated, extending across the entire front of the building. The investment will be somewhere about $65,000. The theater will be built by the Elite Theater Company, of which Harry S. Waterman is to be the business manager. His address until the opening will be No. 927 Montana Street, Chicago, Ill.

EXCHANGE CHANGE IN BOSTON.

The American National Film Co., of 32 Boylston Street, Boston, has dissolved, B. O. Wetmore and E. W. Helley retiring. The business of Film Rental, Machines and Supplies will be carried on by S. J. Fry at the same address, under the name of the S. J. Fry Film Exchange.

HANDSOME MACE GREENLEAF WITH SOLAX

Not content with an efficient and perfected comedy aggregation headed by the irrepressible Billy Quirk and Darwin Kay, Madame Blache, the president of the Solax Company, has engaged Mace Greenleaf, in order to perfect her dramatic stock company. Besides being one of the handsomest men in pictures, Mr. Greenleaf possesses innate dramatic ability and a fine power for pantomimic expression. His magnetic personality has made him quite a drawing attraction. He is a favorite with everyone. His latest engagement was with the Reliance Company.

In engaging Mr. Greenleaf, Madame Blache had this to say: "People want to see handsome men in pictures. They also want to see pretty girls. People are attracted by pretty pictures. This is only natural. A fine painting, a rhythmic poem with a beautiful thought, or an entrancing piece of music pleases and lingers long in the mind. With this in mind, I usually engage my artists. Mr. Greenleaf brings up the Solax average pulchritude a thousand per cent."

IMP SCENARIO CONTEST.

The interest in the Imp Scenario Contest, which was decided last week, has been phenomenal. First announced in November last, the enthusiasm of scenario writers has been since stimulated by the Imp Films Company in every possible way. Four prizes were offered for the best comedy subjects, viz: $100, $75, $60 and $50. These prizes attracted competitive efforts from authors all over the United States and from many parts of Europe.

Novelists, dramatists, newspaper men, actors, actresses, experienced scenario writers, novices, the college professor, the military captain, the society woman, yea, even the cook in the kitchen competed for these prizes, demonstrating that the interest in the competition was world wide. The entries came through the mail by the hundred, and the task of sifting the wheat from the chaff was a heavy one.

Three scenario editors eliminated the obviously unsuited subjects and in the final adjudication Mr. F. E. Woods of the Dramatic Mirror; Mr. Johnson, of the Morning Telegraph; the editor of The Implet, and Mr. Otis Turner, principal director of the Imp Films Company, were agreed on the awards.

The Father of Kinemacolor.

MR. CHARLES URBAN is the man who has made the marvellous "Kinemacolor" what it is. In the "Kinemacolor" display now delighting the packed audiences awn to the Scala Theater in London from all parts is demstrated the wonders which the Kinematograph, in its perted form, is capable of spectatorially. That alone would be splendid achievement, reproducing, as it does, faithfully, an mitable succession of important scenes from all parts of world, while their interest remains at its highest, for benefit of those who find themselves unable to be present the actual happenings.

But the Kinematograph is uch more than a producer of ctorial records and a provider artistic entertainment. It ssesses an educational potenlity of vast value. And this precisely what Mr. Urban s for years been applying mself to accomplish.

Born in America in 1867, he as educated at the public and gh schools of Cincinnati, hio, and has been intimately nnected with the Kinematoaph industry ever since its auguration in 1895. Having ready manifested remarkable siness aptitude and organizg ability, he was selected for e onerous position of manaer of the Edison film interests Europe in September, 1896. eaving New York at that time take up the post, he has nce resided in London, and ecame a naturalized British bject in 1906.

It was in 1896 that Mr. rban introduced one of the arliest types of animated picre machines. This was known s the "Urban Bioscope," and reated in its way a very considerable sensation. It was supplied extensively all over the orld.

He inaugurated the movement for utilizing the Kinematograph as an educational actor in 1902, and the educaional series shown at the London Alhambra during eight onsecutive years under the eneral style of "Urbanora" amiliarized the public with the teady development of his rand ideals in this direction.

In 1901 Mr. Urban began to grapple, in his own determined way, with the difficulties of color photography, and experimented continually from thence onwards until three years ago, when it was that, in conjunction with Mr. G. A. Smith, he succeeded in producing the first practical results, in the commercial sense of the term.

This was arrived at by means of two colors, instead of the usual three primary colors; there being employed in the process one camera, one lens, one strip of film, and one standard projecting machine. So was t made possible for the animated picture-world to adopt the system of reproducing what was called "Kinemacolor," in place of the ordinary black-and-white or monochrome films.

The early laboratory experiments which resulted at length so fortunately received demonstration at the Palace Theater during the eighteen months preceding July, 1910, thus preparing the world for Mr. Urban's greatest triumph, so far, in the true color presentment of moving scenes of any kind. Now the Scala is crammed twice a day with people gazing spellbound upon gorgeous colors for which the photographer has striven and yearned in vain since the day when a visible image was first formed by a lens. For "Kinemacolor" has become one of the attractions of London, as it well deserves to be. Mr. Urban is a genuine lover of Nature and a scientific student of every form of life; and he has taken infinite pleasure in bringing the Kinematograph into the service of those with kindred tastes. He is convinced that the time has arrived when every scientific laboratory, technical institute, college, private or public school, and every hospital also, should be considered as incomplete without a Kinematograph as such institutions would be without maps, globes, test tubes or clinical instruments. More, Mr. Urban has made it plain to everybody by his tireless work and his insistent and lucid writings on the subject which he has made his own that the educational possibilities and scientific usefulness of the animated picture camera cannot be ignored; and this most especially since the color problem has been so satisfactorily solved. He may claim to have wrought a veritable revolution by means of his magnificent "Urbanora Educational System."

He is a Fellow of the Zoological Society and a close follower of the research labors of many other learned scientific bodies. He has done a good deal of animated picturing by appointment for the British Admiralty.

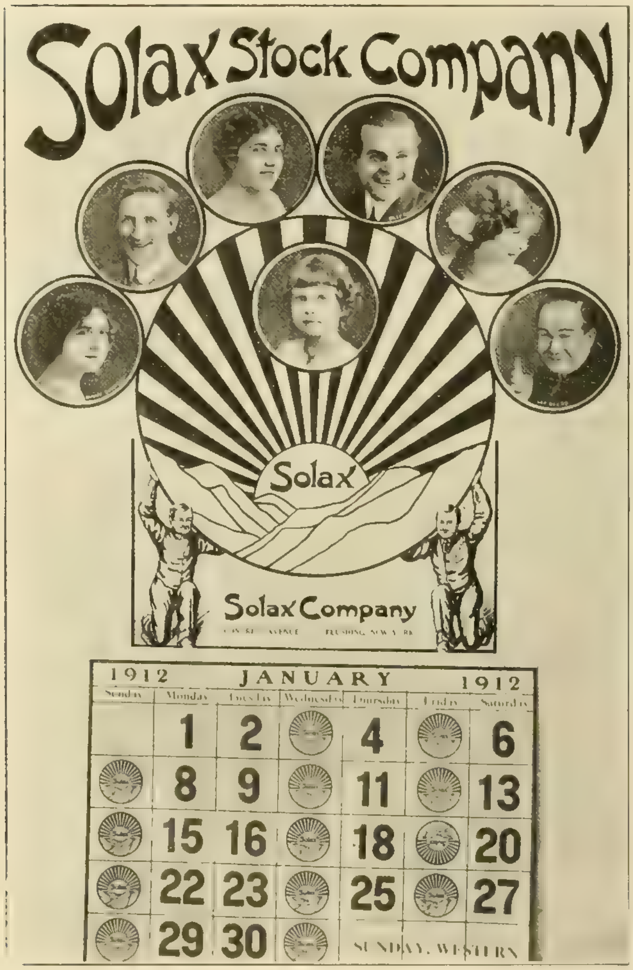
He is fond of motoring and golf, but rarely finds time to indulge in either. He seems always to be thinking, working, or smoking—generally all three at once.

Mr. Charles Urban's surname is the aptest imaginable. He is all urbanity.

The educational value of kinemacolor has been spoken of as follows:

"Without doubt the topmost heights of cinematography have been reached in kinemacolor. The progressive future may still hold many marvels, but the zenith of current possibilities is surely reached in this most magnificent advance. Its educational value is beyond computation, as an entertainer it is without a peer, in interest it is undying. While cinematography spoke life into the otherwise still pictures, it lacked the beauty of life; it was life in all its monotones.

"Kinemacolor has clothed life with its own beauty, enshrouding it with all nature's own loveliness, giving it that enchantment which alone makes life fascinating and thrilling; the future values of the motion pictures are as enhanced in value as is an art gallery beyond a photographer's studio. We have just been privileged to behold the outdoor scenes of the coronation and kindred events, with a thoroughness and detail perhaps better than thousands who were present. True we miss the thrills and emotions of martial enthusiasm and the spirit of the crowds, nothing can take from life its own vital power. Beyond this the picturesque beauty of the occasion is revealed in all its grandeur. The majestic dignity of the occasion full of true royal display and yet entirely void of any arrogant gorgeousness is impressed upon all. British loyalty can never again be criticized by those who see how a people 'to the manner born' find in their institutions a bulwark of strength built upon the work of centuries. National honor and dignity are displayed in a manner to command the respect of all right-thinking people and as a result kinemacolor will have done much by the infusion of true knowledge to dispel of the gloom caused by misrepresentations. Young people, too, have found these new pictures helpful to an unexpected degree. History, manners and customs, royal personages, court life, national institutions are brought before them in kaleidoscopic reality and perfection. The writer has become familiar with occasions where young people in one afternoon with kinemacolor showed evidences of almost a life time of learning by travel and experience, and this at practically no cost whatever. A greater blessing than kinemacolor has not come to young people in one stroke throughout all time. It is to be hoped that this valuable agency is in large hands—hands large enough to feed the world; it must not be cramped and cornered for private satisfaction; it must be put forth to confer upon people everywhere its unlimited values; its own reward will be great."—*The Spy.*



THE SOLAX CALENDAR.

The Solax Company has designed a very clever calendar for distribution from which the accompanying engraving is reproduced. The Solax release days are indicated on the monthly calendar pads by Solax trademarks. It is quite a novel idea.

Waldrett & Westerland, of Durland, Mich., both veterans of the motion picture business, have purchased the Michigan State rights for the exhibition of "The Mystery of the Maine" film feature. Their headquarters will be, as heretofore, at Durland, which is an exceptionally good place for a distributing point by reason of the fact that there are fifty-two trains a day in and out of the city.

MISS VICTORIA FORDE.

The above is a perfect likeness of Miss Victoria Forde, the e tremely youthful and extremely clever ingenue of the Nest Western Stock Co. Miss Forde has been on the stage ever sin she was a little tot, and has a string of successes to which s can point with just pride. Some of her recent theatrical associ tions have been with Maxine Elliott, John Drew and Chaunc Olcott. Miss Forde has been with the Nestor Co. since the ear part of last summer. Her dramatic talent is on a par with h equestrian skill.

ATTENTION, NEW YORK EXHIBITORS!

The attention of New York exhibitors and particularly tl Exhibitors' League of Greater New York, is called to th case of Green vs. Fred Mumbrauer and his ticket-taker, Bu ler, both of the Park West Theater, 99th Street and Colun bus Avenue. About three weeks ago the defendants wei arrested and charged with having admitted a minor. Th conditions of the case, according to Magistrate Freschi, coi stitute ideal grounds for New York exhibitors to base Supreme Court action for the final settlement of a law whic now places every local exhibitor in jeopardy, even thoug his intentions be of the very best.

The Magistrate recommends that the case be taken in mediately to the Supreme Court and tested upon a writ habeas corpus. There are a number of cardinal points ii volved and this case has features that make it the most pr pitious one that has yet come up upon which to test the no existing law. Quick action is indispensable and some in mediate funds must necessarily be forthcoming. The expens will be about $500. Voluntary subscriptions should be sen to the office of the Motion Picture Exhibitors' League Greater New York, 12 E. 15th Street.

A. B. C. COUPON SCHEME.

The A. B. C. Company, makers of picture posters, ha evolved a clever scheme to stimulate business for pictur theaters. Colored postal cards, showing a scene from som of the pictures and a coupon attachment, together with coupon book, form the basis of the scheme. We will sa more about this plan next week. From a glance it look good. At present it is being worked with Kalem, Path and Lubin pictures and will be gradually extended to cove pictures of other manufacturers.

Did you notice Sherlocko and Watson at the Exhibitors ball? Some champion sleuths. What?

"A TERRIBLE LESSON" (Solax).

Frank Chance	Darwin Karr
His Wife	Blanche Cornwall
His Friend	Billy Quirk
The Owner of the Gambling Den	Lee Beggs

If those who are inveterate gamblers could be brought to e the ordeal which confronted Frank Chance, the gambler in Terrible Lesson," gambling would be reduced to the mere betg of a box of candy or cigars. Professional gambling has ned many a good man, while it has caused the unhappiness of intless noble women. The excuse some gamblers give is that mbling has a magnetism or a fascination which is difficult for m to shake off. It gives them, they say, a certain amount of citement and consumes that measure of excess energy which, rhaps, they would expend in a more vicious recreation.

Scene from "A Terrible Lesson" (Solax).

In our production of "A Terrible Lesson," which is to be re-sed Friday, February 16th, one of the most realistic gambling enes is shown on the screen. The story involves a man who es to a gambling den, regardless of the protestations of his fe. He is extremely lucky, and his luck attracts attention. rangers become friendly with him, and he, being a "good fel-," "sets up" the crowd. After the night's playing he is advised the owner of the den that it would be hazardous for him to empt going home alone with so much cash on his person. ance decides to remain over night. He is shown to a room.

During the night, he not only finds that he has been trapped, t an attempt is made on his life. The panels on the wall disse to him the eyes of a person, while his bed begins to sink adually below the floor. Chance makes his escape, however.

The strong character of the plot made necessary a succession incidents which would sustain the interest. The climax almost kes one's breath away." The story is compelling and forceful. deed, it is one of the strongest dramas from the Solax studios.

"THE TABLES TURNED" (Imp).

In "The Tables Turned" a young woman resorts to an old tifice in order to get level with her husband, whom she spects of flirting. He does not flirt, of course; the poor an is only being interviewed by a lady client. But his jeals young wife does not know this, and at the instigation her maid she pretends to be insane, and a pretty how-de- she creates in the house. When hubby arrives home he at first mystified, but is put wise to the position of affairs the commercially-minded maid who wheedles a few dols out of him for the suggestion that he should go mad. mad he goes, despoiling the home and really alarming wife.

An unlooked-for development is the conveyance of the band to a sanitarium, where he is seriously treated. His eriences are not of the jocular order—far from it. The ndants use him brutally, so much so that in the end he laced in a tub of ice, and guarded by an attendant of a t ferocious demeanor. The wife has turned the tables ood account indeed. However, her representations to keeper of the sanitarium prove effective and her poor and is released. The story ends with the reconciliation he couple in the bath room.

iss Cummins acts very energetically as the wife; King gott is the husband who undergoes the varieties of sufings, and William Shay is the suave, imperturbable keeper the sanitarium.

This is a real laughter-proving Imp and will assuredly be ry popular. (See illustration on insert.)

NESTOR NOTES.

From the Nestor Studio, at Hollywood, Cal., comes the glad news of the first addition in the home of Alfred E. Christie, one of the Nestor directors. The new arrival is a chubby, bouncing baby girl, who will be named "Nestor," after that celebrated film. Telegraphic reports say that mother and child are doing well, and that the proud father is radiant with joy. Congratulations to Mr. and Mrs. Christie.

A few of the recent additions to the Nestor Stock Co. are Betsey Keller, W. H. Otto and Charles Avery. Miss Keller is well known on the Pacific Coast, and has made a decided hit in the Desperate Desmond pictures, lately released by the Nestor Co. Mr. Otto is a sterling actor, with a long experience as one of the Belasco players. Mr. Avery's unquestioned ability is shown in scores of Bison pictures, with which concern he has been affiliated for the past two years.

Mr. David Horsley, president of the Nestor Film Co., is now in New York. He will remain here but a short while, as the producing end of the Nestor business at Hollywood, Cal., requires his attention. There are three Nestor companies there and studios in course of construction, and Mr. Horsley, therefore, is very much in demand. Things at the Bayonne plant are in splendid shape. The new factory is now an accomplished fact, and the "Worth-While Film" is being produced in a better shop and under better conditions.

The Nestor people have stopped releasing "Mutt and Jeff" and "Desperate Desmond," and their Saturday release will comprise classy and up-to-date comedy split reels.

LUBIN AT JACKSONVILLE.

The Lubin Manufacturing Company's Southern company reached Jacksonville, Florida, and their manager, Mr. Arthur D. Hotaling, finding conditions and surroundings entirely favorable to their work, the tour as originally planned has been abandoned. He has leased buildings and ground space at 1735 Main Street, in the residential section of the city, and the studio, which is well under way, will be completed in a few days. The original buildings were found to be well fitted for dressing rooms and the storage of properties. The balance of the season will be spent in Jacksonville, and it is altogether possible that a permanent location will be leased. Several plays requiring outdoor work have been completed, and others are well under way. With the possible exception of a few dramatic sketches, the entire work of the company will be along comedy lines. The members of the company are: Arthur D. Hotaling, manager, Mrs. Hotaling, Jerold Hevener, Mae Hotely, Peggy Glynn, Betty Cameron, Mr. and Mrs. George Reehm, Robert Burns, Mr. and Mrs. Spottiswoode Aitken, Walter Stull, Will Lewis, May Owens, Helen Martin, Mrs. Martin, Will Hopkins, Jack O'Neil, Walter Kendig, Leola May, and Garry Hotaling and George Smith, operators.

"IN THE GOVERNMENT SERVICE" (Republic).

On the first page of the colored insert of this issue will be found several scenes from the Republic's release "In the Government Service." There are many unique features about this picture play. The story is that of a mail carrier who is compelled to make long journeys by dog sledge in order to deliver a consignment of gold to the railroad agents. He is attacked, robbed and left tied to his sledge. The dogs, with no hand to guide them, return to their kennels and the old mail carrier is found almost frozen to death by a miner who had been previously befriended by him. The old mail carrier afterward discovers that the robber is the man who illegally married the woman he loved. There is a bit of comedy furnished by an Irish miner who is in love with the daughter of the mail carrier. The dash across the frozen river with the famous $10,000 dog team furnishes some thrills.

AMERICAN FILMS GIVEN BROADER APPEAL.

The titles of coming releases of the American Film Mfg. Co. bearing such names as "The Real Estate Fraud," "Where Broadway Meets the Mountains," "The Innocent Grafter," "Society and Chaps," "A Leap Year Comedy," etc., has given rise to some speculation in the trade as to whether the American is not slightly diverging from its usual type of pictures. Coming releases show a tendency to touch the effete East here and there without losing or impairing any of those Western elements that have made American films so popular. The cowboy, that imperishable, romantic Western product whose popularity remains undiminished is still seen in American releases along with the Eastern business man, college man or sorority girl. Thus, a double purpose is accomplished, as it is the intention to make Americans so universal in appeal that all classes of theatergoers will watch for them.

"THE BARGAIN" (Rex).

This is the best picture the Rex Company has ever made. As an example of finished technique, it can take its place with any film d'art that has been produced. It opens with an exterior scene made in the studio that will keep anyone guessing as to whether it was the real outdoor article or the studio product. Following this is one of the best library settings that has ever been made in an American picture, and we may as well include the European. The lighting effects are equal to those which have already made the Rex Company noted for skillful handling of studio illumination.

The story is about a young woman engaged to a manly young fellow. She deserts him and gives her hand to a wealthier man in order to satisfy her mother's social ambitions. In the course of time the rejected suitor marries the younger sister of the girl who sold her birthright for a mess of pottage, for it transpires that the latter has made a mistake and married a drunkard and a brute.

There is some pretty double exposure work in the picture, particularly in the last scene where the unhappy wife sitting at her midnight vigil dissolves into the interior of a large birdcage. By this trick of photography the moral of the story is told without words in one of the cleverest and strongest ways imaginable. All through the story is marked by a cleverness of handling that is decidedly refreshing. Take it from the Moving Picture World that this picture can be featured to any extent.

"SOCIETY AND CHAPS" (American).

A Western picture that is something out of the ordinary is offered by the American Film Company under the title of "Society and Chaps." Jack Farleigh strikes it rich and leaves the ranch for an easier life. He marries Bessie Evans and settles down to a life of ease. His wife entertains Mr. and Mrs. Vandergould and their daughter and her admirer, but Jack has no use for the guests and vows "Never again." Later, when the Vandergoulds propose an automobile tour through the wild country, Jack takes to the woods and leaves his wife to her friends.

While the auto tourists are on their way the machine breaks down. Some time is required to make the repairs and the tourists saunter about the woods. Mrs. Farleigh gets lost and is discovered by her husband, who is in wild West attire. Meantime the machine has been repaired and the Vandergoulds attempt to round up their guests. In their search they come upon Mrs. Farleigh struggling in the arms of a person who appears to be a regular highwayman, screaming for help. The highwayman holds the entire party up and produces substantial results. Then Jack discloses his identity and there is a good laugh all around. Mrs. Farleigh decides to remain in camp with her husband and the Vandergoulds go on their way.

THE IMP CALIFORNIAN RELEASES.

Commencing with Thursday, February 29th, the Imp Films Company will release a series of pictures made by their Californian Company, who have been working around Los Angeles several weeks. The first of these pictures is entitled "The Ranch Rose," and is a strong dramatic offering, staged amid romantic and picturesque scenery. The quality of these pictures is superb, and the acting is singularly fine. Director Grandon has made splendid choice of settings; the company have put their hearts into the work, and the result is the completion of a series of strong subjects which will enhance the renown of the Imp films all over the world.

GENERAL FILM SERVICE COMPANY MAKING GOOD.

John P. Scherer, manager of the General Film Service Company, of Davenport, Iowa, writes an enthusiastic letter regarding the progress made by his company since its organization five weeks ago. He says that he has been successful in gaining a large number of patrons for Independent pictures and is giving them a service that is pleasing them. His company is buying a large quantity of new stock and is in good position to take care of its customers. Already the houses in Davenport are taking service from his company and they like the pictures supplied.

ORDINANCE FAVORS PICTURE HOUSES.

The city council at Jacksonville, Florida, passed an ordinance prohibiting all theatrical or vaudeville performances on Sunday, but motion-picture houses are allowed to open at two o'clock and run to eleven at night. The council favored the picture houses on account of the pressing demand of the public at large.

Scene from "Society and Chaps" (American Film Mfg. Co.).

COMMODORE BLACKTON SAILS SOUTH.

Commodore J. Stuart Blackton, of the Atlantic Yacht Club, aompanied by his family, sailed for southern climes this wek. The power yacht Paula and two racing boats, Viva al Vita, prize winners. Commodore Blackton will enter aumber of stated events in the series of motor boat races ithe St. John's river, and expects to successfully defend a tphy won by him last season. He will be away for about t months.

"CALINO AND HIS BOARDER" (Gaumont).

This is a comedy that will make all hands sit up and take nice. It will be released Tuesday, Feb. 13. One thing is ctain; it will be the comedy picture of that week, if not o of the strongest things in sensational comedy that has cne along for many months. The story is all about an Aican explorer who on returning to Europe takes quarts at a "pension Français," or, in plain English, a boarding hse. He is somewhat short of cash and runs up a good sed board bill, but after a time the landlord becomes insent upon payment. The explorer is finally corraled o morning in bed and threatened with eviction. He tells t maid that he has no money on his person, but asks h to go to his trunks and look for the purse.

n the storeroom there are seven or eight large hampers bonging to the explorer, but neither the maid nor the exprer knows in which one the pocketbook is, so she deces to examine the lot of them. To her surprise and tt of the beholder when she opens the first hamper a lge full grown lion leaps out of it into the room. Hower, she does not seem to fear the lion and opens a sond hamper, from which another full grown lion comes fth. In a very brief space of time the room is full of ngnificent lions, and, apart from the comedy situation, ty are a splendid sight indeed. The maid then takes to h heels to warn the household and, wherever she goes, t lions follow. There are numerous little private gatherings in the various rooms in the house and these are routed one by one by the approach of the lions.

The landlord forgets all about his rent money and is glad to get away alive. The house is soon deserted except for the explorer. The lions finally reach his apartment and find him there in bed. Three or four of them jump upon the bed and lie down with their master while the others walk about the room. They behave exactly as if they were a pack of large mastiffs, and one marvels at the thorough manner in which these beasts have been broken for handling. Any exhibitor will make no mistake in booking this picture as a Saturday night feature. It is one of the best that has appeared in a long time.

HALLBERG SPECIAL INCANDESCENT LIGHTING INSTALLATIONS.

Within the past week, Mr. J. H. Hallberg, "The Economizer Man," has made three installations of his special incandescent lighting systems, for moving picture theaters and signs, saving 70% on electric bills, by use of the Hallberg Special Economizer and special incandescent lamps.

J. T. Mann, associate editor of Holland's Magazine, in Denver, Col., in a recent discussion with newspaepr men on the meningitis situation, said that, while he was in New York he had occasion to make an investigation in regard to the way moving pictures were made and that during his investigation he witnessed some pictures in which an appendicitis operation was shown. Mr. Mann was amazed at the clearness with which the picture was produced, as he saw every move made by the surgeons in their operation and it struck him as being a good move to have films made showing the various professors injecting serum into a meningitis victim, which would be a very excellent lesson for all medical men throughout the United States. Mr. Mann also sees a bright future for the educational animated picture in colleges.

Scene from "The Trust" (Gaumont).

THE MOTION PICTURE IN EUROPEAN COUNTRIES.

So popular is the photoplay theater in England, according to a review published in a recent issue of "The Daily Consular and Trade Reports," that there is not a town of any size in the vicinity of London that the people do not patronize them. The admission prices vary from four to six cents; the performance lasting 1½ to 1¾ hours, which consists of about four reels of film. Important and popular events are often shown on the same day as their occurrence, which are greatly appreciated by the audiences. It is now the custom for moving pictures to form part of the program at the various music halls. There is undoubtedly an increasing desire for pictures of scientific interest, depicting insect life, bee farming, ostrich farming, and the progress of the different stages in the manufacture of various products. American made films are being constantly shown and are always welcome.

In some of the photoplay theaters in Bradford, England, tea and crackers are served to the patrons during an after noon performance. The prices of these theaters average from four to thirty-six cents. Authorities claim that fully 60 per cent. of the pictures shown here are American, and the rest, probably 25 per cent., are French. Cowboy pictures are the most popular and are in constant demand, being highly spoken of. The American posters have frequently been criticised as often being crude and not equal to the work done in England. Published returns show that some 287 picture playhouses were in existence during the last census and to-day, approximately 350 are in activity.

The films in use in Scotland are chiefly of American and French makes and are censored by cinematograph acts. In Glasgow, 1907, there were only four picture shows, while now there are about 100.

In Germany it is estimated that there are approximately 1,500 picture shows, 360 being in Berlin. There are very few large theaters devoted exclusively to moving pictures, the average nickelodeon possessing a seating capacity of 360.

The police direct special attention to the elimination of all pictures depicting scenes of disorder, such as might incite a riot or accustom the people to breach of the peace. All pictures of pugilistic contest are absolutely barred. Many makes of American films are very popular there. The salary a projection operator receives is 30 to 40 marks ($7.14 to $9.52) a week. Operators in the smaller cities receive about 20 to 30 marks ($4.76 to $7.14).

There is scarcely a town here which has not one or more theaters devoted to the exhibition of animated pictures. The performance generally lasts 2 to 2½ hours, all of which are continuous, the prices ranging from 20 pfennig to 1.50 marks (7 to 35 cents). Children, soldiers and sailors in uniform are admitted for half price. Each ticket is subject to a tax of 10 per cent., as all theater tickets are in Germany. The pictures exhibited in Erfurt are of an educational nature. The prices of admission in this town range from 20 pfennigs (5 cents) to 1 mark (24 cents).

The moving picture business in France is different from that of the United States. The prices of admission into the picture houses average from 9 cents to as high as 77 cents. The performance usually lasts two hours, starting at 9 p. m. and ending at 11 p. m. On Sunday there are usually two matinees, one from 2 to 4 p. m. and the other from 4 to 6 p. m.

In the three principal cities, Lille, Ronbaix, and Tourcomb, there are about 100 halls and saloons where motion pictures are shown, the latter being very popular, as an entire evening can be spent there pleasantly at a cost of not more than 10 to 15 cents for beer, this being the only expense incidental to the entertainment.

There are at present some 20 moving picture shows in Christiana, Norway, mostly all of these houses exhibiting French and American films.

The combination of moving pictures and vaudeville acts does not exist in Russia as it does in America, but simply show from three to eight films, depending on the price of admission. The few theaters where one can obtain a seat for eight cents are patronized only by the poorer classes. The average theater charges 20 to 25 cents admission for a show consisting of eight pictures, mostly manufactured in the United States and depicting Western or Indian Life and a few comedies, which are held by the Russians in high favor and roundly applauded when exhibited.

The southern cities of Russia all have picture houses, which are supplied by a film exchange located in Odessa.

Calendar of Independent Releases.

MONDAY, FEBRUARY 5th, 1912.

AMERICAN—The Real Estate Fraud (Western Dr.)
CHAMPION—Aviator's and Autoist's Race for a Bride (Dramatic) ....
IMP—The Helping Hand (Dr.) ....
NESTOR—Hopkins' Dog-Goned Luck (Comedy) .....
NESTOR—The New Prince of the Church (Topical)..

TUESDAY, FEBRUARY 6th, 1912.

BISON—The Protection of the Cross (Dr.) ....
ECLAIR—The Awakening (Am. Dr.) ....
POWERS—The Nurse (Dr.) ....
THANHOUSER—The Troublemaker (Dr.) ....

WEDNESDAY, FEBRUARY 7th, 1912.

AMBROSIO—Tweedledum as Riding Schoolmaster (C.)
AMBROSIO—Called Back on the Right Plan (Dr.).....
CHAMPION—A Divided Family (Dr.) ....
NESTOR—White Cloud's Secret (Dr.) ....
RELIANCE—The Stolen Letter (Dr.) ....
SOLAX—Guilty Conscience (Dr.) ....

THURSDAY, FEBRUARY 8th, 1912.

AMERICAN—The Grub-Stake Mortgage (W. Dr.)...
ECLAIR—The Hands (Dr.) ....
ECLAIR—Arabian Pottery (Edu.) ....
IMP—Mrs. Matthews, Dressmaker (Dr.)...............
REX—The Bargain (Dr.) ....

FRIDAY FEBRUARY 9th, 1912.

BISON—A Tenderfoot's Revenge (Dr.) ....
MAJESTIC—Honor Thy Father (Dr.) ....
LUX—The Tramp's Dog (Dr.) ....
LUX—Weaving Carpet (Ind.) ....
SOLAX—Mrs. Cranston's Jewels (Dr.) ....
THANHOUSER—The Signal Code (Dr.) ....

SATURDAY, FEBRUARY 10th, 1912.

GAUMONT—The Waterman's Bride (Dr.) ....
GAUMONT—The Red Mountains of the Esterel (Sc.)
GREAT NORTHERN—A Burglar's Love (Dr.) .....
ITALA—Toto, Doorkeeper (Com.) ....
ITALA—Hunting Ducks (Sporting) ....
IMP—The Tea Industry in the United States (Ind.) ..
IMP—Who Wears Them (Comedy) ....
NESTOR—I Never Said a Word (Com.) ....
NESTOR—Tightwad Pays for a Dog (Com.) ....
POWERS—A Waiter of Weight (Dr.) ....
RELIANCE—Bedelia's Busy Morning (Com.) ....
RELIANCE—Natural History Series No. 3 (Edu.) ....
REPUBLIC—Mother's Old Arm Chair (Dr.) ....

SUNDAY, FEBRUARY 11th, 1912.

ECLAIR—(Will begin next Sunday) ....
MAJESTIC—Arresting Father (Com.-Dr.) ....
REPUBLIC—The Reckoning (Dr.) ....
REX—Through Twisting Lanes (Dr.) ....
SOLAX—Lend Me Your Wife (Com.) ....

NEW HOUSE FOR JAMESTOWN, N. D.

The Princess Theatre Circuit Company, which operates a ber of picture theatres in North Dakota, has opened a new at Jamestown, N. D., and will build another at Valley City, This company has other projects under way, which would in that the picture business in that territory is in good conditi

IMP SCENARIO CONTEST DECIDED.

The judges of the Imp scenario contest have completed labors and made the following awards: First prize, $100, to Louise Carter, New York City, for "The Right Clue"; prize, $75, to J. W. Culbertson, Indianapolis, Ind., for Squnkville Fire Company"; third prize, $60, to Charles Ade lin, Mo., for "The Home Strike Breakers"; fourth prize, $ C. B. Hoadley, Weehawken, N. J., for "Christy Buys Tags

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Sold in any quantity. Price ten to twelve dollars per reel. Rare opportunity to buy good films cheap. We also exchange films of like value for one dollar per reel.

PIEDMONT FILM COMPANY, Greensboro, North Ca

Scene from "Camille," with Bernhardt in the Title Rôle. Released by the French-American Film Company.

Scene from "The Thunderbolt" (Great Northern). Released by the F. & E. Film Co., Cleveland, O.

Scene from "The Power Behind the Throne," with Mildred Holland (Powers Motion Picture Company).

Scene from "Tables Turned" (Imp).

VARIOUS SCENES FROM "THE ODYSSEY"—FAMOUS $200,000 FILM PRODUCTION (MONOPOL FILM CO.).

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VARIOUS SCENES FROM "THE ODYSSEY"—FAMOUS $200,000 FILM PRODUCTION (MONOPOL FILM CO.)

Calendar of Licensed Releases.

CURRENT RELEASES.

Monday, February 5, 1912.

BIOGRAPH—A Near Tragedy (Comedy)	
BIOGRAPH—Lily's Lovers (Comedy)	
KALEM—Battle of Pottsburg Bridge (Dramatic)	1000
LUBIN—A Cure for Jealousy (Comedy)	1000
PATHE—Pathe's Weekly No. 6, 1912 (Topical)	1000
SELIG—The Girl He Left Behind (Dramatic)	1000
VITAGRAPH—The Law or the Lady (Dramatic)	1000

Tuesday, February 6, 1912.

EDISON—The Passing of J. B. Randall & Co. (Dr.)	1000
ESSANAY—Alkali Ike's Love Affair (Comedy)	1000
C. G. P. C.—Roentgen's X-Rays (Scientific)	
C. G. P. C.—Excursion in the Swiss Alps (Scenic)	
CINES—Besieged (Dramatic)	500
CINES—Jenkins, A Conquering Hero (Comedy)	500
SELIG—The Widow of Rickie O'Neal (Comedy)	1000
VITAGRAPH—Umbrellas to Mend (Comedy)	1000

Wednesday, February 7, 1912.

EDISON—The Commuter's Wife (Comedy)	1000
ECLIPSE—Captured By Wireless (Dramatic)	950
ECLIPSE—Birdseye View of Rotterdam (Scenic)	50
KALEM—The Swimming Party (Comedy)	
KALEM—Floral Parade at San Diego, Cal. (Topical)	
PATHE—A Boomerang Joke (Am. Comedy)	
C. G. P. C.—A Visit to the Dome of the Milan Cathedral (Scenic)	
LUBIN—Tricked Into Happiness (Dramatic)	1000
VITAGRAPH—The Picture Writer (Dramatic)	1000

Thursday, February 8, 1912.

BIOGRAPH—A Sister's Love (Dramatic)	
ESSANAY—The Melody of Love (Dramatic)	1000
LUBIN—What Fate Ordained (Dramatic)	1000
MELIES—Dodging the Sheriff (Dramatic)	1000
PATHE—Niagara Falls in Winter (Am. Comedy)	
C. G. P. C.—The Three Kittens (Animal)	
SELIG—The Horseshoe (Dramatic)	1000

Friday, February 9, 1912.

EDISON—The Corsican Brothers (Dramatic)	1000
ESSANAY—Her Boys (Dramatic)	1000
KALEM—The Vagabonds (Dramatic)	1000
SELIG—A Mysterious Gallant (Comedy)	
SELIG—First Aid to the Injured (Educational)	
C. G. P. C.—Philemon and Baucis (Mythological)	
C. G. P. C.—Hunting Marabout in Abyssinia (Sc. and Ind.)	
VITAGRAPH—Her Boy (Dramatic)	1000

Saturday, February 10, 1912.

EDISON—The City of Denver, the Queen of the Plains (Scenic)	575
EDISON—Von Weber's Last Waltz (Dramatic)	425
ESSANAY—The Deputy and the Girl (W. Dr.)	1000
CINES—Out of Tune (Comedy)	500
CINES—Zoological Gardens in Rome (Educational)	500
LUBIN—An Antique Ring (Dramatic)	1000
PATHE—Two Brothers (Am. Dr.)	
VITAGRAPH—Playmates (Dramatic)	1000

ADVANCE RELEASES.

MONDAY, FEBRUARY 12th, 1912.

BIOGRAPH—Billy's Stratagem (Dramatic)	
KALEM—An American Invasion (Dr.)	1000
LUBIN—'Tis an Ill Wind That Blows No Good" (Dr.)	1000
PATHE—Pathe's Weekly No. 7, 1912 (Topical)	1000
SELIG—A Broken Spur (Dr.)	1000
VITAGRAPH—The Heart of a Man (Dr.)	1000

TUESDAY, FEBRUARY 13th, 1912.

EDISON—His Daughter (Dr.)	1000
ESSANAY—Tracked Down (Dr.)	1000
C. G. P. C.—Quieting the Neighbors (Comedy)	
C. G. P. C.—New Year's Celebration in Japan (Scenic)	
CINES—The Puppet Show (Dr.)	634
CINES—Jenkins and the Donkey (Comedy)	362
SELIG—Disillusionied (Dr.)	1000
VITAGRAPH—Winning Is Losing (Com.-Dr.)	1000

WEDNESDAY, FEBRUARY 14th, 1912.

EDISON—Hogan's Alley (Com.)	1000
ECLIPSE—The Gambler's Wife (Dr.)	1015
KALEM—Far From Erin's Isle (Com.)	1000
PATHE—Two Convict Brothers (Am.-Dr.)	1000
LUBIN—His Mistake (Dr.)	1000
VITAGRAPH—Bunny and the Twins (Com.)	1000

THURSDAY, FEBRUARY 15th, 1912.

BIOGRAPH—The Mender of Nets (Dr.)	
ESSANAY—There's Many a Slip (Com.)	1000
LUBIN—A Note in the Orange (Com.)	650
LUBIN—Oversea Celebration (Topical)	350
MELIES—Smiling Bob (Dr.)	1000
PATHE—His Wife's Jealousy (American-Dr.)	

FRIDAY, FEBRUARY 16th, 1912.

EDISON—At the Point of the Sword (Dr.)	1000
ESSANAY—The Wife of a Genius (Dr.)	1000
KALEM—Caught in the Toils (Dr.)	1000
SELIG—The Little Match Seller (Dr.)	
SELIG—The Taos Indians at Home—New Mexico (Ed.)	
C. G. P. C.—La Favorita (Dr.)	
VITAGRAPH—The Chocolate Revolver (Dr.)	1000

SATURDAY, FEBRUARY 17th, 1912.

EDISON—Curing the Office Boy (Com.)	1000
EDISON—The Little Delicatessen Store (Com.)	1000
ESSANAY—The Prospector's Legacy (Western Dr.)	1000
CINES—Darling (Com.)	
CINES—Kerka Falls (Scenic)	
LUBIN—Gingerbread Cupid (Com.)	1000
PATHE—Pawnee Love (Indian Dr.)	
VITAGRAPH—The Hobo's Redemption (Dr.)	1000

WATCH THIS SPACE EVERY WEEK. FEATURE POSTERS FOR FEATURE FILMS.
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The Blind Miner. The Heart of a Boss. His Mother. Through the Drifts. Joseph In Egypt. Delhi Durbar. Brutus. Desert Trail. Jack and the Beanstalk. A Just Verdict. Squaw Man's Revenge. To Save Her Brother. Tom Tilling's Baby.
Two Spies, Little Organist, Southern Boy of '61, Prosecuting Attorney, Lead, Kindly Light, The O'Neill Question of Seconds, Meeting of Ways, Red Cross Martyr, Moses, Cinderella, Revenue and the Girl, Brown of Harvard, Vanity Fair, Love at Gloucester Port, Grip of Alcohol, Molly Pitcher, Arrah-na-Pogue, Colleen Bawn, Blackbeard, Foul Play, and all Licensed subjects worth featuring, past or future releases.

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Song Slide Releases.

Excelsior Slide Co.

"When the World Comes to an End"—Song Review Co., N. Y.

"Flowers of Love"—Pub. by Tell Taylor Music Pub. Co., Chicago, Ill.

"I've Got to Go and Get Myself a Girl Like You"—Pub. by Song Review Co., New York.

De Witt C. Wheeler.

"Another Rag"—The Morse Music Co.

"Moonlight Bay"—Pub. by J. H. Remick & Co., New York.

"Ragging the Old Vienna Roll"—Pub. by J. H. Remick & Co., New York.

"The Only Pal I Ever Had Came from 'Frisco Town'"—Pub. by J. H. Remick & Co., New York.

"Golden Deer"—Pub. by J. H. Remick & Co., New York.

"By the Old Rustic Seat I'll Be Waiting"—Pub. by A. C. Harriman Co., Boston.

"Dixie Moon"—Pub. by J. H. Remick & Co., New York.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.

"If I Knew"—Pub. by Burdick.

"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"Shuffln' Dance"—Will Rossiter.

"That Italian Serenade"—Leo Feist.

"Tell Me a Beautiful Story"—Chas. K. Harris.

"College Boys"—Pub. by Theo. Morse.

"In Dixie Land With Dixie Lou"—Pub. by F. B. Haviland, New York.

"That Hypnotizing Man"—Pub. by York Music Co.

"The Undertaker Man"—Pub. by Harold Rossiter Co.

"Take a Tip From Father"—Pub. by Ted Snyder Co.

"Every Time I Smile At You Your Eyes Smile Back To Me"—Pub. by Jos. Stern Co.

A. L. Simpson, Inc.

"There's a Dixie Girl Who's Longing For a Yankee Doodle Boy"—Pub. by F. B. Haviland Pub. Co., N. Y.

"If You Were Only Here"—Pub. by Geo. W. Meyer Music Co., N. Y., and Simpson's Great Fire Songs.

"A Wee Little Drop o' the Cruiskeen Lawn"—Pub. by Fred Helf Co., New York.

"When a Little Bit o' Love Creeps In"—Pub. by Vinton Music Pub. Co., Boston and New York.

"My Old Girl"—Pub. by William Cutty Music Co., N. Y.

"A Poor Little Boy Loved a Rich Little Girl"—Pub. by F. B. Haviland Pub. Co.

"The Kiss of Spring"—Pub. by Walter Jacobs, Boston.

"When I'm Away"—Pub. by Thompson Music Co., Chicago.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.

"My Marguerite"—Pub. by Shapiro.

"He Never, Never Said Good-bye"—Pub. by Shapiro.

"You're Just the Girlie I Adore"—Pub. by Shapiro.

The Slides that Please the Eyes
SCOTT & VAN ALTENA
Special Slides for Scientific Advertising Purposes
59 Pearl Street **New York City**

E·Z SLIDE
MAKE THEM YOURSELF
Clear as Glass--Will Outlast Glass
You can write or print on them as easily as on a sheet of writing paper
Ask your Film Exchange for them or write to
BATTERSHALL & OLESON 39 W. ADAMS ST. CHICAGO, ILL.

THE IMPROVED
SPIEGEL MOTION SLIDE
"MOVES WITH LIFE LIKE ACTION"
Should Be the Leading Feature of Your Theatre
It Draws the Crowds. It Pays the Advertisers
THE AMERICAN MOTION SLIDE CO.
Dept. W, 611 First National Bank Bldg., Chicago, Ill.

WORLD WORK
WANTS WONDERS
Read Classified Advertisements, Page 314

WE HAVE SECURED the exclusive manufacturing rights on the SPIEGEL MOTION SLIDE for song illustration. Announcement will be made shortly of the first song released illustrated with moving slides.
LEVI CO., Inc.
1560 Broadway **New York City**

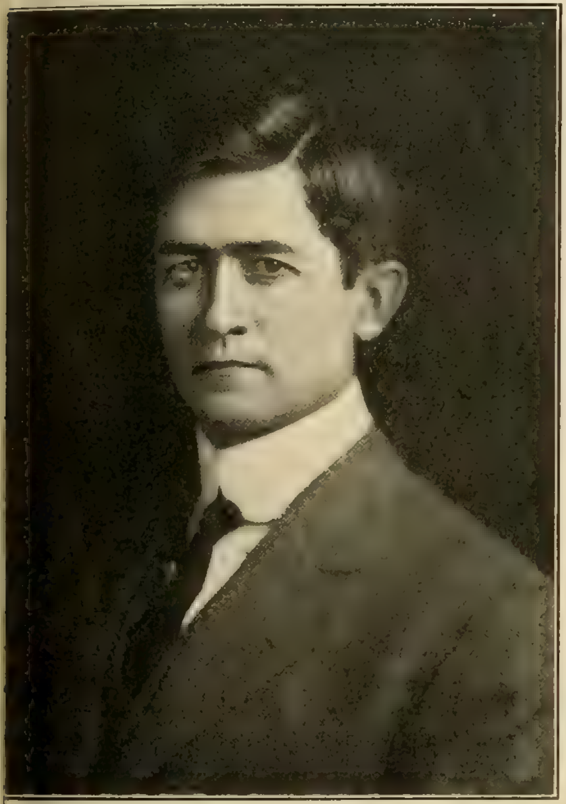
RADIUM GOLD FIBRE SCREENS
THE ACME OF PERFECTION
The Only Roll Curtain That Gives Entire Satisfaction
DAYLIGHT PICTURES—SAVES HALF YOUR JUICE BILL—NO EYE STRAIN—GLARE OR VEIL TO MAR THE PERFECT SURFACE
5 Years' Experience We are the Largest Manufacturers of Screens in the World Today
Curtains Made Without Seams | *5 STORY BUILDING DEVOTED EXCLUSIVELY TO OUR PRODUCTS*
OUR PRICE Less Than Many Inferior Curtains Now on the Market—Write Today for Particulars
AMERICAN THEATRE CURTAIN & SUPPLY CO., *Main at Chestnut St. Louis, Mo.*

A New Independent Film Exchange in Chicago.

Te Majestic Film Service Company is the name of a new Indpendent film exchange in Chicago. C. J. Hite, formerly of e H. & H. Exchange, is president and R. C. Seery, formey of the Standard Film Exchange, is manager. The Mastic Film Service is located in new, special quarters at 216North Fifth Avenue.

I an interview with a representative of the Moving Picture World, Mr. Hite and Mr. Seery stated that it is the intention of this new enterprise to establish a model film exchange in Chicago. "We have every facility to do so," Mr. Hite said, "and expect to buy from the Sales Company everything worth buying, and are already in a position to furnish our customers with a service of 24 reels a week."

This should be very satisfactory to exhibitors.



C. J. HITE.

CJ. Hite, president of the Majestic Film Service, is well knn in amusement circles. For several years he conducted a leum for motion picture and lecture entertainments in Chigo, making a specialty of motion picture service for prinent social assemblies, having exclusive contracts with Ch tauqua organizations. Seeing the possibilities in the film reng field, in 1908 he established and incorporated the C. Hite Film Co., which became, through his capable managent, one of the most progressive film exchanges in the cot ry.

R. C. SEERY.

R. C. Seery, manager of the Majestic Film Service, is well known among the trade in Chicago, having been manager of the Calumet Film Service and for two years with the Standard Film Exchange. Mr. Seery is a graduate of the University of Michigan, and is by profession a civil engineer. He became interested in the exhibiting business and owned and managed a number of amusement enterprises previous to his connections in the film renting field.

What Every Exhibitor Wants
AND SHOULD HAVE
Complete Record For a Year

his great book for the Exhibitor is the result of careful study to learn what every ne wants and now we have it. You can tell everything at a glance from day to day nd week to week, expenses, receipts, also films you are showing. Do away with he old method of keeping several books, and get one of these at once. Price $2.00.

WE PAY THE POSTAGE.

2.00 | Marple Theatre Co., WICHITA KANSAS. | $2.00
REFERENCES: MERCHANTS STATE BANK

The Perfection of

Motion Picture Photograp

SARAH B

AND HER O

FOR STATE RIGHTS

These pictures, combined, Sarah Bernhardt in "Camille" and Mme. Rejane in "Sans-Gene," comprise about two and one-half hours of entertainment of the highest standard and will prove one of the largest money makers since the discovery of motion picture art.

State Rights can be secured for

UNITED STATES

CANADA MEXICO

IN "CA

2 REELS

The World's Greatest Accompli

MME. REJANE

AND HER COMPANY

Complete Evening's Entertainment of About Two an
Renowned Emotional Actress, and Mme. Reja

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INTERNATIONAL COPY-RIGHT LAW.

ATTORNEYS
HOUSE, GROSSMAN & VORHAUS, NEW YORK
ALBERT MAYER, PARIS

Geatest State-Right
Proposition in the History of Moving Pictures

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275 FEET

the History of Motion Pictures

“Mme. SANS-GENE”

3 REELS **3050 FT.**

lf Hours, Presenting the Divine Sarah, the World
amous French Comedienne, at Their Best.

FOR STATE RIGHTS APPLY TO

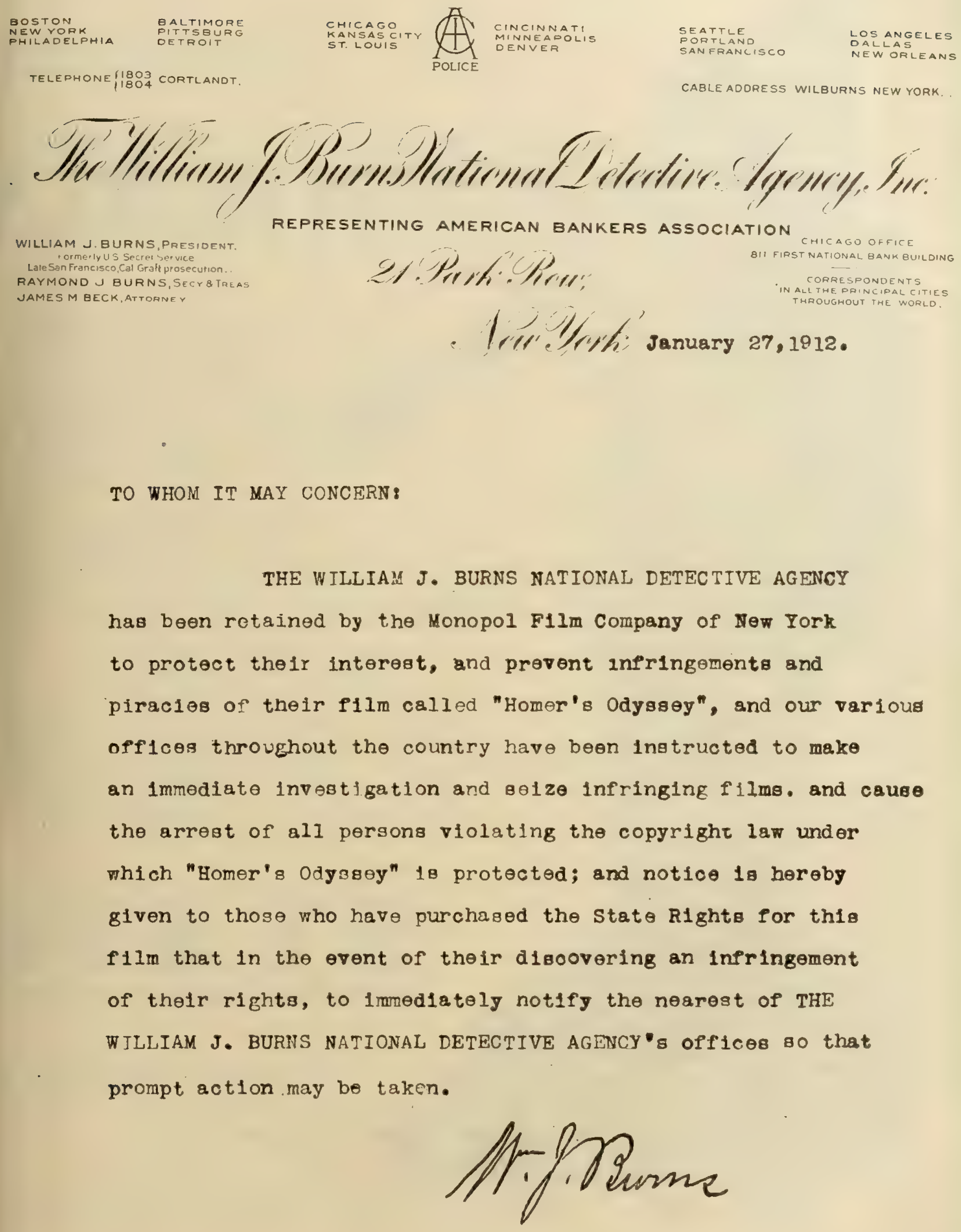
FRENCH-AMERICAN FILM CO.

403 TIMES BUILDING
NEW YORK

TO PRODUCERS
A Full Line of SPECIAL
PICTORIAL PAPER
IN FOUR COLORS
FROM THE
COURIER COMPANY
NEW YORK

WILLIAM J. BURNS.

World Famous Detective Retained by the Monopol Film Co.



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TELEPHONE 1803, 1804 CORTLANDT.

CABLE ADDRESS WILBURNS NEW YORK.

The William J. Burns National Detective Agency, Inc.

REPRESENTING AMERICAN BANKERS ASSOCIATION

WILLIAM J. BURNS, PRESIDENT.
Formerly U.S. Secret Service
Late San Francisco, Cal. Graft prosecution.
RAYMOND J. BURNS, SECY & TREAS.
JAMES M. BECK, ATTORNEY

21 Park Row,

CHICAGO OFFICE
811 FIRST NATIONAL BANK BUILDING

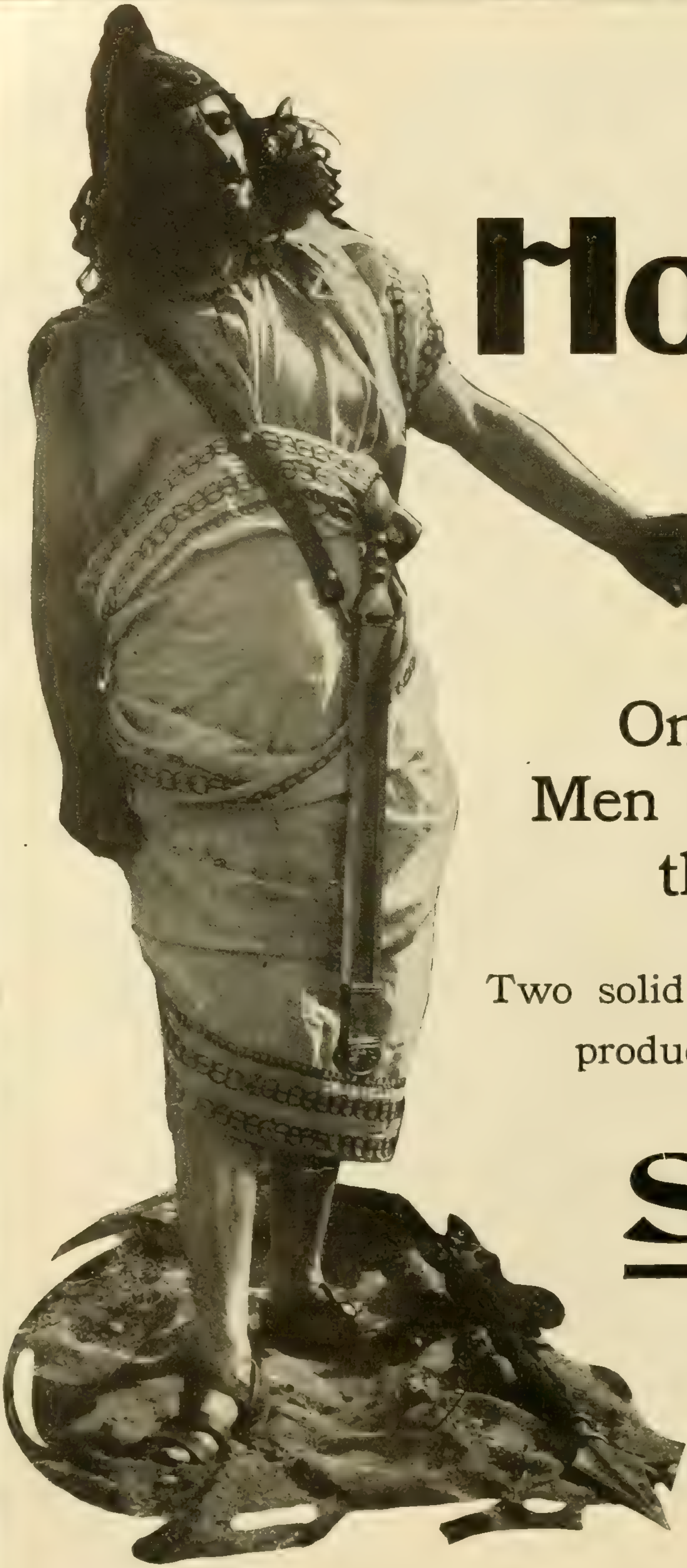
CORRESPONDENTS
IN ALL THE PRINCIPAL CITIES
THROUGHOUT THE WORLD.

New York, January 27, 1912.

TO WHOM IT MAY CONCERN:

THE WILLIAM J. BURNS NATIONAL DETECTIVE AGENCY has been retained by the Monopol Film Company of New York to protect their interest, and prevent infringements and piracies of their film called "Homer's Odyssey", and our various offices throughout the country have been instructed to make an immediate investigation and seize infringing films. and cause the arrest of all persons violating the copyright law under which "Homer's Odyssey" is protected; and notice is hereby given to those who have purchased the State Rights for this film that in the event of their discovering an infringement of their rights, to immediately notify the nearest of THE WILLIAM J. BURNS NATIONAL DETECTIVE AGENCY's offices so that prompt action may be taken.

Wm J. Burns



ULYSSES—The Hero in Homer's Odyssey

Announcement

Homer's

$200,000
Production

One Thousand
Men and Women in
the Picture

Two solid years were required to
produce Homer's Odyssey.

STATE

Don't Wait to
Write—
Wire quick

Extraordinary

ODYSSEY

The Classic Masterpiece of all world's literature—a thrilling, superbly sensational story of the Ten-Year Trojan War. An entire Grecian city rebuilt.

Successor to

DANTE'S INFERNO

BOTH MADE BY THE MILANO CO. OF ITALY

RIGHTS NOW

MONOPOL FILM CO.

5 West Forty-fifth Street NEW YORK

PHONE BRYANT 3358

SPECIAL ADVERTISING MATTER

Homer's "ODYSSEY"

In Any Quantity

Paper—Full line litho and block paper made by *Courier Co., of Buffalo.* Two kinds of 24 sheet stands, two 20 sheet stands, 8 sheets, 3 sheets, 1 sheets, ½ sheets, in litho, 4 colors, and black. Dates, snipes, throw-aways, hand bills, programs, and type sheets.

Music—Grecian music, overture and scene music, written by *Mr. Edgar Selden,* general manager Shapiro Music Co., of New York City, who spent three months in the musical libraries of Greece.

Effects—Lighting and novelty effects by *Kliegel Bros.,* of New York City.

Statues—Plaster of Paris busts of Homer made by *Lucchesi, Italy,* imported by us. Six inches to seven feet high. Prices, 50c to $100 each.

Costumes—Grecian costumes for lecturers made by *Rovilo & Co.,* of *Turin, Italy.*

Souvenir Booklets—10½ x 14½ inches, 24 pages. Fifty half-tone illustrations; bound in royal blue ribbon. Finest deckle-edge paper. Printed by *S. L. Parsons & Co., of New York.* To sell for 25 cents each.

Cuts—One hundred and fifty varieties of half-tones, in copper and zinc, and live cuts made by *Standard Engraving Co., of New York.*

Photos—One hundred and fifty varieties made in Italy.

Lobby Displays—Glass-front folding frames. *Cloth Banners,* in all sizes.

Heralds—The biggest, best, and flashiest herald ever printed. Four colors, lithographed front and back. Size of a one-sheet, folded once. *Positively* the greatest piece of advertising matter ever seen. Absolutely original in design and execution.

Booklets—For your patrons, 10 x 12 inches; good quality paper. Complete story of "Odyssey." Program of film profusely illustrated with cuts.

Books—Complete book of Homer's "Odyssey," the greatest epic poem in all literature; paper covered, cloth or leather. Either in Greek or English; in quantities of 1,000 to 100,000.

Post Cards—Bound in covers with perforated edge, announcing the playing date of "THE ODYSSEY" (to be filled in). Beautiful half-tone illustration on reverse side. Distribute among your audience; they address these cards, leave them at the box office, you put on the one-cent stamp and mail the cards. This is a rather new publicity stunt and is finding *great favor in New York.* Nearly all the theaters, prominent hotels and cafes have adopted it. The cards are cheap, but very attractive, and will result in good press work for your theatre.

Press Matter—Fifty different stories, all kinds and sizes, written to fit every occasion; written by practical newspaper men under the personal direction of *Frank Winch,* late *General Press Representative* for *Buffalo Bill's Wild West Shows.* Stories either in separate sheets or neatly bound in booklets, each leaf detachable.

Lecture—Written by *W. Stephen Bush.* Comprehensive, elegant and in simple language.

Literature—*Any or all of it* supplied in any language (special low prices).

Programs—Printed on one side only, giving description of each scene in the film.

Lobby Display—Decoration, grottoes, caves, stucco effect, very elaborate. Directions for grotto-effect making without cost.

Photos for Lobby Displays—Life size for lobby. These are made by *Apeda Studio,* New York, and at the following prices: 30 x 40 inches, $8.00; 40 x 60 inches, $12.00.

In all—We have ordered twenty million pieces of printed matter for the exploitation of "THE ODYSSEY." There is no limit to the advertising possibilities that you may take advantage of. Everything at cost price.

Write Now or Wire Prepaid. ***State Rights are Open***

MONOPOL FILM COMPANY

145 West 45th Street
NEW YORK, N. Y.

A CIN-ES
EVERY TUESDAY
and SATURDAY

KOSMIK

AN ECLIPSE
EVERY
WEDNESDAY

NEXT WEEK'S RELEASES

Cin-es, Tuesday, Feb. 13, 1912

The Puppet Show

A beautiful story, showing how a child's life is saved by the gratification of her wish to see a puppet show.

Jenkins and the Donkey

A marvelous trick film, full of comical situations.

Eclipse, Wednesday, Feb. 14, 1912

The Gambler's Wife

This absorbing drama is extremely well acted. It tells of a gambler who is saved from self-destruction by his faithful wife.

Cin-es, Saturday, Feb. 17, 1912

"Darling"

An excellent comedy, in which a remarkable cat named Darling figures prominently.

Give your patrons a good laugh.

Kerka Falls

A fine scenic.

Advance Announcements Free. Write to

GEORGE KLEINE

166 No. State St., Chicago, Ill.
LICENSED BY THE MOTION PICTURE PATENTS CO.

We Shall Make No Cin-es Release Upon February 10th, 1912

MIRROROIDE

THERE'S A REASON

Perfect Daylight Projection that Has Stood the Test of Years

PROVING ITS WORTH, SUPERIORITY and DURABILITY, SUBSTANTIATING EVERY CLAIM WE MAKE.

Let Us Show You. SAMPLES FREE. Test Against Any Curtain or Screen Now Before the Public.

MIRROROIDE

is manufactured under our artificial leather process, on the market for over ten years. MIRROROID has proved a revelation to exhibitors for over two years. Others came, are gone and forgotten.

MIRROROIDE

is the stimulator to increased box-office earnings. Will you let us show you?

MIRROROIDE

IS SOLD UNDER A GUARANTEE.

Our process contains no shellac or varnish filling, no aluminum, no banana oil. It is not a paint, cannot be applied with any kind of brush.

A pure mercury foil coating of silver white that won't crack, peel or tarnish.

Let us send you samples of our Artificial Leather for Seats, Walls, Etc. Any color; any grain. Circulars of our Non-Heating, "Variable Speed Motors" for any make picture machine.

THE J. H. GENTER CO., Newburgh, N. Y.

No. E-405. List $10.50

Ask discounts of your Electric dealer. If he does not carry, write us direct. Engineering Reports Free.

HAVE YOU NOTICED

All the write-ups in this journal explaining the best theatres in all parts of the country?

Did you fail to see that more than 90 per cent. of them stated the "Indirect Lighting System" was in use?

If you haven't installed it, let us hear from you. Our Engineering Department will give you all information and particulars absolutely free of expense.

NATIONAL X-RAY REFLECTOR CO.,
235 Jackson Blvd., Chicago.

Gentlemen:—
Send full information regarding lighting of our theatre.

Distance Screen to Machine Bottom Space..................
Width........................Ceiling Height..................
Name..................... Address....................

Correspondence

NEW ENGLAND.

The newly formed Amusement Association of New England has made several changes from the policy in force when the old association was alive. The new association has abolished its initiation fee and all assessments so that members are not liable other than for their annual membership dues of $5, payable January first of each year for the ensuing year. It is also proposed to open in Boston club and social rooms for the use of members, and whenever possible to furnish information valuable to the members of the association. The association is urging its members to take hold and to obtain the subscriptions of all other desirable parties interested in the motion picture business, so that the membership will be greatly increased.

A special meeting of the Board of Directors of this association was held on January 26, for the purpose of taking action on new applications. A general meeting of the members was held the same day, at Room 19, 657 Washington Street, with the purpose of meeting the new members. This new association promises very well, unless it be wrecked by the internal bickerings that often beset such organizations. The meetings mentioned by the writer were held in the premises of the General Film Company's Boston offices, at 657 Washington Street. As was aptly remarked by one exhibitor, the meetings of this association have no reason for being held in the offices of any exchange, whether Licensed or Independent. The association should free itself from the need of using the courtesy of any exchange, and should hold its meetings elsewhere, even though the treasury be small. There was also some talk of proposing a member of the General Film Company's Boston office for president of this association, and a member of the local Independent exchange as another officer of the organization. This created much dissatisfaction, as it is held that the association should be solely governed by exhibitors. The wisdom of this assertion is apparent, and it is to be hoped that the association will elect, as officers, either proprietors or managers of moving picture theaters. This is not written in any antagonistic attitude, but simply because it voices the sentiments of many, and because it seems reasonable. Should the exchange men organize, it seems hardly probable that they would elect an exhibitor to the important office of president. Another item causing much difference of opinion was the fact that some members of the new association wanted every one connected with the motion picture business to become members, with the only demand that they be "desirable." This was not approved by many, who feel that only proprietors and managers should be eligible, giving as reason the fact that this association was organized for the theater owners and their representatives, the managers. Should operators, etc., be allowed to join, there might be trouble in this association, due to the fact that all the members did not have the same interests at heart, and thus would take different stands on matters coming before the body. It seems logical that this association should be made up solely of exhibitors, and that they alone should control the policy of their own interests.

Manager Washburn, of the Unique Theater, Boston, is putting across some very strong bills of pictures and novelties these days, and is reaping the reward of good business. Manager Washburn is a favorite with the local managers.

Harry Peyser was unanimously chosen corresponding secretary of the Bill Posters and Billers' Union, No. 17. George Collier, an honorary member of the Providence, R. I., local of Billers, and who is the manager of the Westminster Theater, of that city, was a guest and speaker at the meeting of the local, held at 724 Washington Street, Boston.

The Moving Picture Operators' Union of America has added to the strength of its organization by adding the operators of Pittsfield, Mass., to the union. Cards have been issued to the six operators of Pittsfield who joined the union. The Empire, World in Motion, and Majestic theaters are employing union operators.

Slides are being thrown on the screens of photoplay theaters in Boston and other cities using union operators, to the effect that the man operating the machines is a member of the union. The slides are very attractive, being red and black, and have caused favorable comment.

The Comique Theater, Malden, Mass., has changed management. The house was closed for a week, while the auditorium was enlarged, and the house renovated. The theater opened under the name of the Star Theater, with the Miller Brothers 101 Branch pictures as the chief attraction. These pictures are in great demand in New England, and manager who have used them report big results.

Early Sunday morning, January 28, the Academy of Music Block, Pittsfield, Mass., was ravaged by fire, with an estimated loss of $250,000. The upper portion of the block was used by the World in Motion Company as a moving picture theater. At this writing full details of the fire are not available.

A story is going the rounds that Harry Bennett, a Boston piano player, who holds the record for long distance piano playing, broke that record when he "tickled the ivories" for over thirty hours at Salem, Mass.

Marcus Loew's Orpheum is giving a special children's performance on Saturdays. These shows run from 9:30 to 12:30 a. m., and five cents and a special ticket admits school children to the show. This innovation is meeting with marked approval, and every Saturday morning finds the Orpheum full of "kids."

Manager Buckley, of the Roxbury Theater, Boston, is enlarging his stage, and has a large number of carpenters at work. Mr. Buckley intends to enlarge his shows hereafter and will offer a big bill of pictures and vaudeville.

The Allen Theater and Realty of Providence, R. I., who operate the Scenic Temple, as a vaudeville and picture house, are building a new theater on Union and Worcester Streets. The Realty Company expects to open a first class house, to be devoted to photoplays and vaudeville.

A. P. Dorman, proprietor of the Scenic Theater, Willimantic, Conn., is nearly ready to say goodbye to his Scenic, as his lease is nearly at an end. Mr. Dorman is now nearly ready to start work on the new house he is to have in Willimantic, which will no doubt be the best in the city. The new house will be just opposite Hotel Hooker, and will be erected on a plot of land 40 x 140. The house will seat at least 1,000, and on Main Street has the very best location in the city. The plans call for a two-story building, to be built entirely of brick. The house will be fireproof, and will present pictures and vaudeville.

Northampton, Mass., will soon have a first class theater, as the house is nearly ready. Pictures and vaudeville will alternate with "legitimate" attractions. The house is a municipal theater, being run by a band of local citizens. Pittsfield, Mass., has decided to take the same course, and a band of reliable trades people intend to run a theater that will be a source of pride to the town. Pictures will form an important part of the program.

St. Johns, N. B., is to have a new house devoted to vaudeville and pictures, and it is being built by Messrs. Keith & Albee. The house will seat about 1,500 and will be fireproof throughout. The house will be the best in St. Johns, and the plans are now nearly ready for inspection.

The new Lyric Theater, Fall River, Mass., is now nearly ready for its initial opening. Mr. Edward Doherty has been appointed manager of this house, having left his position at the Bijou Theater, of Fall River.

The Town Hall Theater, and the Pastime, of Brunswick, Me., playing pictures, are still closed on account of the smallpox epidemic. The houses have been closed a month, and the chances for immediate opening are decidedly slim.

The Park Theater, Bridgeport, Conn., which has been playing "legitimate" attractions, opened on January 15, with its new policy of vaudeville and pictures, and business is reported to be excellent.

Peter C. Banfield, who is employed at the Hartford Theater, Hartford, Conn., was awarded a prize of $1,000 and a medal by the Carnegie Hero Fund Commission, for rescuing a man who had come into contact with a wire carrying a 4,500 volt electric current. The Hartford Theater will celebrate its 43d anniversary, and Manager Dean has an unusually big bill "up his sleeve" for this week.

Poli's Theater, Norwich, Conn., which has been playing stock company attractions, abandoned that policy on January 20, and is now offering the regulation bills of vaudeville and pictures.

The Lyric Theater, Northampton, Mass., playing vaudeville and pictures, is doing well under the able management of Mr. James O'Neill. Mr. O'Neill has donated the use of his theater for the exhibition of some pictures, which are to be shown under the auspices of the Child Welfare Committee. There is no better way to bring the local photoplay theater into good favor with the public than to co-operate with them in things of this sort, and Manager O'Neill will profit by his courtesy.

The Pathe Freres are certainly "on the job" when it comes to taking pictures of topical events. A Pathe camera man has been in Boston for several days, getting everything ready to take pictures of the arrival of Cardinal O'Connell in Boston. As this is the home of the Cardinal, the Pathe pictures will be of even more than ordinary interest to Boston folks, and local houses expect to feature the picture. Speaking of Pathe, reminds the writer that nothing has "caught on" so well with New England exhibitors as has the Pathe Weekly. Practically all the houses are making a regular policy of featuring the weekly, and the General Film Company buys these prints pretty nearly by the carload.

Exhibitors are in receipt of a letter from Mr. Tom Cochrane, of the Majestic pictures. Mr. Cochrane tells of his plans, aims and hopes for Majestic pictures. This concern is already one of the favorites, and Independent exhibitors are calling for their films regularly.

The Biograph "A Blot in the 'Scutcheon," released Monday, January 29, was refused by nearly all exhibitors who viewed the reel at the General Film Company. The complaint was that while the reel was a fine piece of artistic work, it was too suggestive for exhibition in a theater. This means that the A. B. will be missing from houses that feature the Biograph pictures almost without exception.

HENRY.

LOUISVILLE.

Seven Louisville houses donated 50 per cent. of their gross receipts to the "Winter Commissary" recently. The latter was established during the severe weather to care for the poor of Louisville. Clothing and provisions amounting to many thousands of dollars were distributed to the worthy poor, and the "Winter Commissary" proved a boon to those who were "up against it." Suffering during the bitter weather was held to a minimum. While business men and others assisted in meeting the expenses of the "Winter Commissary," the theaters finished the good work by dropping half of their proceeds into the box. Those who collaborated in the good work were the West Broadway, East Broadway, Royal, Olympic, Globe, Majestic, and the Hippodrome.

Miss Grace McEvoy has been captivating local folk at the new Majestic Theater. Miss McEvoy is the possessor of a voice of unusual sweetness and her solos are a feature of the shows at the big new theater.

The Falls Cities Amusement Company, headed by M. Switow, which controls a half dozen picture houses in the three Falls Cities, has added another theater to its list. The Savoy Theater, at Highland and Baxter Avenues, has been purchased from the Grand Amusement Company. The house has not been a money maker, but it is believed that properly conducted it will be able to turn out a handsome profit. Accordingly, Mr. Switow will sink about $5,000 in the house. The improvements will include a new stage, a general enlargement of the building, a new front and a big electric sign, which will announce the daily feature. The seating capacity will be increased to 500. The renovated house will be operated under the name of the Highland when completed. It was formerly the Grand.

The Advertising Specialty Company, recently incorporated, has dissolved. The concern was formed to handle slides for advertising purposes and had secured several Louisville houses as its patrons. John F. Prinz, H. H. Krebs, and J. C. McFerran were the promoters. A number of obstacles made the success of the company extremely doubtful. Many of the larger houses refused to handle the advertising slides, on the ground that they would cut down the number of shows at least one. That is, a house which was running 14 shows daily would spend about five minutes following each with the advertisements, eliminating one performance. This meant that they lost on the transaction. It is understood that Fred J. Dolle, of the Ideal Amusement Company, will take up the matter. The Ideal controls four theaters and these would form a nucleus on which to build up a handsome business. The growth of moving picture houses as advertising media has been great recently and Mr. Dolle, amonhg others, believes it offers an extensive and legitimate field.

The Edisonia Theater, Harlan, Ky., opened a few days ago. The place is a new one. A feature is several vaudeville acts. Harlan is in the heart of a recently opened coal region in southeastern Kentucky and offers splendid opportunities for moving picture men.

The Idle Hour has been opened in Earlington, Ky. The theater has been put in good shape with modern fixtures, lighting facilities, etc. Only evening performances are given, the house opening at 6:30 p. m.

Two days' receipts of the new moving picture theater of Nicholasville, Ky., were donated to the Christian Endeavor Society recently. The name for the place has not yet been selected. The patron whose suggestion in this regard is adopted will be given a cash prize. Wolf & Hacker are the proprietors.

The Pathe Freres Company has released pictures made of the Nashville fire department, showing that organization in action. A. Catignani, of Truck No. 1, who has the reputation of champion ladder climber of the world, is shown performing his specialty.

Capt. Thomas F. Peck, Commissioner of Agriculture of Tennessee, has left on an advertising trip, loaded with moving pictures of important men, streets and buildings of Nashville and the State. Before leaving he gave a show to the Governor and other State officials in the Supreme Court room.

W. P. Ready, who is erecting the Princess Theater in Nashville, has returned from a visit to New York and Boston, where he inspected first-class houses. Ideas secured in the East will be incorporated in the Princess, which is now in course of construction.

William H. Wassman, a moving picture proprietor of Knoxville, Tenn., will open a new playhouse on Gay Street in about two months. Later, the Crystal, now in operation, will be closed and remodeled. The new house will be located at 416 Gay Street. The Rex, as it will be called, will cost $12,000. It will have a seating capacity of 300. Work will begin at once on the building and it will be completed by March 15. Mr. Wassman has secured a 15-year lease on the building.

After extended conferences between moving picture

Greatest Box-Office Feature Of the Day

"A VICTIM OF THE MORMONS"

THE MORMON EXERTS HIS POWER

Sensational 3-Part Picture, about 3000 feet. Over 60 Scenes.

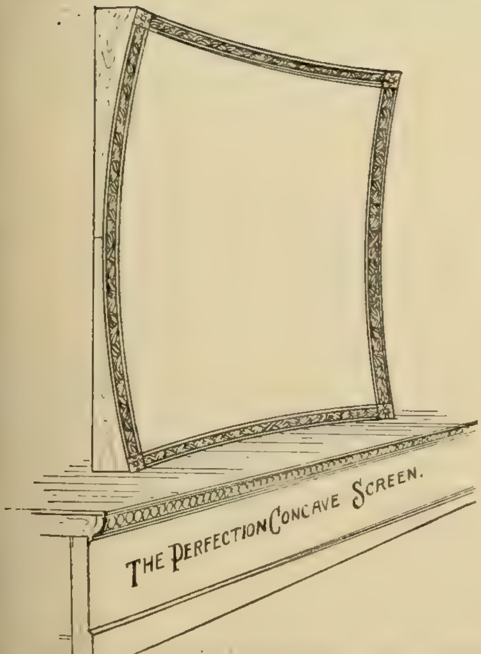
State Rights for this remarkable exposé of Mormon practices selling rapidly. Write or wire quick if you want this feature—special 3-sheet and 1-sheet posters.

Great Northern Special Feature Film Co.

1 Union Square, New York

THE Replies to Our Advertisements Show the Trend of Opinion.

It is SIMPLE and LOGICAL, and yet it is Scientifically and Mathematically PRECISE


THE PERFECTION CONCAVE SCREEN.

If you order a "**PERFECTION CONCAVE SCREEN**" it will be made to fit *your* picture and no other. The mountings are made to suit *your* theatre and no other. The concave is adjusted to *your* throw, be it short or long, and face *your* lens, be it from the ceiling or straight ahead.

Tell us what you need and we will tell you what, and for how much we can furnish you.

Our screens and *our prices are right.* Any and all information is yours for the asking.

INVENTORS SPECIALTY MFG. CO.

401 Ashland Block **CHICAGO, ILL.**

men of Birmingham, Ala., and representatives of the Woman's Civic League, an agreement has been reached whereby the managers who comply with the views of the League will be given public endorsement, through a film to be displayed at each performance. The owners agreed to keep lights burning in the theaters, to prevent loitering and to eliminate suggestive and improper films and songs.

G. D. CRAIN, JR.

PITTSBURGH.

Mr. B. F. Jones, formerly manager of the Independent Film Exchange branch at Wheeling, W. Va., has been appointed general manager of the Peerless Film Exchange, this city. Mr. Jones succeeds Mr. J. L. Fay, who had been manager of this enterprise for over two years.

The Elite Theater, Sharpsburg, Pa., has a seating capacity of 524 to the performance. The performance usually consists of two nice vaudeville acts and three pictures of late Independent releases. The manager is Mr. J. L. Sullivan, who has been in the theatrical business for over fourteen years. Taking this theater as a whole, it is one of the best managed and regulated theaters in western Pennsylvania.

The Pennsylvania Zigomar Co., of New Castle, Pa., has purchased the exclusive right for exhibition purposes in Pennsylvania for Zigomar, the sensational detective play, produced by the F. & E. Co., of Cleveland, Ohio. This wonderful picture was first exhibited at the Minerva Theater, on Fifth Avenue, and for two days this house was literally packed. At the end of two days the manager of the Minerva, Mr. P. J. Demas, booked it for a return exhibition at an early date.

Mr. T. P. Hollis, master moving picture machine mechanic and repair man at the Columbia branch of the General Film Co., has been with the same manager for over three and a half years. The manager considers Mr. Hollis one of his most enterprising men. Mr. Hollis started with the old Columbia Film Exchange as a film patcher.

Messrs. Laude & Warner, of the old Duquesne Amu. & S. Co. fame, and later of the Pittsburgh Photoplay Co., have disposed of their interest in the latter concern to a number of Pittsburgh capitalists. Messrs. Laude & Warner will continue in the business, with headquarters at New York City. Their initial venture will be a contract for the exclusive rights for the wonderful film, "Zigomar" for New York, New Jersey, Rhode Island and Connecticut. Mr. S. L. Warner will be the field representative. He was formerly connected with the Monopol Film Co., of New York.

Mr. Howard L. Butler, chief operator of the Bon Ton Theater, on Sixth Street, had a very pleasant trip to Atlanta, Ga., recently.

A neat little photoplay theater has just been opened on Centre Avenue, called the Palace. It is one of the neatest and prettiest little theaters imaginable. Nothing too flash about it, either in the lobby or inside. The managers-owners are Messrs. Danenberg & Grossman. Pete Alderman is the operator and Miss Eva Barrels is the piano player.

The Colonial, another North Side house, on Lowrie Street, is making good. The managers-owners of this house are Messrs. Bender & Williams. The Colonial runs two straight pictures and features playing to the pictures.

EDDIE WHEELER.

PHILADELPHIA.

Practical application of films to scientific advertising was made here on January 19 when the Premier Automobile Company exhibited moving pictures of the transcontinental trip made by twelve Premier cars. John Guy Monihan delivered the lecture, describing the scenes reeled off on the screen, and held a most critical audience of newspaper men and automobile owners for longer than an hour as they were shown America from coast to coast.

"This is the last word in advertising," said a merchant prince in the audience, who deplored the fact that he could not "see" films as an aid to selling union suits.

The Harry Davis "opposition" is now a physical reality. The properties Nos. 5206-08 Market Street have been taken over at $1,200 a foot front, a record prices ofr the locality, and architects are working on the plans. The sale was made by Henry Steinhagen through Dakin & Kilpatrick. Davis was represented by John H. Sinberg.

By billing the daughters of a local retired millionaire, J. W. Greenlee, the managers of the Point Breeze Theater secured a wealth of genuine news publicity which packed the house from carpet to ceiling. Others who turned the act down because it was unknown missed a chance which may never come across again. The girls, strange enough, made good in a big way. They shared honors with the pictures.

The General Film Co. has taken the entire building at No. 1308 Vine Street and will give up their other offices, at No. 41 North 10th Street and No. 926 Market Street.

Mr. J. Childs, formerly of the Criterion Theater, Atlantic City, N. J., has taken over Verdie Hall, No. 731 Christian Street. Mr. Gennaro Granese, formerly manager of the house, will again take up his musical studies.

Mr. Adolph Bonnem will open the Apollo Theater, at Twenty-second and Somerset Streets, this week, with pictures exclusively.

The City Council at Hazleton, Pa., is preparing an ordinance to bar all Wild West scenes at moving picture houses. Much of the incorrigibility among boys and girls is blamed on films of this sort.

Messrs. Brown & Savage, of the Elite Amusement Co., have closed the Elite Theater, Atlantic City, N. J., and will devote all their time to their other house, The Royal.

The Point Breeze Theater held a greased pig contest on January 23. Wednesday night is amateur night and the crowds that come to root for their favorites were amazing.

The Curtis Indian pictures are proving a great attraction at Museum of the University of Pennsylvania. It has been announced that nearly five thousand people have attended the lectures and viewed the pictures.

While doing a turn at a vaudeville and moving picture house at South Bethlehem, Pa., Thomas P. Wilson, of New York, went violently insane. Mr. A. Longo, manager of the house, after a tussle locked Wilson in a dressing-room until the police arrived.

Loew's National Theater has distributed about fifty thousand free tickets. This is the first week under the new management and the high class acts put on lifts it above the average vaudeville house.

The police authorities have closed the moving picture house at Nos. 1323-25 South Street, owned by Annie Segal because of failure to provide proper safeguards in the way of fire protection. Every house in the city underwent an inspection recently to investigate the electrical appliances, the means of exit, overcrowding, and other features which are likely to contribute to disaster in event of fire or a panic.

Manager Al White, of the Colonial Theater, has put on an act of his own this week called the "Fiddle-Up Boys."

IN THE MISSISSIPPI VALLEY.

The Farmersville Opera House Company of Farmersville, Ill., has been incorporated with a capital stock of $6,000, to hold public meetings and provide a place for the same. The incorporators are: Paul McWilliams, Dennis F. Sedentop and J. E. Whealon.

The Fillmore Opera House Company of Fillmore, Ill., has been incorporated with a capital stock of $2,500, to give public entertainments for profit. The incorporators are: Jesse M. Hoyt, Tim L. Lane and Elmer Wolcott.

Henry Graaf is tearing down his wooden building in Estherville, Iowa, to make room for a $15,000 brick building, which will house a moving picture theater.

A Mr. Moore of Jamestown, N. Y., has opened a moving picture show in Union, Iowa.

James Broderick and Jack O'Toole, who as Broderick & O'Toole, have been conducting the Bijou Theater at Freeport, Ill., have dissolved partnership, Broderick continuing the business.

W. E. Galvin of Rossville, Ill., who formerly conducted moving picture shows at Rossville and Westville, has taken a position on the Villa Grove, Ill., News.

The picture show at Griggsville, Ill., is putting on special musical numbers every few nights by prominent local talent. Mrs. Stanley Goldman is now the pianist and Emmett Orril is the drummer.

Fred Devers has opened the Pastime Theater at South Dubuque and College Streets in Iowa City, Iowa.

The Lyric Theater, Champaign, Ill., was host to members of the local post of the Grand Army of the Republic when the Biograph film "The Battle" was given.

The photoshow, Mt. Sterling, Ill., has been giving its patrons the added attraction of a seven-piece orchestra.

Thomas P. Ronan, manager of the Powers Theater at Decatur, Ill., was acquitted by a jury, of violating an ordinance which prohibited Sunday amusements. Theaters were not enumerated with the various amusements and the judge decided if the ordinance had referred to theaters it would have said so. Mayor Dineen is quoted as saying that it is likely that the people of the city will be given an opportunity to vote upon the question. Bloomington, Ill., is also agitating the Sunday picture show question. Lincoln, Ill., papers say that no petition will be presented by the managers there.

Some Springfield, Ill., managers—not all—are falling in line with the producers and every day's program is "grand," "extraordinary," "special releases," "marvelous," "wonderful," or some other superlative performance. This over-advertising comes at a time when the Springfield public has just begun to develop confidence in several of its picture houses. Of course, when the patrons find out which managers are prone to misrepresent their shows, the consistent and conscientious manager will profit.

After four years, the old Star Theater in the Hunt Block, St. Charles, Ill., has been closed by Manager Gustcook, and his picture show is now found in the new Gartner Building in East Main Street.

Mrs. M. R. Gregg of Waukegan, Ill., has purchased the Geneva Theater property in the Landers Block, Geneva, Ill., of J. T. Robinson of Libertyville, Ill. Mrs. Gregg has secured a lease of one-half of the new Kendall Block in West State Street, near West Third Street, and this will be the new home of the theater.

The Kings Theater Company of St. Louis, Mo., has been incorporated with a capital stock of $70,000, to do a general amusement and picture show business. The incorporators are: W. A. Harvey, F. A. Keller and O. T. Crawford.

The Daley Theater orchestra of eight pieces, recently made its début at the Daley Moving Picture House in Carlinville, Ill. Playing the pictures was the announced program.

Parties interested in the Crystal Theater, Waterloo, Iowa, are said to be planning to reopen the house as a moving picture theater.

Mayor Johnson, of Farmington, Ill., who recently took over Dreamland Theater in that city has disposed of a portion of the stock and the plac is now known as the Big Four Amusement Company. The other stockholders are: J. M. Duffy H. W. Cross and Sumner Holmberg.

Resolutions urging members of the Baptist churches of Fort Worth, Tex., to boycott pictur shows in the city during the week because they were opened on Sunday, were passed at the Baptist pastors' conference. No action was taken on the matter by the Methodist preachers' conference.

The Liberty Motion Picture Manufacturing Company of Kansas City, Mo., is said to have mad a proposition to the St. Paul, Minn. Association o Commerce, to establish a film factory in that city

F. H. M.

TEXAS.

A new Opera House is under construction a Brady.

The "Majestic Trio" is an added feature at Majestic Theater No. 1 Temple. The trio is composed of Messrs. James Adrian, Flake Puett an Chas. Wood.

The Baptist Pastors' Conference, Fort Worth, ha adopted resolutions requesting members of thei congregations not to patronize the moving pictur theaters during the week days, on the ground tha they open on Sunday, in violation of the law, an it was declared that church people should no patronize lawbreakers.

"Texas" Estridge, a moving picture actor wit the Selig Company for six years, and who ha been seen in many thrilling Western pictures, wa a Temple visitor recently. He was the guest o Manager Lucas of the Majestic. His home is i Jacksonville, Fla.

Mr. Robert Wright has resumed his connectio with the Colonial Theater, Temple. Mr. Wrigh is assistant operator.

The Orpheum, Dallas, has closed because Sunda performances are prohibited, and business is no sufficient to warrant its running on week days.

Firemen fought a threatening fire last Tuesda afternoon on the stage of the Majestic Theate Fort Worth, while the audience watched the show without knowing anything about the blaze until th danger was over.

In one of the most terrific natural gas explosion which has ever occurred in Dallas, property est mated to be worth anywhere from $25,000 to $30,00 was destroyed. With other property, the explosio completely wrecked the Jungleland Theater an Moving Picture Show operated by E. W. Copley o Elm, just east of Akard Street.

By order of the city health officers at Temple, a theaters have been closed until further notice o account of the spinal cerebro meningitis epidemi This is the same in nearly all Texas towns an cities.

ROSS C. RODGERS.

ST. LOUIS.

The Star and Garter Theater in East St. Loui was recently closed for repairs. It is being r modeled and will be a pretty house when finishe What the policy of the new house will be has no as yet been ascertained.

The Gem Theater, at 10th and Fendley Street E. St. Louis, is having amateurs twice a week a a feature.

The Moving Picture Operators' Union No. 14 gave their annual dance and entertainment Thur day night, Jan, 25th. It was a banner affair wit a record crowd attending. The singing of Johnn Adams, the popular local singer, and Big Kenne was greatly applauded by the large crowd. Sever entertaining vaudeville acts also helped to amus the crowd.

The Astor Theater, at 5 N. Broadway, was re cently boycotted by the local Moving Picture Op rators' Union No. 143, but Manager S. Rem entered suit in the Circuit Court against the uni and obtained a temporary restraining order fro Judge Wm. L. Kinsey restraining the officials the union from further boycotting his theater. is said that the union will fight the case to t finish.

The King's Theater, of the O. T. Crawford Synd cate, located at Kingshighway and Delmar Avenu was auspiciously opened Jan. 25th. It is one the largest houses on the O. T. Crawford circu being fireproof throughout, with a seating capaci of 1,700. One of the largest crowds that ever a tended a theater opening attended the opening the King's Theater. High-class vaudeville a motion pictures will prevail at the King's Theate

The Casino Theater, at 17th and Market Street was recently closed.

The King's Theater, at Kingshighway and De mar Street, which was controlled and built by t O. T. Crawford Co., has been transferred to t King's Theater Co.

OTTO SCHAEFER.

PROTECT YOUR M.P. MACHINE—ALWAYS OIL WITH 3 IN ONE

3 One is a pure, clear oil that lubricates perfectly starwheel, fly wheel, shutter gear, rewinder and every oth working part of every kind of a moving picture machine.

The oil flows right to the heart of all action points, preventing wear and tear, and making each part do its wor smoothly and about 100 times easier. Won't collect irt and clog as greasy oils do. Contains no acid or kali to injure your machine. Won't gum—won't run. Cleans and polishes—prevents rust on all metal surfaces.

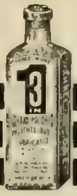
FREE OIL FOR YOU

Se today for a generous free sample and the free 3 in One Diction. You'll get enough oil for a real good test. So get the bottle the book *now*.

10c 5c, 50c at all good stores. The 50c size is the *economical* M.P. machine size.

IN ONE OIL CO.

N. M. Broadway New York City



UX FILMS

"The Film the Exhibitor Demands"

Released Friday, Feb. 9, 1912

The Tramp Dog

DRAMA Length, 744 feet

A splendid illustration of the fidelity of our canine friends.

Weaving Carpet

Industrial Length, 239 feet

R. PRIEUR

10 East 15th St. New York City

Telephone 3427 Stuyvesant

Sold Only Through
MOTION PICTURE DISTRIBUTING and SALES COMPANY
ONLY EASTMAN RAW STOCK USED.

"That Thursday American Has No Competition"

Writes a Delighted Southern Exchange.

And a second's glance at the list of Thursday American's for the past six weeks will show you why.

But it's Ancient History Now.

Note the coming AMERICAN releases. "The Grub-Stake Mortgage" Feb. 8th, "The Innocent Grafter" Thursday, Feb. 15th, and, above all, the timely, dainty, enticing

"A LEAP-YEAR COMEDY"

Scheduled for you on Thursday, February 22nd.

CHEMICALLY TREATED FILM doesn't become BRITTLE and crack. AMERICAN FILM is secretly treated in such a way as to add greatly to it's normal life. Can go through more machines, be rented to more theatres and still retain its famous PHOTOGRAPHIC QUALITIES better than any other make of picture.

ADD TO THIS the charming, brilliant stories that have made the name AMERICAN synonymous with "class"---

PLUS the fine stretches of California country, great plains, orchards, awe-inspiring mountains, etc., made an essential part of all AMERICAN PRODUCTIONS---

AND YOU HAVE the superlative in motion-pictures---the "BEST" in every sense of that big word.

COMING "AMERICANS"

"THE REAL ESTATE FRAUD"
(Release Feb. 5. Western Drama. Length, 1000 Feet.)

"THE GRUB-STAKE MORTGAGE"
(Release Feb. 8. Western Drama. Length, 1000 Feet.)

"WHERE BROADWAY MEETS THE MOUNTAINS"
(Release Feb. 12. Western. Length, 1000 Feet.)

"THE INNOCENT GRAFTER"
(Release Feb. 15. Western. Length, 1000 Feet.)

"SOCIETY AND CHAPS"
(Release Feb. 19. Western Comedy. Length, 1000 Feet.)

"A LEAP-YEAR COMEDY"
(Release Feb. 22. Western Comedy. Length, 1000 Feet.)

"THE LAND BARON OF SAN TEE"
(Release Feb. 26. Western. Length, 100 Feet.)

"AN ASSISTED ELOPEMENT"
(Release Feb. 29. Western Comedy. Length, 1000 Feet.)

The American Film Mfg. Co.

BANK FLOOR, ASHLAND BLOCK, CHICAGO, ILL.

LICENSED Film Stories

ESSANAY.

TRACKED DOWN (Feb. 13).—Jim Ford, a swindler and confidance man, is arrested by Walters, a detective, but escapes while being taken to the penitentiary. A year later, Walters, who has kept a sharp look-out for the man who had outwitted him, comes face to face with a man, typically English, who seems strangely familiar to him. The Englishman is really Ford in disguise who has gained access to the home of a wealthy family. Walters, through the aid of a woman friend, who is acquainted with the Moores, gains access to the house, but is outwitted by Ford and his accomplices, who escape with the family jewels. After a sensational pursuit the criminals are tracked down and are safe in the clutches of the law.

THERE'S MANY A SLIP (Feb, 15).—Two young people meet on the trai and become infatuated with each other. However, when they part they have not learned the names of each other and both are horrified an arriving at their respective destinations to find that their parents have planned their marriage with somebody they do not know. Both try various schemes to outwit their parents and disgust the other parties but to no avail and finally they both run away from home and are married. Imagine their surprise on returning for the parental forgiveness, to find that they have done exactly what their parents had planned for them, they being ignorant of whom they were to marry.

THE WIFE OF A GENIUS (Feb. 16).—Franz Zubiac, a poor musician, is discovered in a cheap vaudeville house by the proprietor of a bonton café and offered an opportunity to play at the restaurant after theater. He becomes the idol of the hour and is again promoted to the next higher step in his career, when a well-known manager offers him a big salary for a series of concerts. In the meantime, so absorbed does Franz become in his art that he forgets his pretty wife, who really was his greatest aid in his success and finally leaves her with the complaint that she is not fit to be the wife of a great genius. At a concert given at a fashionable hotel fire is suddenly discovered and all escape but one woman, who had been loitering in the background, and who had fainted. Franz discovers that it is his wife and rushes to her rescue. Later, in the hospital Franz visits her and gains her forgiveness.

THE PROSPECTOR'S LEGACY (Feb. 17).—A Western prospector, who has been unusually lucky, prepares to return East to his wife. The suspicious actions of a gypsy horse-trader, whom he has seen loitering near his cabin, prompts him to take his gold to the bank, but on the way he is thrown from his horse and suffers fatal injuries. A young man and woman come on the scene and are given the gold, after they promise the dying man to send a portion of it to his wife. Later, the gypsy, learning who got the gold, attacks the mother of the young people and escapes with the treasure. A posse is hurriedly summoned and starts in pursuit and the outlaw, after being wounded and seeing that escape is impossible, throws himself from a high cliff into a mountain torrent.

KALEM.

AN AMERICAN INVASION (Feb. 12).—In 1826 came into California by way of New Mexico and Arizona, Sylvester Pattie, a Kentuckian, his son James, and one other man. Though they had passports from the American authorities, Gov. Echeandia received them with great harshness, tore up their passports and threw them into prison. They were liberated after one year mainly through the influence of Donna Ysidora Sepulveda, whom James Pattie afterwards married.

FAR FROM ERIN'S ISLE (Feb. 14).—Kathleen tells Brian, her sweetheart, of her ambition to go to America. Arriving in New York, Kathleen obtains a position in a sweatshop, where she remains until a strike is declared owing to the cut in wages. She next finds employment in a department store, but partly through homesickness and lack of proper food she becomes ill and is discharged.

Mrs. Flynn, her kind-hearted landlady, calls in a doctor, who quickly diagnoses her case as one of homesickness. Mrs. Flynn insists that Kathleen take her savings to pay her passage back to Ireland.

We next see Kathleen on board ship sailing toward her loved ones. Arriving in the little Irish hamlet she is welcomed with open arms by her father and mother. Going down to the beach she finds her sweetheart, Brian, just coming in from a fishing trip, and the good lad's constancy is rewarded when he feels Kathleen's arms about his neck and hears her promise never more to stray from Erin's Isle.

CAUGHT IN THE TOILS (Feb. 16).—Stewart is a happy and prosperous business man, with a charming daughter, Flo, who has just entered college. In his early days Stewart had unfortunately been associated with a gang of evil companions, who performed many unlawful acts. He began to lead an upright life and after twenty years he thought he had buried his past, when he is confronted by Perkins, a member of the old gang, who extorts all of Stewart's savings by announcing that he will otherwise inform Flo of her father's former life.

Flo writes her father for money. Stewart shows the letter to Perkins, asking for a return of some of the money extorted from him, but is only laughed at and finally enticed into taking part in one of the gang's operations.

Barton, the detective, succeeds in rounding up the gang, with the exception of Perkins, who escapes and sends a note to Stewart, informing him that "the game is up." Flo arrives home for the holidays and is present when her father receives the message, which startles him. Stewart goes to his room, carrying the note, which Flo has not seen and when Barton arrives later, finding the father dead, with the message clasped in his hand, he learns for the first time that his prospective father-in-law was implicated with the gang. Barton thoughtfully substitutes the note for one stating that Stewart's investments have all been lost and Flo is therefore kept in the dark regarding her father's past. The final scene shows the clouds of sorrow melting away and Flo finding a loving husband and protector in Barton.

MELIES.

MELITA'S RUSE (Feb. 22).—In a Western saloon, Pedro and the boys are playing cards and drinking, when one cheats and there is a gun fight. It all happens so quickly that no one knows who to blame until Pedro, knowing that he shot at least one man, steals quickly from the place and rides furiously off. The others see him go and at once decide he started the fight and is responsible for the probable loss of life. They mount their horses and pursue him. Meanwhile Pedro has succeeded in reaching a spot not far distant. Here he meets his sweetheart, Melita. They both hear the approaching pursuers, and Melita, fearful for her lover, jumps on the same horse and they ride away. Reaching a barn, Melita changes clothes with Pedro, and after telling him to hide in the barn she rides away to mislead the pursuers. They follow her, thinking her Pedro, but at last find out their mistake when they overtake her. Forcing her to go with them, they search farther and find Pedro in the barn just after he has subdued a young girl and her mother who had entered to collect eggs. Pedro is imprisoned in the sheriff's house as there is no jail in town. Melita frees him in a clever way and bids him fly to Mexico. The sheriff suspects Melita knows Pedro's whereabouts, and she, offering to show them where Pedro lives, leads them there, knowing he is even now on his way to Mexico. Returning to town in disgust with Melita accompanying them, they are just in time to see, with the aid of a field glass, Pedro crossing the boundary in the valley below. A week later Melita receives a letter from Pedro asking her to join him that the Padre may make them one.

Scene from "Melita's Ruse"—(Melies).

SELIG.

A BROKEN SPUR (Feb. 12).—Nellie Pitts resents the attentions of Jim Keith, a ranchman, and calls Ed Harvey (a cowboy and her sweetheart), to her assistance. Later Jim attempts to make love to her and when she repulses him, rides away swearing revenge. Mr. Pitts sells a herd of horses. Jim, hiding and seeing the buyer pay Mr. Pitts, also sees the latter put the box containing the money, and steals it. He then goes to Mr. Pitt and tells him he will destroy the mortgage if he can marr and when Mr. Pitt refuses to consent, Jim to foreclose as soon as the mortgage is leaves. Ed brings Nellie home and places on her finger. Mr. Pitt discovers the los money. He goes home heartbroken and family. Jim comes in and Mr. Pitt tells hi lie agrees to sacrifice herself. Ed and Har upon a plan. They wait until Jim leaves enter, search the rooms and find the gold. ing the boys, they get the sheriff and ret him to Mr. Pitt's home, where Jim is arre Harry is thanked by all.

DISILLUSIONED (Feb. 13).—Marjorie S a young lady of the utmost culture. A tu tendency threatens to undermine her heal pletely. At this point in her career the physician orders her aunt, with whom lives, to take her West to a Wyoming cattl for the benefit of her health. On the ranch Marjorie is fascinated by the braw and dare-deviltry of Mark Manley, a cowbo aunt, alarmed at the progress of the lov telegraphs secretly to Marjorie's brother for her at once. Before Marjorie leaves, sh a promise from Mark that he will visit Boston. On Mark's acceptance of this da vitation, hinges the whole story.

THE HYPNOTIC DETECTIVE (Feb. 1 Pelham, a crafty-eyed, past-master in the under-world liaisons, proposes to Widow and is refused. Her son, a promising yo torney, long on legal knowledge ,but s cash clients, is easily hoodwinked into th that the doctor for some unknown reason to become his true benefactor. In revenge widow's refusal to accept his heart and h old doctor works out a clever idea, which powerful influence in his favor in combat minions of the law, who are looking for a for the crime. Joe Dorgan and his wife, torious characters, help him materially with in view. So adroitly were their plans laid, was only through the timely services of th witted, quick-thinking mental machinery celebrated Locksley, whose superior gen pitted against theirs, that the unfortunate brought to the bar of justice.

THE LITTLE MATCH SELLER (Feb. 1 scene is winter time, around the Holiday The child, who has never tasted the joys passes a toy shop, where a large doll is d in the window. It fascinates and inspires passes on, her childish fancy aroused by t tiful face and the wonderful waxen features linger with her through her dreams. Fin day comes when the doll is no more. Ins richly clad woman, leading a little child, past the waif and into her carriage, leav child like one suddenly bereft of all that life worth living. Through an unshaded she again sees for the moment her beloved the arms of the millionaire's daughter. S the shade is drawn and she is left alone in the snow with only her memories. Sh weary and exhausted on the steps of a church. In her dreams once again she s beloved doll. Only this time she presses t tiful image to her face, and is happy. Late her half frozen form is brought to the city ward, she wakes for a moment, stretches her arms toward Heaven, then sinks into a las

THE TAOS INDIANS AT HOME—NEW (Feb. 16).—Panorama of North Pueblo Ind lage, showing in detail the modes of living toms practiced by this almost extinct tri preparations of the baking ovens and th Taos Indian game of chicken pulling; a visit the ruins of the Old Spanish Forts; and the Taos Indian potteries.

EDISON.

HIS DAUGHTER (Feb. 13).—William T slips away to New York, leaving his wife an ter to shift for themselves. He obtains a and finally becomes head waiter in one of restaurants of the Great White Way.

As years slip by his daughter become struck. Harry Valentine, the manager, pretty face and tries to take her from to him, although he has no position in the to offer her. This she declines, but when writes her that he will marry her if she to New York and will also place her on th she decides to leave her mother and ac offer. Of course, Valentine has no inte marrying her and when he meets her in Ne he takes her for a little supper at the re before the supposititious wedding ceremo thus Thompson is brought face to face daughter. When Valentine writes to an act and asks him to don a minister's garb over and perform a fake ceremony, Thomps out, confronts the man, tells the girl who offers to take care of her. They go home a upon Mrs. Thompson where a happy reuni place.

HOGAN'S ALLEY (Feb. 14).—Mikey O' and Fritzy Schmidtburger, living in what as Hogan's Alley, find no end of amusement pranks on unsuspecting passersby. They settle down to a game of marbles. Mikey Fritzy of cheating and a hot fight en which Fritzy is beaten, and, crying bitter home and tells his mother. Mrs. Schmidt

"Our Western Twins"

The reputation of The Tournament Film Co. for producing feature films with big box-office reputations — established many years ago — has been fully maintained in our last Twin Western Productions.

The Great "American Round-Up"

ON THE V-6 RANCH, WYOMING

- 3000 feet of the most exclusive Western Feature Film ever produced.
- An exciting, thrilling and inspiring spectacle of Western life.
- The round-up of over 40,000 head of long-horned cattle.
- Cowboys and Cowgirls at work and at play. The daily life on a 30,000 acre ranch.

The 1911 Cheyenne "Frontier Celebration"

HELD AT CHEYENNE, WYOMING

- 3000 feet of the wonderful West as it was.
- Exclusive motion pictures of the fast vanishing frontier.
- Showing every event which made our wonderful West intensely interesting.
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[illegible] up at once and picking up a broom, she starts on the war path. She sails into Mikey with the broom, who in turn goes home and tells him maternal parent of the undeserved beating he received at the hands of Mrs. Schmidtburger.

Mrs. O'Hoolihan, with true Irish pugnacity, starts for Mrs. Schmidtburger and a hair-pulling match takes place in which Mrs. O'Hoolihan is victorious. The neighbors flock about Mrs. Schmidtburger in sympathy just as her husband is returning from the corner saloon with a growler of beer. Finding his poor frau all tousled and beaten he goes at once to the O'Hoolihan home and demands an explanation for the outrageous treatment. He is unable, however, to get satisfaction and gives Mrs. O'Hoolihan a piece of his mind. The latter's husband, though peacefully inclined throughout the entire proceeding, now feels it his duty to take a hand in the matter and protect his wife against Mr. Schmidtburger's insulting remarks, and a battle of words ensues culminating in a fist fight. They create such a rumpus that the neighbors send in a policeman to restore order. Both men are dragged out into the alley and are about to be taken to the lock-up when a recital of the fight and the cause of it all takes place.

Meanwhile, Mikey and Fritzy have patched up their differences and appear upon the scene. The parents, seeing their offsprings in each other's embrace and to all appearances the very best of friends, now halt and look at each other in amazement. Realizing what fools they have been to take the matter so seriously, they shake hands all around.

ECLIPSE.

CAPTURED BY WIRELESS (Feb. 7).—Warner, a banker, having received a large deposit from a customer, is tempted to secretly abscond with the money.

Shortly after his disappearance, Nat Barnes, the detective, is called in to solve the mystery. He cleverly discovers that the blotting pad betrays that Warner has engaged passage on the steamer Majestic, sailing for South America.

He hastens to the dock, but is too late; the Majestic has departed. He immediately sends a wireless message to the captain on board the Majestic: "Noted criminal on board Majestic. Delay arrival twenty-four hours. Am sailing on Oceanic and can arrive in time to make arrest."

After an exciting chase across the ocean the banker is finally taken into custody.

A BIRD'S-EYE VIEW OF ROTTERDAM (Feb, 7).—Holland—Showing a series of views of this interesting city, with its many canals and beautiful buildings.

THE GAMBLER'S WIFE (Feb. 14).—Fourtier, an artist, is easily induced by a friend to gamble, and soon neglects everything else in order to gain riches by courting the favor of Dame Fortune.

His faithful wife and good friend Joubert try in vain to get him to return to his work. Accidentally, however, Joubert overhears a conversation between the artist and his associates, who have struck an infallible system for winning at "roulette." The faithful fellow gives instructions to Mrs. Fourtier, who that evening, disguised as a man, plays the game and breaks the bank.

Fourtier is financially ruined and is greatly discouraged. His wife eagerly pays his debts, however, and then finds her husband in time to prevent him from committing suicide. Later they repair to the studio with the faithful Joubert. Moved by his wife's devotion and the kindness of his friend, Fourtier asks forgiveness and promises never to gamble again.

CINES.

BESIEGED (Feb. 6).—A company of soldiers are attacked by an overwhelming number of the enemy and are forced to defend themselves as best they may in a stone house.

They gallantly repulse the attack for a long while, but their numbers become gradually weakened and they can hardly hold out much longer.

Suddenly a drummer boy volunteers to go for aid. He is let down from a window by means of a rope and is soon on his way.

Although wounded and greatly fatigued by his perilous journey, he struggles into camp. A detachment immediately sets out and relieves the imperiled company.

After the battle the drummer boy is greatly rewarded for his bravery.

JENKINS, A CONQUERING HERO (Feb. 6).—Jenkins is a henpecked husband and also has troubles with his mother-in-law, who lays down the law in no uncertain manner.

Jenkins comes home late one evening and the usual scene occurs which makes him determined to get revenge.

So the next morning he conducts himself in such a manner that he so terifies his mother-in-law and wife that they are forced to allow him to be ruler in his own household.

THE PUPPET SHOW (Feb. 13).—A beautiful story, showing how a child's life is saved by the gratification of her wish to see a puppet show.

Her parents are so delighted with the wonderful results, the restoring of their little daughter, Lily, to her former self, that they generously reward the showman.

After persuading him to give up his wandering life, they offer him a position as gardener on their estate. They also accept his little daughter as a companion for their child, Lily.

JENKINS AND THE DONKEY (Feb. 13).—Jenkins goes to a public park where a procession is in progress. There he takes a fancy to a donkey and determines to possess it. Cautiously mounting the beast, he rides away when the owner is not looking.

Riding through the country, he meets a peddler with a quantity of toy baloons. He buys the lot, but shortly afterward the wind catches the ballons, and Jenkins and the donkey take a trip through the air. They have all sorts of adventures but finally tumble back to earth.

DARLING (Feb. 17).—The sub-titles of the film are as follows:

Sir John is a lover of art and has bought a fine statuette.

Miss Belle has a handsome cat called "Darling."

And the statuette goes to pieces.

"So they call the beast 'Darling!' They will never again see it alive."

But Miss Belle saves "Darling."

DEAR NEPHEW:

I want to speak with you on business. Come and see me. Stop a few weeks if you can.

Your loving aunt, MARY.

Sir John tells his aunt that in two days he must be back in town.

DEAR FRIEND:

My nephew is about to leave me. I will be all alone. Please come and stay with me for a few days, and bring your daughter. Your friend,
MARY.

Sir John is about to leave; but "Darling" decides that he will stay.

BIOGRAPH.

BILLY'S STRATAGEM (Feb. 12).—The little frontier family, in their stockade home, is enjoying the simple life such an existence induces. The father goes off to a distant woods to work, and while the mother is there with his lunch, good-natured grand-dad, who is left in charge of the two young children, allows them to go outside of the stockade to play. In another section of the woods is a peaceful tribe of Indians, but an unscrupulous trader lets them have in exchange for skins a quantity of whiskey. On this "fire water" they become drunk, and, in search of more, attack the stockade home, killing grand-dad and driving the youngsters in terror into the cabin. The children, cornered, upset a keg of powder in the kitchen and put a slow fuse to it, escaping through a back window. The Indians enter the kitchen just as the powder explodes.

THE MENDER OF NETS (Feb. 15).—The little mender is bethrothed to Tom, the fisherman, rejecting the suits of all the others. Tom, however, is weak, and finds that his old infatuation for Grace still haunts him. Grace has sacrificed all for her love for Tom, and when she sees him courting the little mender, she reminds him of his duty towards her. He realizes the strength of this and hints to the little mender that he is not worthy of her. Grace's brother learns of her dishonor and attempts vengeance. A quarrel ensues between the men, and the little mender, ignorant of the cause, attempts to save her sweetheart from the anger of the brother, and her tender appeal turns him for the time from his purpose. The little mender learns, however, the cause and the truth of the other girl's sorrow, and, smothering her own feelings, awakens Tom to his sense of duty, while she returns to mend the nets, solaced by her memories and her old father.

VITAGRAPH.

THE HEART OF A MAN (Feb. 12).—Alighting from the train in Colorado, Kate Evans is met by Tom Hunter, who has been delegated by the young lady's uncle to act as her escort to his ranch. Her uncle, Mr. Bennett, having an errand in town, warns Tom not to flirt with his niece while he is gone. The young fellow promises, but sincerely wishes for the chance. He wanders from the house and carves on a tree the name "Kate." He proposes to Kate, but she haughtily turns him down.

It is not many days afterward, that Kate happens across the tree where the expression of Tom's feelings are indelibly engraven, and while meditating, she is approached by Hank Tutile, a half-breed, who entertains an infatuation for her. He attempts to kiss her. A struggle ensues and Kate manages to draw her gun, which is discharged. Tom hears the report and hastens to Kate's assistance. Not many days elapse before she is willing to accept Tom as her allianced husband.

WINNING IS LOSING (Feb. 13).—Mr. Garrett is a horse fancier. Oliver Normand is in love with Dora Garrett, and purchases the very horse which his sweetheart's father had in mind. When Mr. Garrett learns this he is furious with Oliver and refuses most emphatically to allow him to marry his daughter. Dora thinks she can placate her father's wrath and tells Oliver to instruct his driver to lose the race.

Pete, the driver, has a little winning of his own to do. Maggie, his sweetheart, has told him if he does not win this race, she will not marry him. On the day of the race, Pete wins the race for Oliver and a bride for himself, but in the winning of the trot, Oliver loses Dora. An idea comes to him. He makes out a receipt for the horse in Dora's name, and when her father meets Oliver and Dora together, he is about to pour out his wrath up them, when she shows him the receipt, convinci him that she is the owner of the winning hors Mr. Garrett is delighted and congratulates her up her choice and knowledge of horse-flesh. She as her father if he cannot trust her judgment in t selection of Oliver as her husband. Mr. Garre decides in her favor and blesses them.

BUNNY AND THE TWINS (Feb. 14).—Jo Bunny has been invited to call upon the twins, S and Flora. John is ushered into the parlor a received by Flora, who at once lays siege, wh Sue spies on them from behind a convenient scree In her anxiety to overhear what they are sayi she moves the screen nearer the pair, which ve much disturbs them. Again Sue moves the scre and Flora and John start an investigation, and t three are kept busy dodging each other until S manages to get out of sight.

The next night John calls on Sue, and Flora n takes occasion to keep tabs on her sister's sessi with Mr. Bunny. The screen episode of the nig before is repeated. Bunny decides to get awa and in his anxiety, forgets his gloves. Flora a Sue have it hot and heavy, blaming each other f spoiling their chance of capturing a man. Jo discovers the loss of his gloves and returns f them. He loses no time in recovering his glov and "beats" it without further ceremony, aft getting a glimpse at the bald heads of the t charmers, robbed of their false puffs and coiffur

THE CHOCOLATE REVOLVER (Feb. 16). Little Florence Williams's parents go out to sp the evening after Florence is asleep. Two burgla enter the house and awaken the child. One as her to show him where the family jewels are ke She leads him to a closet, while the other mak a search for other valuables. Pointing to a she she tells him he will find the jewels upon it; turns and reaches for them, she closes the d and locks him in. She remembers the chocola candy revolver which her father gave her th evening. She secures it and goes after the oth burglar. She points the candy weapon at him, a he throws up his hands in terror. She telephon for the police. The burglar overpowers her a forces her underneath a couch. Before he c make his escape, the police enter. He levels revolver at them and forces them into anoth room.

The parents return home and are confronted the burglar and his pistol. The imprisoned offic break down the door and lose no time in captur the burglars. Florence crawls from underne the couch and shows them where the other th is held captive.

THE HOBO'S REDEMPTION (Feb. 17).—T McCormack, a hobo, falls from a coal car of a fa moving train, receiving serious injuries. He found by Mr. Young and his daughter Jessie. M Young places him in the care of a physicia When Tim recovers, Mr. Young procures emplo ment for him in one of the mines, of which J Donovan is manager. Tim is an intelligent fello Jessie notices this and it does not escape the noti of Donovan. It doesn't take Tim long to pro his worth and he is made assistant manager. Do van watches his opportunity to get back at T and for some trivial or pretended cause, he d charges him.

Shortly after this, while Donovan is inspecti the mine, a cave-in takes place. Tim hears of t accident and learns that his rival, Donovan, m have been caught. He goes into the mine a finds the manager. He carries him to the eleva and restores him to his friends.

After Donovan's recovery, Tim meets him w Jessie. He thanks Tim for rescuing him from p sible death and commends him for his bravery a manliness. Tim slasps Jessie in his arms and pri a kiss upon her brow. Appreciating that "two company and three is a crowd," Donovan leav

PATHE.

PATHE'S WEEKLY, Reel No. 6—1912 (Feb. 5). Rio de Janeiro, Brazil. The Argentine Minist with the Brazilian authorities, is received abo the battleship Nuevo de Julho.

Stockholm, Sweden. The Lieutenant-Colonel Un has just perfected a new aerial torpedo, project into space by its own energy and able to car 165 pounds of explosive 3½ miles.

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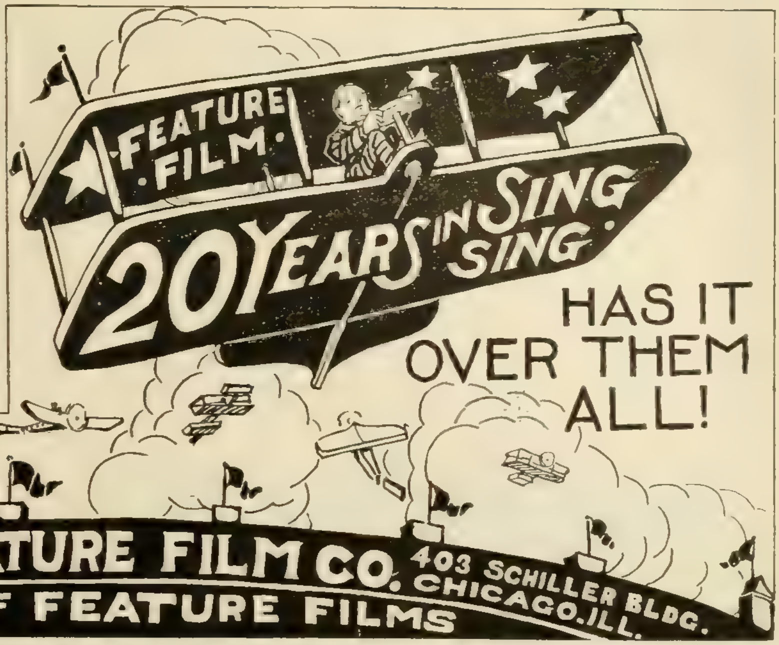

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RETAIL

PEARL WHITE CONDENSERS 65c. EACH. SOLD ELSEWHERE FOR $1.

[illegible] The cross country bicycle race run over a difficult course is won by Pelissier.

[illegible] N. Y. The torpedo boats Roe, McCall [illegible] badly damaged in the recent gale off [illegible] have reached the Navy Yard, where they will undergo repairs.

[illegible], Belgium. Their Majesties the King and [illegible] accompanied by Countess de Flandre, the Prince Napoleon and the Princess Clementine, attend the anniversary mass in memory of Leopold II.

Dungeness, England. A terrific gale casts the steamer Gragoswald high on the sands.

Melbourne, Australia. The Honorable Thomas and Judith Denman, the two little children of the Governor-General of Australia, lay the corner-stone of the Children's Hospital.

Paris, France. The annual Rugby football game, to determine the selection of the team to represent France in the International Championship, takes place at the Princes' Park.

Long Run, Ky. Four persons are killed, five fatally injured and a score seriously hurt when a special Chesapeake & Ohio train crashes into a opening the attack on Tadjourah, assisted by the regular Louisville & Nashville passenger train.

Tripoli, Tripoli. The Italo-Turkish War—scenes showing: The newspaper correspondents leaving for the front before the battle of Tadjourah. General Giardino inspecting the outposts. The infantry artillery. After the battle, the dead buried in trenches.

PATHE'S WEEKLY, No. 7, 1912 (Feb. 12).—Paris, France. The Irish team playing against the French fifteen, wins the first international Rugby football game of 1912.

Alt-Bunzlau, Bohemia. The Arch Duke Charles Francis Joseph and the Arch Duchess Zita attend the opening of the new City Hall.

Key West, Florida. Throngs crowd the city to welcome the first "Over-Sea" train on the Florida East Coast Railway from Tampa to Key West, 128 miles away.

Wellington, Australia. The opening of the yachting season.

Armagh, Ireland. The inhabitants parade in protest against home rule for Ireland.

St. Martin de Ré, France. The convicts condemned to hard labor in the Penal Colony, depart for French Guiana.

The Italo-Turkish War. Naples, Italy. The Italians ship a cargo of steers for the army in Tripoli.

Ancona, Italy. Another regiment of infantry leaves for Palmero to take the transport to Tripoli, amid the cheers of the crowd.

Caserta, Italy. The Turkish prisoners of war are well treated by the Italians.

Delhi, India. The "White City" erected to accommodate the great crowds at the Durbar is now almost deserted and will soon be removed.

Boston, Mass. Cardinal O'Connell receives an enthusiastic welcome on his return to America.

New York City. The first Portuguese Republic warship (The Republica), to visit America is now in the Hudson.

TWO CONVICT BROTHERS (Feb. 14).—Two brothers in jail have finished their term the same day. When they leave the prison they start life anew—one seeks the higher life and the other returns to the haunts of his erstwhile companions. The better one marries happily and engages in mission work. The other one, five years later, goes to rob a house, and while engaged in this occupation, is interrupted by a little girl who lives in the house. While she is feeding him pie and milk her parents return. Her father proves to be the burglar's brother and this results, as the film shows, in the accidental death of the burglar, who before he dies repents for his sins.

HIS WIFE'S JEALOUSY (Feb. 15).—An artist, married to a loving but jealous wife, is commissioned to paint the portrait of a beautiful countess. The artist's ecstasies over the beauty of the countess leads his wife to believe that he is in love with her. She writes a letter to the count, telling him of her fears. This results in a duel, in which the husband is wounded. The wife, coming in at the moment the duel is finished, learns, to her great remorse, that her husband was innocent.

PAWNEE LOVE (Feb. 17).—A Pawnee Indian falls in love with a girl of the Arapahoe tribe. She already has a lover, but his affection is not returned. This leads to a fight between the Pawnee and the Arapahoe, and the Pawnee is beaten and condemned to death. His sweetheart, however, rescues him and together, after many thrilling adventures, they escape to peace and happiness.

C. G. P. C.

QUIETING THE NEIGHBORS (Feb. 13).—Mr. U. B. Quiet having been divorced from his wife after a previous picture, lives alone in an apartment house. Upstairs there is a young couple having a terribly noisy party. Downstairs is a musician, who amuses himself and agonizes his neighbors with the squeaky squak of a squaky squeak piano. Mr. U. B. Quiet is distracted, in fact, is angered beyond words. Finally remembering the little joke he put over on his wife with the leopard, he gets the animal and turns him loose on his neighbors. This effectually quiets them for all time.

NEW YEAR'S CELEBRATION IN JAPAN (Feb. 13).—This unusually interesting film deals with the fifteen-days' celebration prior to the Japanese New Year's and has many interesting scenes of the street decorations and festivities.

LA FAVORITA (Feb. 16).—This is a story of the famous opera done in pictures. The story of the king's favorite, who was given in marriage to one of the king's faithful followers, as a mark of esteem, and how this courtier discovered after his marriage, of the relation between the king and his wife, whom he had learned to love deeply, makes a beautiful dramatic story.

Among the Exhibitors

Chicago, Ill.—S. Berkenstadt will erect a new $5,000 moving picture theater at 2708 W. Division Street.

Wilmington, Del.—Wilmington Theater Co. Capital $20,00. Wm. N. Harris, Wm. G. Shaw and C. P. Toppin.

Milwaukee, Wis.—Phillippi & Eberhardy will erect a $7,500 moving picture theater on Hopkins Street, near 23rd.

Portland, Ore.—Plans will be prepared for the new Sulivan & Considine theater to be erected at 7th and Yamhill Streets at a cost of $275,000.

Chicago, Ill.—Clark Amusement Co. C al $5,000, to operate theaters. Julius N. Held n, Wm. N. Tannebaum and Edward Graff.

Ottawa, Ill.—The Ottawa Photoplay Co. C al $10,000. G. K. Robinson, K. Gerdes and F H. Tichenor.

Iowa City, Ia.—W. H. Englert, owner of he Bijou Theater, has had plans prepared for a w $60,000 theater.

Highland Park, Ill.—Jos. Dalhaye has the cor ct for the erection of a new $10,000 theater.

Washington, D. C.—J. D. Coblentz, 1542 th Capitol Street, will expend $3,200 to remode he theater at 5 Q Street, N. W.

Baltimore, Md.—Jos. Brodie will erect a m ng picture theater at 1118 Light Street, at a c of $20,000.

Morgantown, W. Va.—Hippodrome Theate o Capital $5,000. Wm. A. Ream, Stabley L. N or and others.

Muskogee, Okla.—J. W. Houck and others ill erect a new moving picture theater at South Street and Times Alley.

New York, N. Y.—David Hauser will er a three-story moving picture theater at 7th A and 131st Street.

Waseca, Minn.—B. E. and Elmer Dawson ha purchased two lots here and has establis a moving picture theater here.

Ottawa, Ill.—Mrs. G. K. Robinson has lease the Beem Building and opened a motion picture t ter December 20.

Morris, Ill.—Clapp & Jewett have put in a ge and machine and are now exhibiting motio ic-tures.

Nashville, Tenn.—Tony Sudekum has lease the building at 320 Church Street and will open motion picture show therein.

Hutchinson, Kan.—Grover H. Hill will devo his entire time to the management of the new lace Motion Picture Theater, while his partner, H Crump, will have the oversight of the Magic.

Washington, Ill.—A moving picture show w be opened here by M. Silvernail.

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AT LIBERTY—Operator and electrician. 6 years' experience. Can repair any machine. Will operate road show if necessary. ROY BARNHART, 702 West York Ave., York, Pa.

LADY PIANIST—Wishes position in moving picture theater, not vaudeville. Experienced in orchestra work or alone. Anywhere. TILLOTSON, 1829 71st St., Brooklyn, N. Y.

EXPERT FACTORY MAN—Wants position. Developing preferred, but will accept any reasonable offer. Could take charge. Eight years' experience. ROWLANDS, care of Moving Picture World, New York City.

AT LIBERTY—Pianoplayer, organist and orchestra leader for moving picture show. German. Played six months for Montgomery Amusement Co., Atlanta, as assistant leader. Transpose and arrange. FRITZ HARTMAN, 29½ South Pryor, Atlanta, Ga.

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FOR SALE—Best located moving picture theater in Watertown, Wisconsin. Population 9,000. One block from new post office building. Fully equipped, modern. Good lease. Rent $50. Other business compels sale. A positive snap. $1,000. Address WM. F. RICHARDS, Watertown, Wisconsin.

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Independent Film Stories

LUX.

THE TRAMP'S DOG (Feb. 9).—A tramp befriends a lost dog. By sharing his food with the canine wanderer, the poor tramp gains a friend whose value he little dreams of. A farmer is overpowered by some footpads and robbed. The thieves decamp, leaving the farmer bound and senseless in the roadway, and to this unfortunate traveler is led the tramp by his new friend Pat. Whilst bending down to untie the ropes that bind the farmer, the tramp is seized by the police, and accused of the crime. Pat follows his new master to the station, but is not admitted. He then returns to the spot where the affair was committed, and his keen scent helps him to discern that there were other persons concerned in the affair. Following their trail, the dog traces them to a small dilapidated cottage. The door being shut, the dog jumped through a hole in the window that had been covered with paper. When the thieves hear a noise, and go to see what it is, the dog is nearly caught. Jumping through the window again, he climbs into a barrel outside, and hides there. The thieves find nobody and conclude that they were mistaken. They retire into the cottage again and proceed to examine the results of their crime. Returning homeward, the old farmer is surprised to find himself worried by the dog, and he finally understands what is expected of him, and follows it. As a result of his visit to the cottage, he is able to bring the police to the true criminals, and is not slow in offering the tramp and his little friend a suitable recompense.

WEAVING CARPET (Feb. 9).—Commencing with the painting of the design, the camera man does not leave the scene of action until he has shown thoroughly how carpets are made at Ambusson, a town in Central France noted for the quality of its remarkable carpets.

GAUMONT.

FIRE AT THE MINE (Feb. 17).—A tale of two rivals for the same girl's heart—the loser, a noble fellow who later sacrifices his life in order to save that of his former rival. Both are colliers in the same mine, and pursue their lives, one with the happiness of the girl he loves, the other alone with his aged mother. One day a fire breaks out in the mine, and all but one of the miners make their escape up the elevator ascents to safety. The lone remaining collier is found to be the husband of the young wife. She becomes hysterical and pleads with some of the fortunate miners to rescue her loved one. No one but the former rival and a second volunteer undertake the task. The husband is saved, but the heroic rival forfeits his life. The loss is greviously bemourned and all join the common cause of paying homage to the martyr. His aged mother is adopted by the man whom her son saved from a charred grave.

MR. LE BLACK LEARNS TO FLY (Feb. 20).—Mr. Le Black, an inventive genius, enthusiastic to solve the problem of flight for man, exploits many a ludicrous theory only to learn that all fail miserably to advance him in his scientific pursuits. The difficulties that Le Black brings upon himself are those that could only befall such a whirlwind inventor.

HE INSISTED ON BEING A CASHIER (Feb. 20).—Harry Cower just longed to get a job as a bank cashier. But eccentric tramp that he was, he had neither clothes nor experience to recommend him. His application was turned down most coldly; so he stole the president's pocketbook full of currency just for spite, and while being hotly pursued by bank employees, hid it unseen in a hat rack bench. He is captured but refuses to reveal the location of the stolen pocketbook. Sherlock Holmes is put on the job. He in the guise of a fellow tramp prisoner does focus the light to a head, only, however, after Cower has succeeded in obtaining the desired cashiership, in which capacity he cashes the check that gives Holmes the payment for his services rendered.

AMERICAN.

WHERE BROADWAY MEETS THE MOUNTAINS (Feb. 12).—John Newcomb, a young playwright, retires to the mountains where he finishes his play. It proves to be of such human interest that the producers and their stars rehearse their parts in the country in which the plot was laid.

But prior to the arrival of the company, the playwright meets Mary Cutter. Finally the company arrives. Frank Willsden, the leading man, is delighted with the charming young woman who is to play opposite.

Meantime, the young playwright sees little of Mary Cutter, who finds much time to spend in and about the walks of the hotel, where she can watch the playwright and his leading lady rehearse the scenes. Believing that he loves the city girl, she hurries to her father with a tale of outraged feelings. He, with quick temper, organizes a band of cowboys and hurries to the hotel. There, by mistake, he meets Frank Willsden, the leading man, with his sweetheart. In error, the mountaineer and his friends take him to Mary, who easily sets them right. But the playwright, dazzled by the beauty of the leading lady, believes himself in love with her, and in a moment of jealousy, accuses her lover, Frank Willsden, of having made love to Mary Cutter and his story seems to be proven by the arrival of the mountaineers with Mary and Frank. Then a revelation comes to the playwright and for the first time he realizes that he has loved Mary without knowing it.

AN INNOCENT GRAFTER (Feb. 15).—Jack Burton, whose father is dead, is the sole support of his mother. One day he meets a young man, who speaks to him of an abandoned oil well. They agree to sell stock in order to raise enough money to drill it. When sufficient capital has been raised, Burton's partner refuses to appropriate it to its intended purpose, but suggests that they keep the money for larger investments.

Jack's mother and his sweetheart's father have been induced by his partner to invest all their money in the fraudulent well. The partner receives a letter from a friend, telling that he better skip as the Federal authorities are going to investigate the well. Hastily gathering up all the money, deeds, etc., he hurries to the depot, where he is caught by Jack who, after having visited the office, found his partner's note. There he surrenders the property of the concern to Jack, who later hangs out a sign to the effect that the stock will be redeemed. This quiets the enraged stockholders.

In the meantime the government officials upon examining the well find it to be a veritable geyser. Jack has vindicated himself and is happy in the thought of being wealthy and of having a sweetheart of a good mother, while his ex partner is dodging the operatives of the law.

REPUBLIC.

HUMAN NATURE (Feb. 17).—An old father finds himself in the way in his own household. His sons and daughters pay absolutely no attention to his wants. He is eventually shifted to a garret room.

An old friend finds him in this condition and suggests a plan which will make his family pay closer attention to him. His friend starts a rumor that he is in possession of a large sum of money, which he is to give to the old man for a service that the old man had rendered to a millionaire in days of poverty.

Everything immediately changes, and he begins to enjoy the rest he justly earned. The old man finally gathers his family together and tells them that when he dies everything will be left to his family to be equally divided.

After the old man's death, his will is read by his friend and contains only the following item: "I bequeath to my family all my riches, which consist of gratitude for having made my last days on earth peaceful and happy."

THE GIRL WHO WAITED (Feb. 18).—George Benson, son of a rich lumber merchant, and John Dalroy, an employe of the lumber yard, are both in love with the same girl, Mary Moore. John obtains Mary's promise to become his wife.

When John draws his payroll from the bank George takes the money, and the blame is placed on John, who is arrested in the girl's presence. After having served two years in prison, John, on his way from th station, meets his old rival, George Benson. John then realizes that if he goes back to Mary he will only bring disgrace upon her, and decides to leave for the North. George sees John get on the train and is satisfied with the result of his plans. His pleasure is short-lived, however, as a severe cough makes itself more pronounced.

George finally succumbs to tuberculosis. He makes a confession of having taken the money and placing the blame on John. Mary insists that George's father write a letter to a friend in the North (a guide), giving a description of John. When John reaches the Northern country he engages a guide to take him over the hills, and the guide, desirous of getting the gold that John has in his possession, shoots John and escapes with the dog team. He is later killed.

After the attack that the treacherous guide had made on him, John falls exhausted and as he lays on the ground, the falling snow slowly covers the body until a blizzard finally buries him from sight. The guides who have located John's trail finally come to his frozen body. The girl who has been waiting for the return of her sweetheart little dreams that he will be brought home to her dead.

NESTOR.

HOPKINS' DOG-GONED LUCK (Feb. 5).—Mrs. Hasher, the boarding house keeper, notifies Hopkins that unless he settles his bill he shall no longer eat at her table nor sleep under her roof. Hopkins enlists Mary's help. Mary is the waitress and quite obliging. Mrs. Hasher, however, with her poodle, "Tootsie," is omnipresent and Hopkins' plans for a feed fail. That aching void sharpens the man's wits, and in a jiffy "Tootsie" vanishes. Mrs. Hasher is unconsolable. Hopkins inserts an ad in the local paper, and next day t missing dog is found. Mrs. Hasher gladly pays reward of twenty-five dollars to Hopkins' envo Hopkins returns to the boarding house, settles h bill, pays two weeks in advance and is installed the star boarder.

THE NEW PRINCE OF THE CHURCH (Feb. 5 —This film shows His Eminence, Cardinal Farle on board the steamer "Berlin," surrounded by coterie of church dignitaries and public men. T distinguished prelate is also seen coming down t gang-plank, arriving at the Battery and goi through the crowded streets of New York. The are splendid views of the "Rosedale," the rece tion committee boat, Fifth Avenue and St. Patrick Cathedral jammed with school children, the cler and thousands of enthusiastic people. The wonde ful night illumination of the Cathedral makes fitting climax to so impressive a picture.

WHITE CLOUD'S SECRET (Feb. 7).—Standi Eagle, a young Indian, has just returned from Indian college. His father, White Cloud, is dyin He calls his son and tells him he wishes to di close a secret ere he dies. White Cloud takes o a silver watch in which there is a picture of young miner, and under it the name "John Mer dith." The father also shows the son an old wa let, which bears the same name. White Clo then relates how when he was young, he saw th miner coming from a supply store, and, with a other Indian, followed him for plunder. T miner fired upon them, killing the other India but White Cloud killed the miner, took his watc wallet and gold. Then as he heard the horsem coming, hastily ran off and hid the gold, putti the watch and wallet in his pocket. The horsem found the dead miner, but did not catch Whi Cloud. White Cloud returns to get hidden gol but no sooner did he stoop to get it, than he ima ined he saw the miner in front of him with fing pointed. He ran off in terror, and never aga went near the spot. After telling his son th story the old Indian dies.

A few days later, Standing Eagle starts out get the gold. After a long, weary search he fin the white man's gold.

In the heart of the desert Standing Eagle mee an outlaw whose horse has died. He gives the m food and drink, only to have his horse taken fro him with the rest of his supplies. After many da in the desert without food or water, Jack Meredit son of Miner John Meredith, rides on and takes t Indian to his shack. Jack and his wife nur Standing Eagle through a fever, and then Ja goes away to his mine. The Indian has complete recovered when the miner returns. His wife h taken the fever; Jack has been unsuccessful, a now with a sick wife, he is out of both money a supplies.

Upon his return the Indian recognizes Jack fro the picture in the watch. Waiting until the doct has pronounced the wife out of danger, Standi Eagle writes Jack the following note: "Yo father's gold is returned with a Red Man's gra tude" and goes quietly out of their lives.

I NEVER SAID A WORD (Feb, 10).—Mr. Joy a model husband and Mrs. Joy's life is indeed f of joy. At his law office, Mr. Joy discovers th a popular play is to be given to-night at the Ope House, and decides to take in the show with h better half. Just as he is telling "Dearie" ov the phone to prepare for the theater, Mrs. Titt one of his clients, enters the office and overhea the "date." She leaves the place, and, on meeti Mrs. Tattle, tells her of Mrs. Joy's faithless hu band. Mrs. Gabber soon joins the pair, and th keep close tab on Mr. Joy.

The Joys are having a joyful time preparato to going to the theater, when the three put in appearance. Mr. Joy shows the ladies the door.

Out in the street, both Mrs. Tattle and Mrs. Ga ber fall upon Mrs. Tittle and give her rather rough deal. Mrs. Tittle seems unable to unde stand the situation, for the poor soul exclaims, never said a word!"

TIGHTWAD PAYS FOR A DOG (Feb. 10).—Tightwad, after angering his wife by refusing buy her a bull pup to which she has taken a fanc feels that he is in danger of a midnight raid on h trouser pockets by his spouse. Knowing that h wife has a horror of firearms, he hides the mone in the barrel of his shotgun. The new safety d posit scheme is a good one, for Mrs. T is unab to command the courage necessary for her to r move the money from the gun. Tightwad slee on, peacefully, sure of the safety of the bank rol until his slumbers are disturbed by the howling a stray dog under his window. Tightwad aris in his wrath, and various missiles are thrown the dog without effect. Tightwad gets the shotgu and turns loose both barrels at the dog with go results. Tightwad's triumph is shortlived, for h wife, awakened by the report of the gun, remind him that his money has been blown out of th weapon, and that at last Tightwad has blown hi self, and a dog, too.

CHAMPION.

ROBERT G. FOWLER, TRANS-CONTINENTA AVIATOR (Feb. 12).—Robert G. Fowler is show leaving San Francisco in his flying machine for h trans-continental flight to the Atlantic seaboar After witnessing about seventy-five feet of fil showing Fowler's start from the Pacific Coast, w behold the beautiful southwestern town of Bea

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[illegible] box. The picture is markedly educational, and none who witness it can fail to appreciate the danger attached to such an enterprise.

MR. PIDDIE REBELS (Feb. 12).—Mr. Piddie is a small man. His wife is a militant suffragist. We behold poor Piddie compelled to do the chores, feed the cat, and to prepare the meal against his wife's return. Piddie has been habituated to this submissive routine, but to-day we find him in the role of a rebel. It all happens when Piddie's old college chum, Charley Parsons, arrives.

As Parsons enters Piddie slams the oven door, unconsciously closing in the kitten which had crawled in. Parsons takes in the situation of Piddie's servility, and outlines a plan of rebellion. War is declared, and the two friends prepare to concoct a nice dish for Mrs. Piddie's dinner, Flour, salt, soap, vinegar, lard, coffee-grounds, and last but not least, a piece of dish-rag. Parsons then takes leave, and Piddie awaits the coming of his wife. She does come, she sees, but does not conquer! Greatly absorbed in her thoughts, she swallows some of the vile stuff before she is aware of it; her stomach rebels. Piddie looks on in quietness. While she performs the ejectment act, he flings defiance in her face, and also with it her pet cat, done brown in the oven.

FOR HER FATHER'S SAKE (Feb. 14).—Harold Mordaunt loves Bess Darrell. The father of Bess is a broker, who is glad to welcome young Mordaunt as his daughter's fiance. George Parker has been doing business with Mr. Darrell, and in the course of his relations with the father he would fain establish closer ones with the daughter, would she but encourage him.

One day the father of Bess finds himself hopelessly in the power in a financial way of Parker. The amount involved is very large and means his utter financial ruin if not met. At this juncture Parker offers a solution—the hand of Bess can wipe out the obligation. Darrell resents, Bess sees the impending calamity, and consents to marry Parker to save her father.

Realizing that his poverty was the cause of his undoing, Harold determinedly set himself to work. By dint of sheer progressiveness he succeeded. It is as a horse-trader in the far West that Harold wins his fortune, and thus we see him when a letter from Bess comes to him, telling him of her unhappiness. She does not know of his success, but the thought of her approaching wedding torments her, and so she sends him a long, last, despairing letter.

And so it comes about that we see Mordaunt walk in and upset all the nice arrangements of Parker on that blissful day he has been long anticipating. Mordaunt does the thing in such a masterful way that one feels exceedingly glad.

MAJESTIC.

HONOR THY FATHER (Feb. 9).—Left motherless at seventeen, Mary Fuller stepped into her mother's place as not only the head, but support of the family.

Her father married beneath him and had been disowned by his aristocratic family. The woman brought up her daughter with but one idea: that father's happiness was to be always the first consideration. The scion of aristocracy paid this devotion by sinking to depth after depth of ignoming until at the time of his wife's death his entire existence was spent in a drinking place.

As the girl grew older, while never regardless of the injunction in her mother's bible, to "Honor Thy Father," she could not but bitterly gaze at times when her father sprawled in drunken stupor upon his couch as she forced her weary little fingers to fasten her shabby cloak about her as she made ready for another day's toil.

John Hollister, a rising young attorney, finds himself looking into the eyes of the first girl that ever cost him a second thought.

Her fiance's introduction to her father took place under circumstances so terrible that the girl felt only one thing could be done return Jack his ring and freedom and then once more wearily take up the burden of her former life, but Fortune again throws a careless trick upon the table and out of misery and tears Mary rises to her lover's heart.

ARRESTING FATHER (Feb. 11).—Dick Remington receives the bump of his hitherto joyous life when he informed Ethel Milton's father that he was considering presenting himself to the Milton family as a son in law. Randolph Milton had ideas of his own as to his daughter's future and Dick was thrown bodily from his office.

As the time went on, Milton makes arrangements to take his daughter to California.

The dread of the separation, however, induces Ethel to assent to Dick's pleadings for an elopement. Everything is planned to a detail, but money opens up a breach in Dick's defense, and his plans are betrayed to Ethel's father and Dick finds himself tied securely to the very ladder. Father half dragging his reluctant daughter, boards the train for the West. Dick succeeds in freeing himself, and as the California train is leaving, rushes by the gate-keeper and swings on the last car.

With father in full charge of Ethel, Dick soon realizes his helplessness, and upon the train's arrival in Plattesville, his home town, he leaves the train without Ethel, but with a scheme that fills him with hope and confidence. His uncle is the town marshal of the little town, and hurriedly enlisting him in his support, a wire is sent to the next station at which the through train stops, to have a certain elderly party, and a young girl passing under the name of "Milton," taken from the train, and held under arrest, without permission to communicate with anyone until the arrival of the town marshal of Plattesville, who will arrive with a noted Chicago detective, to take the prisoners back to Chicago, where they are wanted for a series of confidence games that they have perpetrated.

Milton, wild with wrath at the uncalled for outrage, is hauled from his expensive stateroom, and deposited in a squalid cell in the village lock-up. Ethel, who had been placed in a separate cell, is, of course, equally indignant, and at a loss to understand the cause of their detention, but the eminent detective, accompanied by the Plattesville town marshal, arriving upon the scene, she readily consents after a private and personal interview with the detective, who puts her through the third degree, to accompany him to the village Justice of the Peace, and make a sworn confession.

The confession is that she loves him, and while father, stormily indignant, is tied hand and foot to a chair in the cell, Ethel is quietly and speedily married to the detective, who relaxes his official dignity to the point of removing his whiskers for the ceremony.

Dick then induces the village authorities to permit him to confront the male prisoner with the girl's confession, and Milton realizes that he is at last whipped, and is forced to bargain for his freedom from Dick by a promise of forgiveness.

Dick loads the "criminals" on the next train for their home town and father gives the young couple his blessing as they depart on their honeymoon.

RELIANCE.

THE STOLEN LETTER (Feb. 7).—John Carroll, living in a small town, becomes engaged to Belle Graham, a wealthy girl. Before marrying he goes to the metropolis to establish himself, and secures employment in a construction company, where he rises to a position of importance. In a boarding house he meets May Burrows, a pretty stenographer, and falls in love with her. His affection is returned by May, who is grief-stricken when John tells her he is bound to Belle. The day set for the marriage approaches, and John determines to keep his promise. A letter arrives from Belle, and May sees it on the letter-rack and purloins it, knowing it is in answer to John's note to Belle reminding her of the wedding-day and asking regarding arrangements for the occasion, May thinking that if John thinks his letter unanswered it will cause an estrangement between him and Belle. Her conscience hurts her, however, and she takes the letter to John, confessing her action. The letter from Belle turns out to be a declaration of her love for another man, and asking to be released from her engagement.

BEDELIA'S BUSY MORNING (Feb. 10).—Bedelia is the cook in the Jones family. She strenuously objects to being awakened, and evidences her displeasure by throwing her shoes at the offending cuckoo clock. The missiles go through the window, landing upon the head of a passing policeman. After dallying a few moments with that worthy guardian of the law, she leisurely dresses and makes her way to the kitchen, her movements being accelerated by a bit of soap carelessly left upon the staircase. Bedelia starts a fire in the kitchen stove using kerosene. The stove blows up and she is rescued by the milkman. He takes advantage of the occasion to make violent love to her and his advances are resented with a can of dough, causing the man's precipitated flight. As the door opens again Bedelia thinks it is the milkman and lets fly the remainder of the dough, which finds sticky lodgment upon the surprised countenance of the lady of the house, and results in Bedelia's dismissal. She shows her resentment by breaking up the kitchen ware and making a hasty departure.

NATURAL HISTORY SERIES, NO. 3 (Feb. 10).—This subject shows the method of catching venomous snakes; the proper way to treat a poison bite; the non-poisonous snake, which is the enemy of the poisonous reptile, etc. It also shows how a snake sheds its skin.

AMBROSIO.

SAMMY THE BOOTBLACK (Jan. 31).—Old Michael, the bootblack, falls ill. The rich landlord threatens to evict him. Sammy, the landlord's son, is moved at the distress of Michael's wife, and, to secure money, takes Michael's blacking kit and goes out on the street soliciting work. The elegance of his attire attracts a crowd, among whom is his father. When he discovers the reason of his son's actions he is overwhelmed with regret at his hard-heartedness, and atones for it by rendering substantial financial assistance to old Michael.

TWEEDLEDUM'S FATHER (Jan. 31).—Tweedledum goes out dining with a girl. He discovers that his worthy father is out on a little lark and is in the next booth to him. Many amusing complications result and in the end the old man buys his son's silence by paying both checks.

ECLAIR.

THE AWAKENING (Feb. 6).—Jack Martin leaves college to spend the holiday season with his mother and sister and at the same time to appoint the wedding day with his betrothed, Nellie Garland. Before reaching the house, he is induced by his college chums to enter a saloon, but his friend, Will Lansing, objects strongly to the proceedings and finally manages to get Jack away from them, by reminding them of the telegram from Nell. The drinks affect Jack's head, and Will sees him home and tries to smooth over matters, by offering an excuse to the astonished ladies for Jack's befuddled condition. The latter, instead of partaking of supper which his mother prepared, drops his head on the table and falls asleep. We next find Jack again in the saloon surrounded by his chums and in such a noisy state of intoxication that he is ejected from the place. From there, he and his companions enter one of the so-called lobster palaces, where he finds his sweetheart Nell, seated at a table, smoking a cigarette and drinking with his friend Will. Nell laughingly taunts him by blowing smoke in his face and throwing her arms lovingly around Will's neck. This so enrages him, that he draws a long hat pin from Nell's hat and is about to attack Will, when the latter steps aside and the thrust is received by the girl who falls stabbed to the heart. Jack is imprisoned, tried by a jury and sentenced to death. The next and final scene is the living-room again in Jack's home. He wakes with a start, lifts his head from the table and finds his dear Nell and his friend Will together with his mother and sister at his side, realizes it was all a horrible dream and promises never to use liquor again.

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THE PATRIOTIC SONS (Feb. 13).—Granddad was telling the boys tales of '76 and turned to an old history to show the inspired youngsters an appropriate illustration of the "Drummer Boy of Shiloh." Then, presumably off for school they ran, but attracted by a man tacking handbills, they stopped to read one of them. It told of the Great Parade at Asbury Park, New Jersey's famous resort, and of the wonderful prizes offered for the most attractive float. They hurried back home, broke open their savings banks, rushed off to a friendly costumer with the contents, hired three uniforms with part of the money and then departed for Asbury Park. How these "chips of the old block," succeeded in building a float, through the assistance of a dozen other lads of tender years and subsequently captured the Prize Cup is best told by the film. Their anxious Grandfather searched high and low for the truants and finally found them, in the height of their triumph, with thousands cheering as they passed the judges' stand and received the official token of victory.

IMP.

REFLECTIONS FROM THE FIRELIGHT (Feb. 12).—An old one-armed soldier reads over yellowed love letters and they awaken fond memories. He is delighted to receive a letter from his old sweetheart, who is now a widow and he visits her. Over a cup of tea their romance is depicted in a pleasing manner. They are shown as youthful lovers, happy and envied. Older grown they plight their troth and the young man marches away to war. He is reported among the dead and she yields to the pleading of another man. Her soldier lover arrives home the day of the wedding but does not disclose his identity, not wishing to mar her happiness. She had supposed him dead until just prior to the opening of the story. The fond old memories are revived, and, with a sigh, the veteran turns to go. His romance, he thinks, is over. He has loved the old lady but lost her. She follows him to the door and puts her arm around his neck and they are both happy again.

THROUGH THE FLAMES (Feb. 15).—The wife of an engineer is dangerously ill. A telegraphic message comes from down the road announcing that a village is threatened with a forest fire and the lives of the inhabitants are endangered. There is no one else to man the engine and he goes. The driving of the engine through clouds of smoke; the burning of the telegraph office and the mad flight of the frightened villagers all combine to introduce a realism that holds the interest from start to finish. When the engineer returns from his perilous trip through the flames he finds his wife much improved in health and receives the plaudits of his kind neighbors. He is presented with flowers and obliged with an impromptu speech of thanks.

PUSHMOBILE RACE IN SAVANNAH (Feb. 17).—Down in the sunny South recently the youngsters had a pushmobile race. The little machines were assigned numbers and names and the contest was entered on with the greatest possible spiritedness. The race took place amidst delightfully umbrageous surroundings and some fine effects of sunlight playing across the view are secured in the picture, which appeals to the junior members of the audience.

THE TABLES TURNED (Feb. 17).—Rose Despard saw her young husband holding an interesting conversation in his office with another young lady. Home she goes and confides her troubles to her maid. This shrewd young woman sees a chance of ingratiating herself with her mistress and making a few extra dollars on the side; so she advises Mrs. Despard to feign madness in order to bring hubby to his senses.

When Ralph Despard arrives home things wear a terrible aspect. Here is the maid's chance. She persuades the husband to feign insanity in return in order to cure his wife and is rewarded for the suggestion by Ralph, who then behaves so very madly that Mrs. Despard has him conveyed to a sanitarium, where he is so roughly handled that he nearly dies.

When poor Mrs. Despard learns the truth, she hurries off to the sanitarium, obtains the release of her husband, upon whom she has so completely turned the tables, and endeavors by her endearments to atone for her mistake.

THANHOUSER.

THE SILENT WITNESS (Feb. 13).—The president of a state bank finds that the District Attorney has evidence that will send him to jail. The banker calls on the official of the law, and succeeds in bribing him to suppress the case.

Not only is the District Attorney a grafter, but his secretary is of much the same calibre. During the conference between the District Attorney and the banker, the dishonest secretary is hidden in an adjoining room, and unseen by the others, he takes a photograph over the transom just at the interesting moment when a considerable sum of money changes hands.

The secretary develops the picture and finds that it is excellent. He proceeds to blackmail his employer, and finds it possible to live extravagantly without work. He laughs at the District Attorney, and retains the evidence of the official's crimes.

Among the friends of the secretary is a young couple, and the secretary, becoming idle and dissipated, proceeds to make love to the wife. He hides his passion until one evening when he finds the wife alone. He then tries to embrace her. The husband comes back at this moment, and makes a rush for the would-be despoiler of his home. A lamp, the only light in the room, is upset, and the place is dark. Then there is a flash and a shot, and the young blackmailer falls to the floor, dead.

The police are promptly on the scene, having heard the shot, and find the couple in the room with the body of their one time friend. The wife thinks the husband fired in anger, the husband believes the wife shot to protect herself. The woman faints, the man "confesses," and is led off to prison.

Neither they nor the police suspect the District Attorney, but he is the guilty man. Driven half mad by the constantly increasing demands of the blackmailer, he had followed him through the streets, determined to end his life of torment. At the house he saw his chance and took it.

The District Attorney is called upon to prosecute a man he knows to be innocent. Then the situation is further complicated by the wife, who, to save her husband, confesses that she is the guilty person. The District Attorney, in his summing up, accuses them both. His speech is well under way when an unexpected witness appears at the last moment.

The slain man occupied a furnished room, and the place was being put in order for a new tenant. The maid in the course of her work, discovered a packet, cunningly hidden, containing proofs of the District Attorney's guilt and the strong inference that he was the only person who was interested in putting the secretary out of the way. Suddenly confronted with this evidence, the prosecutor broke down and confessed. Husband and wife, each of whom had tried to take the consequences of a crime to save the other, find that both are guiltless, and are set free.

SURELOCK JONES, DETECTIVE (Feb. 16).—A learned professor who lives in a small country town, is a student of criminology. The person he most admires is one Surelock Jones. The detective has seen and admired the professor's daughter. Surelock can prove to his satisfaction, by deduction, that she loves him.

The girl, however, loves another, a young man who is not a detective. Surelock arrives in the country and finds that the father favors his suit. The girl, however, does not care for him, and the young man of the girl's choice finds that he has a stormy time ahead, due to parental opposition.

So he decides to "show up" the detective. While the distinguished guest is a visitor in the country, two mysterious crimes are committed. There is first the "Mystery of the False Face," and second, "The Strange Case of the Vanished Heiress." These are the kind of crimes that he has always reveled in. Strange to say, he does not solve either.

Oddly enough, the girl's sweetheart, although absolutely devoid of detective standing, scores in each instance. Surelock Jones goes back to town without the girl, wondering at his failure as a detective. He cannot explain it, but the girl and her sweetheart, who is now high in the father's favor, could. But they never did, because the father had always believed in deduction

GREAT NORTHERN.

A BURGLAR'S LOVE (Feb. 10).—Two men are seen preparing for a raid. Arriving at the large, ornamental iron gates leading into the grounds, the elder tries, but without seccess, to unlock the fastening. There is nothing else left but for one of them to climb over, and this falls to the lot of the younger man. The bag is passed over to him and he creeps up to a window. He climbs in, opens a drawer, and finds a number of valuables which he places in his bag. Looking about, he finds that he is in the bedroom of the daughter of the house. He looks at her and is so struck with her beauty that he cannot find it in his heart to rob her. He turns back to his bag, and taking the trinkets out, replaces them. At the gates, his "pal" eagerly asks the extent of the spoil. He replies that he has none. The next day the young fellow waits at the gate of her house. Luck is on his side, for she comes out, and fumbling with the handle, happens to drop her handbag, which Jack immediately picks up and returns. A week later we see the young lady waiting on a seat for her lover, for such Jack has now become. Later, Jack calls upon her at her home, proposes and is accepted. Returning to his room, Jack's hapiness is marred by the sight of a communication addressed to him from his old confederate. It reads that next day the races will be held, and that there is every chance of doing good "business." The next day dawns and Jack compelled to answer the summons. At the the two thieves get to work. Jack steals a bag, unaware that behind him a cinemat machine, pointed at the race course, is also re ing his every action. Some time after, Jack his fianceé to a picture show, and there see self stealing the bag. The girl leaves him. wanders to a seat by the roadside, and the a gentleman drop a wallet of notes. Hurryin the gentleman, he returns the notes and is a substantial reward. At his lodging the thief turns up and tries to get Jack to help other robbery. The youngster refuses and lovingly at the photo of the girl. The man, this, snatches the likeness from his han flings it on the floor. This is more than Ja stand, and, catching hold of the villain, he him out of the room. Some time after, J instrumental in saving his sweetheart's house being robbed by his former companion, w he leaves the grounds, runs into the arms waiting policeman. Jack now having prov worth, once more presents himself at the " and after pleading with the girl of his their former sweet relations are resumed.

POWERS.

A WOMAN OF NO IMPORTANCE (Feb. There are moments in the lives of all of us we must make great sacrifices. Sometin name, sometimes of material value. Yet all of us is the woman who struggles the against the circumstances that force her to herself. In this story, however, the exce woman stands out in bold relief with a back of intrigue and infidelity; the very people in parison with whom her nobility shines over ingly brilliant are given the opporunity of p her out as the guilty one. Does she rese and turn upon the villainess even while she nouncing her? Does she tell the misled h the true state of affairs about that little mi supper in the artist's studio? She might if i a matter of only her own self, but the t of an instant takes her to a little room where two big blue eyes are closed in the ful slumber of childhood; then it is that the spirit of sacrifice comes upon her and she without remonstration the denunciation of th sinner. And thus does she pass out of their their savior, yet—a woman of no importance.

THE TURNING POINT (Feb. 13).—His life was one long battle against poverty,— Fate. His mother was attacked by blindnes result of hard work, and because of his p he was unable to provide the necessary trea which the physician said she required. His m total blindness, followed by her death, left hi bittered against the entire world and filled hi one overwhelming desire—to accumulate w the only power the world recognizes.

He succeeded, he became rich beyond expect but his heart remained hard, his nature un thetic and deaf to all appeals of a charitable History repeats itself. He had a stenog who was supporting her mother. The time when this mother was also attacked by blin When the poor girl was informed of the co of affairs, and that it would require a fee hundred dollars to restore her mother's sigh was crushed with grief, for she did not ha money. The cashier, who cared for the stenog thought he saw his way clear to helping advancing the necessary sum out of the cash, intending to replace it before pay day fortunately, the cashier was ordered to rep duty in South America and an auditor arrive went over his accounts and discovered the sh The hard-hearted head of the concern was inf of the apparent theft of the money and his cashier's immediate arrest. The stenog went to him, explained matters most fully pleaded for forgiveness for the cashier, but avail. The man was obdurate.

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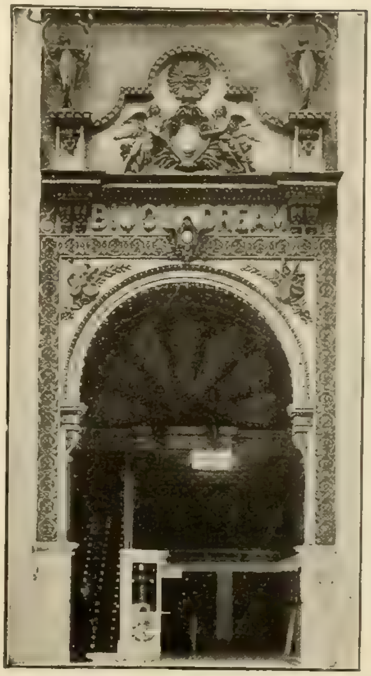

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Then it was that he had a vision of his own past life, his own mother's need, and his inability to assist her. In a moment his heart was softened. His eyes were opened to a new view of life and he relented. The officer who came to lead the cashier to prison was sent away.

SOLAX.

MRS. CRANSTON'S JEWELS (Feb. 9).—The husband of Mrs. Cranston is in tight quarters. He is caught both "short" in funds and in stock. In order that he may be able to cover up his margins, he decides to rob his wife's jewels. He plans to do so, but his wife anticipates him and steals the jewels herself, she having reason to believe that he would attempt the crime in a moment of weakness.

The husband, when he finds that his wife's jewels are missing, raises a "hue and cry," and the police take up the case. After considerable investigation, the crime is traced to Mrs. Cranston. How do you think the story ends? Order the film and find out.

LEND ME YOUR WIFE (Feb. 11).—The inimitable Billy Quirk needs a wife in order to inherit his vociferous Western uncle's fortune. Billy borrows his friend's wife. After a volcanic and side-splitting series of incidents, the breezy Western uncle blows into town tagging with him a pretty stenographer. Well, you leave it to Billy. He gets rid of his borrowed wife in a hurry. And the uncle—what's the use! The story is as funny as a wooden leg would be on the Statue of Liberty.

A TERRIBLE LESSON (Feb. 16).—The story involves a man who goes to a gambling den regardless of the protestations of his wife. He is extremely lucky and his luck attracts attention. Strangers become friendly with him and he being a "good feller," "sets up" the crowd. After the night's playing, he is advised by the owner of the den that it would be hazardous for him to attempt going home alone with so much cash on his person. Chance decides to remain over night. He is shown to a room.

During the night, he not only finds that he has been trapped, but an attempt is made on his life. The panels on the wall disclose to him the eyes of a person, while his bed begins to sink gradually below the floor. Chance makes his escape, however. The climax almost "takes one's breath away."

REX.

READIN' RITIN' AND 'RITHMETIC (Feb. 4).—Miss Parker, the school marm of the village school, is forced to distribute a parcel of punishment to Hezekiah Smithers, an unruly member of the class. Hezekiah runs crying to his father, a blacksmith, who determines at once to call upon the domineering teacher and give her a piece of his mind. He comes to the school. To paraphrase Mr. J. Caesar, "he came, he saw, he was conquered."

As the days go by, Smithers, Sr., confides to himself that he is falling in love with Miss Parker. Meantime, in the school-room, Miss Parker is diligently and delicately attempting to make something of her unpromising pupil. The boy is just foolish enough to misconstrue interest and determination for attention and affection, and he falls desperately in love with the little school mistress. Father and son proceed to love her.

One Sunday afternoon, it comes to pass that father and son don their joy clothes, with the heroic determination to call on the teacher and press their suits,—which, of course, they should have done in advance. Both covertly and curiously observe the other in his tonsorial efforts with a little wonder and a little "professional jealousy," and their labors at last at an end, unknown to each other, they set out to capture the unanimous prize.

They meet each other—and their downfall—at the teacher's home. Amazed and amused at the twin proposal, she solves the dilemma of a decision by introducing her sweetheart to the panic-stricken Rummy-oes.

THROUGH TWISTING LANES (Feb. 11).—Nell Thornton falls in love with an artist. Her father refuses to consent to the marriage. She marries her lover, however, and goes away with him. But her father disowns her as a daughter, and her letters are returned unopened.

Her husband decides to go to his father-in-law in the garb and manners of a farmer, obtain work on the farm, and win a name as a hard worker. Disguised as a farmer, he obtains work.

The daughter returns home, telling her parents that she has left her husband. The father encourages his daughter to fall in love with the farmer, and is pleased to see a mutual affection apparently spring up. But one thing troubles him—the girl's husband. He will have to be gotten out of the way. Of course, he is gotten out of the way in a manner pleasing to all, when the two plotters confess the true situation, and live happily ever after.

THE BARGAIN (Feb. 8).—May Stanwood and Frank Black are in love. But May's sister Enid is herself secretly in love with Frank. The lovers know not the secret sorrow of Enid.

George A. Thornton, May's employer, a broker of wealth and social prestige, observes that May is entirely and altogether desirable. One day Thornton takes her home in his automobile. May's mother sees in the latter's manner a suggestion of affection for May, so urges May to encourage her employer. The girl, grief-stricken and stunned by her mother's urgings, rebels against her exhortations, until she can no longer tolerate their aggressive and aggrieved note. Out of filial duty, placing her mother's desires above her own, she dismisses Frank and accepts Thornton. Frank looks through the window of May's home and sees her marriage to Thornton.

Thornton spends his evenings at clubs and cafés and invariably returns home in a drunken stupor. May, who has jewels, costly dresses and all the other idle items of feminine craving, is doomed to discover the sad truth that these do not make up for the great lack of tenderness and companionship. And one night it happens. He returns home in a state of incoherent intoxication, and attempts to make love to her. Overcome with nausea at the repellent sight, she designs to leave the room, when her husband stops her egress, brutally takes hold of her and tells her she is his, his to do with as he sees fit, that he has bought her, that her jewels and her silken gowns are the price of her chosen slavery—and she decides to go home.

She comes to the house, looks through the window, and sees there a sight as on such a night another had seen,—sees her sister being given in marriage to Frank. She realizes the bargain she has made, the cost she has paid for the velvet and gilt of wealth, and slowly wends her way back to the gilded cage.

Among the Exhibitors.

Delavan, Wis.—J. T. Converse, who recently disposed of the Pastime Photoplay Theater, is preparing to operate a similar place of amusement in Sharon. He is having the Congregational Church building remodeled, new seats put in and a fireproof booth installed.

Kansas City, Mo.—Frank P. Smith is reported as to erect a theater for the Pantages Vaudeville Circuit at a cost of $600,000.

St. Louis, Mo.—Imperial Theater Company, capital $2,000. Directors, Louis A. Cella, John H. Havlin and J. H. Marks.

Youngstown, Ohio.—Plans have been prepared for a new theater building, to be erected in the rear of the Century Building on Walnut Street.

Omaha, Neb.—J. H. Till has purchased the Royal Electric Theater operated here for the past year by N. K. Kolins.

Canton, Minn.—Donald & Norton have opened moving picture show here.

Rhinelander, Wis.—Mr. and Mrs. P. J. Hanson and Alex Taylor, former proprietors of the Bijou Theater and Grand Opera House, are making arrangements to again embark in the moving picture business here.

Milwaukee, Wis.—Phillipi & Eberhardy have been granted a permit to build a moving picture theater costing $7,500 on the south side of Hopkins Street near Twenty-third Street.

Chelsea, Mass.—William O. Johnson, the photoplaywright and many seasons the hustling manager of the Theater Comique & Premier of this city, has joined the forces of the International Amusement Company and will manage the new Scenic Theater of Chelsea, Mass.

Ada, Okla.—Plans have been completed for the erection of an opera house here.

Lead, S. Dak.—O. J. Trisler has purchased the Iris Theater from the Princess Theater Company.

Albany, N. Y.—Work will soon start on the new Clinton Theater, to be erected at Clinton Avenue and Pearl Street.

Paragould, Ark.—The National Theater Company has purchased the Lyric and Airdrome Theaters from H. J. Whitsitt.

Cumberland, Wis.—A moving picture theater will be built here by the Cumberland Amusement Company.

Jacksonville, Fla.—Work is being rushed on the new Lincoln Moving Picture Theater. Fred D. Robb is to be the manager.

Chicago, Ill.—Wm. Baker will erect a one-story theater at 1145 Garfield Blvd. at a cost of $9,000.

Chicago, Ill.—Big Four Amusement Co. will erect a new theater at 3121-23 Lincoln Ave., at a cost of $12,000.

Los Angeles, Cal.—Plans have been prepared and work will soon commence on the new Belasco Theater to be erected at Broadway and 8th Street.

Chicago, Ill.—Herman Gersten will erect a one-story theater at 1606 West Division St. at a cost of $4,000.

Antigo, Wis.—C. W. Van Doren is contemplating the establishment of a motion picture theater here.

Monticello, Wis.—A new moving picture theater is to be established in the Gettings Block, under the management of Al Yeagers.

Boxholm, Ia.—The Boxholm Hall Association has been incorporated, and an opera house will be erected here at a cost of $2,500.

Ada, Okla.—Plans have ben completed for an opera house in this town.

Hutchison, Kans.—Plans are being prepared by Mann & Gerow for a new opera house to be erected here at a cost of $30,000.

San Antonio, Tex.—A new moving picture theater is to be built here by the Interstate Amusement Company, of which Carl Hoblitzelle is president.

Chicago, Ill.—A moving picture theater costing $1,800 is to be built by S. Berkenstadt, 2708 West Division Street.

Milton, Pa.—E. H. Davis will make extens improvements in the Bijou Dream Theater.

Youngstown, Ohio.—A moving picture thea with seating capacity of 1,400, will be erec here by O. T. K. Albaugh.

Waupun, Wis.—James Donovan has begun work of remodeling his building adjoining his p of business into a first-class theater, with a s ing capacity of 350 people or more. When pleted, this will be one of the most pleasing, best equipped and most convenient picture s and theater building in this part of the state. will have a regular theater front, with two five- exits at the rear, giving ample room for exi case of emergency, complying fully with the requirements of the state. Design, furnishings seating strictly up-to-date. A twenty-foot addi is to be built on north end of building to m larger seating capacity. When completed, the b ing will be occupied by Weary, Russell & Gr who for the past two months have managed Scenic Theater.

Biwabik, Minn.—The ownership of the Bijou ater has been acquired by J. E. Riley, of this p Owing to poor health, Mr. Riley has decided sever his connections with the Biwabik mine, w he holds rights as one of the oldest men, bein charge of one of their steam shovels.

Virginia, Minn.—R. A. McLean is erecting a theater building at a cost of $20,000.

Butte City, Mont.—Nelson & Peterson will e a new theater at a cost of $35,000, for the tana Amusement Co.

Galion, Ohio.—A new opera house is to be ere here at a cost of $50,000.

Seattle, Wash.—Sullivan & Considine will a new $250,000 theater at Yambill and 7th Ave

Seattle, Wash.—W. H. Brunner will erect a ing picture show at 1601 14th Avenue, to cost $4.

Louisville, Ky.—A new vaudeville and p hippodrome is proposed for this city by the Ta Syndicate.

Syracuse, N. Y.—Cahill Bros. are contempla the erection of a new theater in the 400 Block Salina Street.

Minneapolis, Minn.—J. E. Rogers, one of the ers of the Unique Theater, is planning the erec of a new theater at 5th and Hennepin.

Baltimore, Md.—Pearce & Scheck, owners of Victoria and other small theaters here, have pleted plans for the erection of a new playh at Frederick, Md.

Troy, N. Y.—E. O. Weinberg, manager of Novelty Theater, will open a new theater in Caswell Building, on River Street.

Marquette, Mich.—D. E. Rice, who has oper the moving picture theater in the Quale Building Main Street, has sold it to Fred Zema and A Herron.

New York, N. Y.—F. F. Proctor will build a theater at Albany, on the site of his Bijou in that city.

Cedar Rapids, Ia.—Wm. King will build an tension to one of his buildings at First Street Third Avenues, for a moving picture theater.

Chicago, Ill.—Harry Moir will erect a one- theater addition to the building at 21-25 N. Street, at a cost of $18,000.

Washington, D. C.—The Empire Circuit Co. erect a new theater, at a cost of $500,000.

Chicago, Ill.—Central Theater Co. Capital $1 F. D. Silber, A. P. Holleb and M. J. Isaacs.

New York, N. Y.—The Johnson Amusement will erect a new theater at 138th Street and L Avenue, at a cost of $55,000.

Philadelphia, Pa.—James B. Flounders is est ing on plans for a one-story theater in Medi H. C. Snowden.

Canton, Ohio.—The Management of the Or is behind a project to establish a new high- vaudeville theater.

Milwaukee, Wis.—M. Guttenberg has been gr a permit to erect a $7,000 moving picture th at 1173 Holton Street.

St. Joseph, Mo.—The K. C. Amusement Co. ital $2,000. I. Meyer and Willie Blotz.

Chicago, Ill.—Central Theater Co. Capital $ Fred D. Silber, A. Paul Hollebe and M. H.

Portland, Ore.—Considine & Sullivan are tablish a new playhouse here at a cost of $30

New York, N. Y.—The directors of the politan Opera House, at Broadway and Avenue, will erect a new larger theater at ington and Park Avenues.

Chicago, Ill.—Wm. Traneas will erect a one theater at 5016 S. Ashland Avenue, at a $5,500.

Purcell, Mo.—J. W. Eddy and John Lee a tablishing a moving picture theater in Eagle

Tombstone, Ariz.—A new amusement theate be erected here.

Palisade, Colo.—The Kauffman Kelly Co erect a new $20,000 theater on E. Third St

Laporte, Ind.—Geo. W. Aller & Son are pre plans for a new Princess Theater here.

Milton, Ore.—Geo. P. Sanderson has lease Dime Moving Picture Show, at Milton an Wigwam Theater at Freewater, from V. O. Ke

Davis City, Neb.—Jim Gilmore is establish moving picture theater here.

Chicago, Ill.—Hallman & Koch will erect $12,000 theater at 4515-17 N. Robey Street.

Omaha, Neb.—Zlotky & Sokoloff will erect ing picture theater at 2514 Cuming Street, at of $4,500.

Chicago, Ill.—Felton & Soderman will erect $6,000 theater at 4225 Elston Avenue.

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"Where the Old Kentucky River Winds its Way"
"Barbary Prance"

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1 Pathe Machine, New		135.00 each
1 Powers Inductor, 220 Volt		35.00 each
1 Hallberg 110 V. Economizer		35.00 each
1 General Electric 220 Volt Economizer		40.00 each
Pure White Condensors, Guaranteed		1.50 pair
Electra Carbons, Pink Label	$1.90 per C	18.50 per M
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Jan. 18—Justice of the Sage (W. Dr.)........1000
Jan. 22—Objections Overruled (Com.).........1000
Jan. 25—The Mormon (Dr.)....................1000
Jan. 29—Love and Lemons (Com.-Edu.)........1000
Feb. 1—The Best Policy (Com.)..............1000
Feb. 5—The Real Estate Fraud (W. Dr.)......1000
Feb. 8—The Grub-Stake Mortgage (West. Dr.).1000
Feb. 12—Where Broadway Meets the Mountains (West. Dr.) 1000
Feb. 15—The Innocent Grafter (Dr.)..........1000
Feb. 19—Society and Chaps (W. Dr.)..........1000

CHAMPION.

Jan. 17—A Tale of the Snow (Dr.)........... 950
Jan. 22—The Brute (Dr.)..................... 950
Jan. 24—Her Brother's Partner (Dr.) 950
Jan. 29—Cardinal Farley's Home Coming (Top.)
Jan. 31—How Jack Got Even With Bud (Dr.).. 950
Feb. 5—Aviator and Autoist's Race for a Bride (Dr.) 950
Feb. 7—A Divided Family (Dr.).............. 950
Feb. 12—Robert G. Fowler, Trans-Continental Aviator (Topical) 500
Feb. 12—Mr. Piddle Rebels (Com.)............ 500
Feb. 14—For Her Father's Sake (Dr.)......... 950

LUX.

Feb. 9—The Tramp's Dog (Dr.)............... 744
Feb. 9—Weaving Carpet (Ind.) 239

COMET.

Dec. 22—The Man With the Camera (Dr.).... 985
Dec. 25—The Tie That Binds (Com.)...........1000
Dec. 29—The Crude Miss Prude (Com.)........1000
Jan. 1—Simple Lives (Dr.)...................
Jan. 5—Temperaments (Dr.)..................
Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.).....................
Jan. 19—Thirty Days (Com.).................

ECLAIR.

Jan. 18—An Evening Story (Dr.)..............
Jan. 18—Culture of Sugar Cane (Edu.)........
Jan. 23—Love Finds a Way (Am. Com.)....
Jan. 25—Wanted, a Governess (Com.)........
Jan. 25—The Turkish Police (Edu.)...........
Jan. 28—More Deadly than the Male (Com.)....
Jan. 30—Man's Best Friend (Am.-Dr.)........
Feb. 1—Willy Plays Truant (Com.)...........
Feb. 1—Education of the Blind (Educational)
Feb. 6—The Awakening (Am. Dr.)............
Feb. 8—The Hands (Dr.).......................
Feb. 8—Arabian Pottery (Educational)........
Feb. 13—The Patriotic Sons (Am. Dr.).......
Feb. 15—Keeping an Eye on Father (Am. Com.)

GAUMONT.

Jan. 15—Delhi Durbar (Topical)...............
Jan. 27—The Christian Martyrs (Biblical)..... 900
Feb. 3—Heaven's Messenger (Dr.)............. 925
Feb. 6—The Cripple's Courtship (Com.)........ 865
Feb. 10—The Waterman's Bride (Dr.).......... 686
Feb. 10—The Red Mountains of the Esterel (Scenic) 282
Feb. 13—Calino and His Boarder (Com.)...... 433
Feb. 13—Zigoto, King of Detectives (Com.).... 535
Feb. 17—Fire At the Mines (Edu. & Dr.)...... 817
Feb. 20—Mr. Le Black Learns to Fly (Com.)..
Feb. 20—He Insisted on Being a Cashier (Com.)

GREAT NORTHERN.

Dec. 30—A Realistic Make-Up (Com.).......
Dec. 30—Sea and Landscapes, Denmark (Sc.).
Jan. 6—The Temptress (Dr.)..................
Jan. 13—The Inevitable Johnson (Com.).......
Jan. 13—Waterfalls in Sweden (Sc.)...........
Jan. 20—A Summer Flirtation (Com.)........
Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....
Feb. 8—Vengeance vs. Love (Dr.).............
Feb. 10—A Burglar's Love (Dr.)...............

IMP.

Jan. 20—The Flag of Distress (Com.).......... 600
Jan. 22—Building the Greatest Dam in the World (Ind.) 1000
Jan. 25—The Worth of the Man (Dr.).........1000
Jan. 27—All a Mistake (Com.)................. 600
Jan. 27—A Day On a Buffalo Ranch (Voca.). 400
Jan. 29—The Kid and the Sleuth (Com. Dr.)..1000
Feb. 1—The Power of Conscience (Dr.)........1000
Feb. 3—O'Brien's Busy Day (Com.)........... 500
Feb. 3—Brown Moves in Town (Com.)........ 500
Feb. 5—The Helping Hand (Dr.)..............1000
Feb. 8—Mrs. Matthews, Dressmaker (Dr.)....1000
Feb. 10—The Tea Industry in the United States (Ind.) 400
Feb. 10—Who Wears Them? (Com.)........... 600
Feb. 12—Reflections from the Firelight (Dr.)..1000
Feb. 15—Through the Flames (Dr.)............1000
Feb. 17—Pushmobile Race in Savannah (Top.). 200
Feb. 17—The Tables Turned (Com.-Dr.)........ 800

LUX.

Jan. 12—Arabella Loves Her Master (Com.).. 445
Jan. 12—Bill, Emperor of the Sahara (Com.).. 482
Jan. 19—A Mad Dog (Com.).................. 219
Jan. 19—The Harm That Gossips Do (Dr.).... 747
Jan. 26—Oh! You Kid (Com.)................. 511
Jan. 26—Making Paper From Wood (Ind.)..... 416
Feb. 2—Fickle Woman (Com.-Dr.)........... 550
Feb. 2—The Skivvy and the Mat (Com.).... 373

BISON.

(N. Y. M. P. CO.)

Dec. 19—Cowgirls' Pranks (Com.-Dr.)..........
Dec. 22—An Indian Martyr (Dr.)..............
Dec. 26—Falsely Accused (Dr.)...............
Dec. 29—Getting His Man (Dr.)...............
Jan. 2—Chinese Smugglers (Dr.)..............
Jan. 5—An Indian Maid's Elopement (Dr.)...
Jan. 9—The Gambler's Heart (Dr.)...........
Jan. 12—The Laugh on Dad (Com.)...........
Jan. 16—The Honor of the Tribe (Dr.)........
Jan. 19—The Run on the Bank (Dr.)..........
Jan. 23—War on the Plains (2 reels—W. Dr.)
Jan. 26—The Ranch Girl's Love (W. Dr.)......
Jan. 30—Love and Jealousy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.)........

AMBROSIO.

Dec. 27—Tweedledum In Love With a Singer (Com.) ....
Dec. 27—Tiny Tom's Exploits (Com.)..........
Jan. 3—Blood Vengeance (Dr.)...............
Jan. 3—Mr. Fatty's Adventures (Com.).......
Jan. 10—An Autumn Sunset Dream............
Jan. 17—The Burden of Shame (Dr.)..........
Jan. 17—Tweedledum's Financial Distress (Com.)
Jan. 24—The Supreme Meeting................
Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........

ITALA.

(By N. Y. M. P. Co.)

Jan. 13—A Mania for Caricature (Com.).......
Jan. 13—An Abundant Candle ....
Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)...............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............

MAJESTIC.

Jan. 7—Training a Husband (Com.)..........1000
Jan. 12—Gossip (Com.).........................
Jan. 14—His Fate's Rehearsal (Dr.)...........
Jan. 19—Next (Com.)..........................
Jan. 21—Spare the Rod (Com.)................
Jan. 26—That Expensive Ride (Dr.)...........
Jan. 28—A Mother's Sacrifice (Com.-Dr.)......
Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)....................
Feb. 4—A Game for Two (Com.)..............
Feb. 9—Honor Thy Father (Dr.)...............
Feb. 11—Arresting Father (Dr.) ....

NESTOR.

Jan. 17—The Fugitive (W. Dr.)...............
Jan. 20—Desperate Desmond On the Trail Again (Com.-Dr.) ....
Jan. 22—A Matinee Mix-Up (Com.)............
Jan. 24—Cupid and the Ranchman (W. Com.)
Jan. 27—Mutt and Jeff Fall in Love (Com.)..
Jan. 29—Widow Winks (Com.).................
Jan. 29—Ravages of Equitable Fire (Topical.)
Jan. 31—The Man From the Foot Hills (Dr.)..
Feb. 3—Desperate Desmond at the Cannon's Mouth (Com.-Dr.)...................
Feb. 5—Hopkins' Dog-Goned Luck (Com.)....
Feb. 5—The New Prince of the Church (Top.)
Feb. 7—White Cloud's Secret (Dr.).........
Feb. 10—I Never Said a Word (Com.)..........
Feb. 10—Tightwad Pays for a Dog (Com.)....
Feb. 12—Inbad, the Count (Com.)............
Feb. 14—His Side Paid (W. Dr.)..............
Feb. 17—Brannigan's Promotion (Com.) ....

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).............
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Dec. 18—The Love Chase (Com.)..............

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Feb. 5—A Victim of the Mormons (3 reels—Dr.) 3200

POWERS.

Jan. 9—Touring Venice (Scenic.)............
Jan. 13—Her Heart's Depth (Dr.)............
Jan. 16—Little Boy Blue (Dr.)...............
Jan. 16—Historical Mohawk Valley (Scenic)...
Jan. 20—New York's $15,000,000 Fire (Topical
Jan. 20—Beautiful Christiania (Scenic) ....
Jan. 23—Four Yale Men (Dr.)................
Jan. 27—Cardinal Farley (Topical)..........
Jan. 30—Billy's Surrender (Dr.).............
Feb. 3—The Explorer (Dr.)..................
Feb. 6—The Nurse (Dr.)....................
Feb. 10—A Waiter of Weight (Com.-Dr.).....
Feb. 13 The Turning Point (Dr.)............
Feb. 17—A Woman of No Importance (Dr.)..

RELIANCE.

Jan. 3—Resignation (Dr.)....................
Jan. 6—Two Old Men (Dr.)...................
Jan. 10—The Gangfighter (Dr.)...............
Jan. 13—The Quarrel (Dr.)..................
Jan. 13—Natural History Series, No. 1 (Edu.
Jan. 17—The Appointed Hour (Dr.)..........
Jan. 20—A Mountain Tragedy (Dr.)..........
Jan. 20—Hubby Minds the Baby (Com.).......
Jan. 24—The Deception (Dr.)................
Jan. 27—The Little Darkies (Com.).........
Jan. 27—Rosanna's Dream — Natural Histor Series No. 2 (Educational).......
Jan. 31—Solomon's Son (Dr.)...............
Feb. 3—The Man Under the Bed (Dr.).......
Feb. 7—The Stolen Letter (Dr.).............
Feb. 10—Bedelia's Busy Morning (Com.).....
Feb. 10—Natural History Series, No. 3 (Edu.).

REPUBLIC.

Jan. 7—In the Days of the Six Nations—Part (Historical) ....
Jan. 13—Life and Battles of Daniel Boon —Part 1 (Historical) ....
Jan. 14—Life and Battles of Daniel Boon —Part 2 (Historical) ....
Jan. 20—Retribution (Dr.) ....
Jan. 21—Marital Mirage (Com.)...............
Jan. 27—A Blue Ridge Romance (Dr.).......
Jan. 28—The Power of Innocence (Dr.).....
Feb. 3—When Men Love (Dr.)...............
Feb. 4—Northern Hearts (Dr.)...............
Feb. 10—Mother's Old Armchair (Dr.).......
Feb. 11—The Reckoning (Dr.)................
Feb. 17—Human Nature (Com.-Dr.)...........
Feb. 18—The Girl Who Waited (Dr.).........

REX.

Nov. 23—The Price (Dr.)....................
Nov. 30—The Strangers (Dr.)................
Dec. 7—The Measure of a Man (Dr.)........
Dec. 14—Logging Industry in the Northwe (Ind.) ....
Dec. 21—The Martyr (Dr.)...................
Dec. 28—An Unwelcome Santa Claus (Com.).
Jan. 4—The Parting of the Ways (Dr.).....
Jan. 11—A Boarding House Mystery (Com.).
Jan. 18—Angels Unawares (Dr.) ....
Jan. 25—A Sane Asylum (Com.)..............
Jan. 28—The Defendar of the Name (Dr.).....
Feb. 1—Fine Feathers (Dr.)...............
Feb. 4—Readin', Ritin' an' Rithmetic (Com. Dr.) ....
Feb. 8—The Bargain (Dr.)...................
Feb. 11—Through Twisting Lanes (Dr.)......

SOLAX.

Jan. 10—Economical Brown (Com.)...........
Jan. 12—Black Sheep (Dr.)...................
Jan. 14—By the Hand of a Child (Dr.).......
Jan. 17—Parson Sue (Com.) ....
Jan. 19—A Man's a Man (Dr.)................
Jan. 21—The Legend of the Balanced Rock (Dr
Jan. 24——The Little Soldier (Dr.)...........
Jan. 26—Memories of '49 (Dr.)..............
Jan. 28—Frozen on Love's Trail (Dr.).........
Jan. 31—The Fixer Fixed (Com.).............
Feb. 2—Mignon (Dr.) ....
Feb. 4—The Snowman (Com.)................
Feb. 7—Guilty Conscience (Com.)...........
Feb. 9—Mrs. Cranston's Jewels (Dr.).......
Feb. 11—Lend Me Your Wife (Com.)........
Feb. 16—A Hard Lesson (Dr.)...............

THANHOUSER.

Dec. 26—She (2 reels) (Dr.)..................
Dec. 29—The Expert's Report (Dr.)..........
Jan. 2—The Passing (Dr.)...................
Jan. 5—A Columbus Day Conspiracy (Dr.)....
Jan. 9—Just a Bad Kid (Com.-Dr.)..........
Jan. 12—The Twelfth Juror (Dr.)............
Jan. 16—Dr. Jekyll and Mr. Hyde (Dr.).......
Jan. 19—A Niagara Honeymoon (Com.).......
Jan. 23—Her Ladyship's Page (Dr.).........
Jan. 26—East Lynne (Parts 1 and 2—Dr.)...
Jan. 30—As It Was in the Beginning (Dr.)...
Feb 2—On Probation (Dr.)...................
Feb. 6—The Trouble Maker (Dr.)...........
Feb. 9—The Signal Code (Dr.)...............
Feb. 13—The Silent Witness (Dr.)...........
Feb. 16—Surelock Jones, Detective (Com.)...

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HEREBY NOTIFIES THE MOTION PICTURE PUBLIC OF ITS CHANGE IN RELEASE DAY FROM FRIDAY TO TUESDAY. THE LAST FRIDAY RELEASE WILL BE FEBRUARY 23rd AND THE FIRST TUESDAY RELEASE WILL BE FEBRUARY 27th. THE SUNDAY RELEASE REMAINS UNCHANGED.

This change of day is deemed advisable to avoid an over-production of film on Friday and to better balance the weekly program for the Exhibitor, and we trust the action will be appreciated.

Every Exchange has been notified by wire and letter, so that ample time has been given for the rearrangement of program.

Every Exhibitor should note this change in making up the weekly program and avoid the possibility of missing even one of the fine comedies and dramas now being produced by this company.

The first subject to be released on Tuesday will be an extremely hilarious comedy called "Strip Poker," in which three of the participants in the game play better than Herbert Prior, and they send him home in a barrel. A laugh from start to finish.

Next Week's Releases

Friday, Feb. 9th.—"Honor Thy Father." A strong dramatic picture with correct portrayal of the fourth commandment—the struggles of a poor, hard-working girl augmented by the wayward father—the ever-present Bible and its wonderful influence and teaching.

Sunday, Feb. 11th.—"Arresting Father." Another Majestic Comedy of high quality—the quick brain of the youthful lovers outwits the objecting father and lands him in jail after a series of laugh-producing situations.

FRIDAY, FEBRUARY 16th	**"His Step-Mother"**	**DRAMATIC**
SUNDAY, FEBRUARY 18th	**"Petticoat Perfidy"**	**COMEDY**

WE RELEASE TWO MAJESTICS EACH WEEK

And any Exhibitor not showing his patrons these two pictures is depriving them of two of the best pictures now being produced, and if the Exchange is not providing the Exhibitor with 2 Majestics each week, then they both suffer in receipts.

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Please notify the Sales Co. at once to transfer the standing order of your Friday Majestic to Tuesday.

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145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

LICENSED Release Dates

BIOGRAPH.

Jan. 18—The Old Bookkeeper (Dr.)...........
Jan. 22—For His Son (Dr.)..................
Jan. 25—With a Kodak (Com.)................
Jan. 25—Pants and Pansies (Com.)...........
Jan. 29—A Blot in the 'Scutcheon (Dr.)......
Feb. 1—The Transformation of Mike (Dr.). .
Feb. 5—A Near Tragedy (Com.)..............
Feb. 5—Lily's Lovers (Com.)...............
Feb. 8—A Sister's Love (Dr.)...............
Feb. 12—Billy's Stratagem (Dr.)... ....
Feb. 15—The Mender of Nets (Dr.).. ....

CINES.

(G. Kleine.)

Jan. 23—Artistic Venice (Scenic).............. 500
Jan. 27—Joseph In Egypt (Biblical Dr.)......1080
Jan. 30—Jenkins Stops Everything (Com.)..... 695
Jan. 30—Bessie Has Three Aunts (Com.)...... 430
Feb. 3—Lost (Dr.)............................ 760
Feb. 3—Jenkins at the Circus (Com.).......... 280
Feb. 6—Besieged (Dr.)........................ 500
Feb. 6—Jenkins, a Conquering Hero (Com.).... 500
Feb. 10—Out of Tune (Com.)................... 500
Feb. 10—Zoological Gardens in Rome (Edu).... 500
Feb. 13—The Puppet Show (Dr.).............. 634
Feb. 13—Jenkins and the Donkey (Com.)...... 362
Feb. 17—Darling (Com.)......................
Feb. 17—Kerka Falls (Scenic) . ...
Feb. 20—Leah's Trick (Com.) .. ..
Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000

EDISON.

Jan. 10—Max & Maurice (Com.)..............1000
Jan. 12—Lead, Kindly Light (Dr.)...........1000
Jan. 13—A Question of Seconds (Dr.)......... 775
Jan. 13—St. Johns, Newfoundland, and its Surroundings (Sc.) 225
Jan. 16—Jack and the Beanstalk (Juvenile)...1000
Jan. 17—The Bachelor's Waterloo (Com.)..... 650
Jan. 17—A 50-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic) 350
Jan. 19—The Little Organist (Dr.)...........1000
Jan. 20—To Save Her Brother (Dr.)..........1000
Jan. 23—The Stolen Nickel (Com.-Dr.)........1000
Jan. 24—Father's Bluff (Com.)...............1000
Jan. 26—For the Cause of the South (Dr.)....1000
Jan. 27—The New Editor (Com.).............. 570
Jan. 27—U. S. Volunteer Life Saving Corps, New York City (Vocational)........ 430
Jan. 30—The Jewels (Dr.)....................1000
Jan. 31—Mother and Daughters (Com.-Dr.).....1000
Feb. 2—His Secretary (Dr.)..................1000
Feb. 3—Niagara Falls (Scenic)...............
Feb. 3—Lucky Dog (Com.).....................
Feb. 6—The Passing of J. B. Randall & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.)........1000
Feb. 9—The Corsican Brothers (Dr.).........1000
Feb. 10—The City of Denver, "The Queen of the Plains" (Scenic).............. 575
Feb. 10—Von Weber's Last Waltz (Dr.)...... 425
Feb. 13—His Daughter (Dr.)..................1000
Feb. 14—Hogan's Alley (Com.)... 1000
Feb. 16—At the Point of the Sword (Dr.)......1000
Feb. 17—Curing the Office Boy (Com.)........1000
Feb. 17—The Little Delicatessen Store (Com.)..1000

ESSANAY.

Jan. 11—The Tenderfoot Foreman (Dr.).......1000
Jan. 12—A Ragtime Love Affair (Com.)......1000
Jan. 13—The Sheepman's Escape (Dr.)........1000
Jan. 16—The Old Florist (Dr.)................1000
Jan. 18—Dad's Watch (Com.)..................1000
Jan. 19—The Little Poet (Com.)..............1000
Jan. 20—The Loafer (W. Dr.).................1000
Jan. 23—Widow Jenkins' Admirers (Com.)....1000
Jan. 25—Alias, Billy Sargent (Dr.)...........1000
Jan. 26—Economy (Com.).....................
Jan. 26—Dooley's Reward (Com.)..............
Jan. 27—The Oath of His Office (Dr.)........1000
Jan. 30—A Brother's Error (Dr.)...............1000
Feb. 1—The Grip Snatcher (Com.)...........1000
Feb. 2—The Hospital Baby (Dr.).............1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)......1000
Feb. 8—The Melody of Love (Dr.)..........1000
Feb. 9—Her Boys (Dr.).........................1000
Feb. 10—The Deputy and the Girl (West. Dr.).1000

Feb. 13—Tracked Down (Dr.).. 1000
Feb. 15—There's Many a Slip (Com.)..........1000
Feb. 16—The Wife of a Genius (Dr.)..........1000
Feb. 17—The Prospector's Legacy (W. Dr.)...1000

GAUMONT.

Jan. 9—The Winged Messenger (Dr.)........ 800
Jan. 9—Gorges of the Verdon River (Lower Alps), (Scenic) 200
Jan. 13—The God of Wine Gets Stung (Dr.)... 806
Jan. 13—The Ardennes Forests, France (Sc.).. 194
Jan. 16—Uncle Ned's Diplomacy (Com.)........ 956

KALEM.

Jan. 5—The Dude Cowboy (Com.)...........
Jan. 5—The O'Kalems' Visit to Killarney (Sc.)
Jan. 8—A Southern Boy of '61 (Dr.).........1000
Jan. 10—Mrs. Sims Serves on the Jury (Com.)
Jan. 10—Flowers for the 400 (Edu.)..........
Jan. 12—The O'Neill (Dr.)......................1000
Jan. 15—The Desert Trail (W. Dr.)...........1000
Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)...........1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)............
Jan. 26—His Mother (Dr.).....................1000
Jan. 29—An Interrupted Wedding (Dr.).......1000
Jan. 31—Walk, —— You, Walk! (Com.).......1000
Feb. 2—A Princess of the Hills (Dr.)........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.)..................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.).............1000

LUBIN.

Jan. 4—A Noble Enemy (Dr.)...............1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)....
Jan. 8—The Surgeon's Heroism (Dr.).........
Jan. 10—The Kissing Pills (Com.)............
Jan. 10—General Daft (Com.).................
Jan. 11—The Blacksmith (Dr.).................1000
Jan. 13—Paid In His Own Coin (Dr.)........1000
Jan. 15—Her Uncle's Consent (Com.)..........1000
Jan. 17—The Peanut Industry (Ind.)..........
Jan. 17—A Dark Deception (Com.)............
Jan. 18—A Just Verdict (Dr.)..................1000
Jan. 20—A Boarding House Romance (Com.).. 433
Jan. 20—Making Hay (Ind.)................... 175
Jan. 20—A Compromise (Com.)................ 427
Jan. 22—The Lady Police (Com.).............1000
Jan. 24—The Heart of a "Boss" (Dr.)........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.).............1000
Jan. 29—The Poor Relation (Dr.)..............1000
Jan. 31—Love vs. Strategy (Dr.)..............1000
Feb. 1—The Physician's Honor (Dr.)........1000
Feb. 3—The Impostor (Dr.)...................1000
Feb. 5—A Cure for Jealousy (Com.)..........1000
Feb. 7—Tricked Into Happiness (Dr.)........1000
Feb. 8—What Fate Ordained (Dr.)...........1000
Feb. 10—An Antique Ring (Dr.)..............1000
Feb. 12—'Tis an Ill Wind that Blows No Good (Dr.) 1000
Feb. 14—His Mistake (Dr.)....................1000
Feb. 15—A Note in the Orange (Com.).......... 680
Feb. 15—Oversea Celebration (Educational) 350
Feb. 17—Gingerbread Cupid (Com.)............1000

MELIES.

Dec. 21—The Mission Father (Dr.)...........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.).........................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)...................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.).....................1000
Jan. 22—Melita's Ruse (Dr.)..................1000

ECLIPSE.

(G. Kleine.)

Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............. 980
Jan. 31—Kitty In Dreamland (Juvenile)........ 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)........... 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.).............1015
Feb. 21—The King's Command (Dr.)...........1000

PATHE.

Jan. 13—Bill's Bills (Am. Com.)..............
Jan. 15—Pathe's Weekly No. 3, 1912 (Topical) 950
Jan. 17—The Squaw Man's Revenge (Am. Dr.)..1000
Jan. 18—Is It Your Hat? (Am. Com.)......
Jan. 20—Unmerited Shame (Am. Dr.)........10
Jan. 22—Pathe's Weekly No. 4—1912 (T.)..1
Jan.23—Love's Terrible Sacrifice (Film d'A Dr.)
Jan. 24—The Sioux's Cave of Death (Am Dr.)
Jan. 25—A Windy Dream (Trick Com.)....
Jan. 27—Swiftwind's Heroism (Am. Dr....
Jan. 29—Pathe's Weekly No. 5, 1912 (To
Jan. 31—On the Edge of the Precipice (W
Feb. 1—Uncle's Strategy (Am. Com.).......1
Feb. 3—Indian Blood (Am. Dr.)............ 1
Feb. 5—Pathe's Weekly No. 6—1912 (T.)..1
Feb. 7—A Boomerang Joke (Am. Com.)....
Feb. 8—Niagara Falls In Winter (Am. .)
Feb. 10—Two Brothers (Am. Dr.).........
Feb. 12—Pathe's Weekly, No. 7, 1912 (To
Feb. 14—Two Convict Brothers (Am. Dr
Feb. 15—His Wife's Jealousy (Am. Dr
Feb. 17—Pawnee Love (Indian Dr.)....

C. G. P. C.

Jan. 12—The Haunted Room (Com.).........
Jan. 12—The French Army in War noeuvres (Military)..................
Jan. 16—Bonaparte and Pichegru (Hist. ..
Jan. 16—Here and There in China (Sc.).
Jan. 18—Sulphur Industry in Sicily (In
Jan. 19—Mrs. Pussy Loves Animals (Con
Jan. 19—Manners and Customs in Mal ia.. (Educational) ....
Jan. 25—Life In Our Ponds (Edu.).........
Jan. 26—The Countess de Challant (Dr.)....
Jan. 30—Mr. Bughouse Is Cured (Com.)......
Jan. 30—Farming in Tunis (Scenic).........
Jan. 30—How Plants Are Born, Live a Die (Educational) ....
Feb. 2—The Masked Ball (Dr.).............
Feb. 6—Roentgen's X-Rays (Scientific).....
Feb. 6—Excursion in the Swiss Alps (S....
Feb. 7—A Visit to the Dome of the Ila Cathedral (Sc.) ....
Feb. 8—The Three Kittens (Animal).....
Feb. 9—Philemon and Baucis (Mytholog))..
Feb. 9—Hunting Marabout in Abyssinia Ind. and Sc.) ....
Feb. 13—Quieting the Neighbors (Com.). .
Feb. 13—New Year's Celebration in Japa Sc.)
Feb. 16—La Favorita (Dr.)...............

SELIG.

Jan. 12—A Modern Ananias (Com.).........
Jan. 12—The Journey of the Western Gove ors to the East (Topical).....
Jan. 15—The Secret Wedding (Dr.)......
Jan. 16—The Cowboy's Best Girl (Dr.).....
Jan. 18—Merely a Millionaire (Com.-Dr.)....
Jan. 19—A Night Out (Com.)................
Jan. 19—Seeing Buffalo (Sc.)..............
Jan. 22—A Diplomat Interrupted (Com. .)..
Jan. 23—The Bandit's Mask (Dr.).........
Jan. 25—Two Old Pals (Com. Dr.).........
Jan. 26—A Safe Proposition (Com.)........
Jan. 26—Seeing Spokane (Sc.)..............
Jan. 29—The Test (Dr.)....................
Jan. 30—The Scapegoat (Dr.)................
Feb. 1—The Little Stowaway (Dr.).......
Feb. 2—Bunkie (Dr.).......................
Feb. 5—The Girl He Left Behind (Dr.....
Feb. 6—The Widow of Rickie O'Neal (C.)..
Feb. 8—The Horseshoe (Dr.) ....
Feb. 9—A Mysterious Gallant (Com.).......
Feb. 9—First Aid to the Injured (Edu.). ....
Feb. 12—A Broken Spur (Dr.)........
Feb. 13—Disillusioned (Dr.)..............
Feb. 15—The Hypnotic Detective (Dr.).
Feb. 16—The Little Match Seller (Dr.)
Feb. 16—The Taos Indians at Home New Mexico (Educational) .....

VITAGRAPH.

Jan. 15—Father and Son (Dr.)...........
Jan. 16—Chumps (Com.) ....
Jan. 17—Caught in the Rain (Dr.).......
Jan. 19—Tom Tilling's Baby (Com.)......
Jan. 20—A Girl of the West (Dr.)........
Jan. 22—The Blind Miner (Dr.)...........
Jan. 23—Jean Intervenes (Com.-Dr.)......
Jan. 24—Captain Barnacle's Messmate Com.-Dr.) ....
Jan. 26—Love Will Find a Way (Dr.).
Jan. 27—For the Honor of the Family
Jan. 29—Where the Money Went (Com
Jan. 30—Indian Romeo and Juliet (Dr.).
Jan. 31—A Timely Rescue (Dr.)..........
Feb. 2—The First Violin (Dr.)..........
Feb. 3—A Problem in Reduction (Com.)....
Feb. 5—The Law Or the Lady (Dr.).....
Feb. 6—Umbrellas To Mend (Com.).......
Feb. 7—The Picture Writer (Dr.).......
Feb. 9—Her Boy (Dr.)......................
Feb. 10—Playmates (Dr.)....................
Feb. 12—The Heart of a Man (Dr.)....
Feb. 13—Winning is Losing (Com.-Dr.)
Feb. 14—Bunny and the Twins (Com.)....
Feb. 16—The Chocolate Revolver (Dr.)
Feb. 17—The Hobo's Redemption (Dr.

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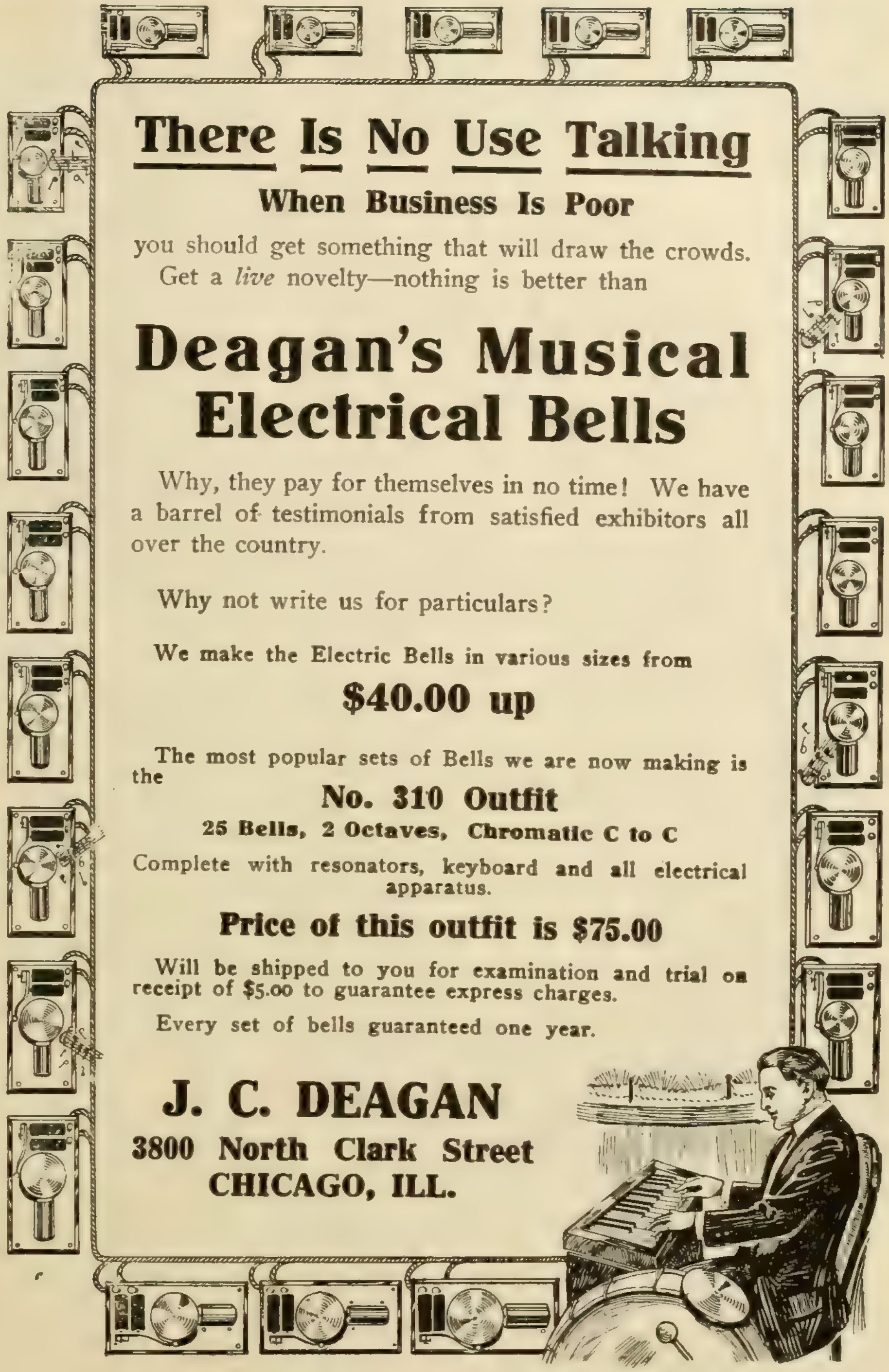

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RELEASE DATES.

Monday, February 5, 1912.

Belmar—The Bandit King (Dr.)	1000
Clarendon—Lady Lucy Runs Away (Com.)	810
Hepwix—Wealthy Nephew John (Com.)	
Hepwix—My Dear Love (Com.)	1025

TUESDAY, February 6, 1912.

Wrytograph—The Easiest Road (Dr.)	1000
*Cricks & Martin—A Missionary's Sacrifice (Dr.)	950
*Helios—Spell of the Hypnotist (Com.)	700

Wednesday, February 7, 1912.

Mohawk—An Indian Never Forgets Ind. Dr.)	900
*Le Lion—A Soldier's Love (Dr.)	700
*Latinum—Life's Dissappointment (Melodrama)	600

Thursday, February 8, 1912.

Washington—The Jack Pot (W. Dr.)	1000
Hepwix—A Torn Letter (Com.)	
Hepwix—The Scarecrow (Com.)	1000
*Film d'Art—Sahara (Operatic)	1050

Friday, February 9, 1912.

Wrytograph—Wheels of Justice (Dr.)	1000
Clarendon—Test of Affection (Com.)	700
Aquila—Ancient Beauties (Scenic)	
Aquila—Views of Monviso (Scenic)	750

Saturday, February 10, 1912.

Oklahoma—Old Indian Mine (W. Dr.)	1000
*D. Bioscope—Defeated (Dr.)	950
Savoy—Fitz Doodle's Nerve Cure (Com.)	600

Sunday, February 11, 1912.

California—Man That Didn't Care (Dr.)	1000
Messter—The Adopted Child (Dr.)	725
*Comerio—In the Land of Nod (Scenic)	400

FILM STORIES.

VIEWS OF MONVISO—Aquila (Feb. 9).—Another travel film of the Alps. We see the sources of the river Po. Water falls, stone bridges, stone huts and mountain lakes add to the picturesque scenes, while as a closing view we see the crest of the Monviso Mountain.

LIFE'S DISAPPOINTMENT—Latinum (Feb. 7).—Raphael is a sailor in the Italian Navy. One day, while at the shore, he sees Rosa go in for her dip. Suddenly she is seized with a cramp. Raphael plunges into the surf and brings her safely ashore. He worships as he has rescued and when later he learns that she is the betrothed of another, he goes to the sea and gives himself to the waves. He is washed afar out into the breakers where his body drifts about until morning, when it is cast upon the shore and there discovered by Rosa, her lover and their friends.

ANCIENT BEAUTIES—Aquila (Feb. 9).—The film shows beautiful natural and artificial fountains, cattle taking their evening drink in a mountain stream, while a little Italian farm lad drives them home for the milking. Peasants climb the heights with their quaint baskets after the daily work is done, while an ancient church next is shown. Then we see the Castle of Rozazza, its outside and interior courts and a monument to Rozazza by Leonardi Bistolfi, ending in close views of wonderful sculpture of the statue at its base.

THE SCARECROW—Hepwix (Feb. 8).—A man goes in swimming and at the edge of the pond some workmen light the fuse to a blast. The swimmer climbs to the bank and is blown back into the water, his clothes being entirely destroyed. He walks to the center of a field and there discovers a scarecrow, and at once takes the old coat, trousers, hat and gloves and puts them on. Hunters and picknickers appear and from then on there is a high old time, the scarecrow partaking of their lunch and drinks and enjoying himself at their expense. In the end he is made a target and the film ends as they fail to hit the mark, owing to the agility of the human dummy to evade the bullets

WHEELS OF JUSTICE—Wrytograph (Feb. 9).—One young man gambles away his money and then commits forgery to cover his losses. His friend, a young married man, selects a cottage as his new home for himself and bride, and he needs five hundred dollars to meet the final payments. He goes to the other man to borrow the amount. He gives him a forged check for $1,000, with the promise of half of it if he will get it cashed. He does so and is shortly after arrested as the forger and sent to prison. He escapes in his stripes and returns home. The real thief is finally discovered and is arrested just as the young husband is about to be brought back to jail, and all because the other had come to the bridal home with the intent of trying to win the love of the bride in the absence of her husband.

THE ADOPTED CHILD—Messters (Feb. 11).—Baron von Glahn and his wife adopt a little boy. The years pass by and we see him an ambitious student. One day Johann, his real father, comes to the home to ask for more money and he is given a sum by the step-father, just to get rid of him. But Johann is insistent and demands to see his boy. The lad happens along and the father seizes him, a scrimmage occurs and the boy is stabbed by his father. He recovers, the father makes his escape, and some days later the baron reads in a daily paper of the discovery of the father's body in a nearby river. Thus is the adopted child made the undisputed son of his adopted father.

A TORN LETTER—Hepwix (Feb. 8).—A wife discovers half of a torn letter which her husband has apparently written to a woman. She calls in a detective. Meantime the housemaid has thrown the other half of the letter in the ash bin outside of the house and here the detective finds it. By piecing the two halves of the letter together the mystery is cleared. To appreciate how clever this business of the letter is you must see the film.

OUR WEALTHY NEPHEW, JOHN—Hepwix (Feb. 5).—Gregory Barton is a man of extravagant tastes and of small income, but he has always been ambitious socially as has his wife, Mirable. They are all delighted when they receive a letter from their nephew, John, in which he states that he has struck it rich in the diamond fields of Africa and is coming home to settle down. There can be nothing else to do but wed Beatrice, their daughter, to cousin John. John arrives and they make a great time over him. Then he "smells a rat" and decides to test the family love for him. He declares, one morning, that he has just received word that his fortune is swept away and asks the loan of forty pounds. The family wilt, and he is at once treated to a sample of their true nature.

But the housemaid, Mary, hands him the forty pounds. Don't you think that Uncle Gregory is a bit overwhelmed when he receives a telegram a few days later, informing him of the joke played upon him, and that his nephew and Mary have married?

LADY LUCY RUNS AWAY—Clarendon (Feb, 5.—Lady Lucy is betrothed to Victor MacCracken. On the morning of her wedding she makes her escape. On the way she meets Sir Ronald Douglas. She falls in love with him at sight. But he cannot very well wed a girl of her station. Then her maid goes to him and tells him her mistress is a real lady. She longs to see him again, and to do so she takes her bicycle, rides to a roadside along which he takes his daily trot on his horse, removes the front wheel of the machine, and lies down as if hurt by a fall. Ronald appears, lifts her in his arms and carries her to his bungalow.

She gets up while he is out of the room for a drink of water, he discovers she is merely acting and thinking her an adventuress orders her from the house. Sadly she goes, then he breaks down in his disappointment, and as he sits at his table bowed in thought Lucy tiptoes back, puts her arms around him and explains why she had done what she did. All is forgiven and he promises to make her his wife. Imagine the chagrin of Victor MacCracken when he reads of it in the papers'

A SOLDIER'S LOVE—LeBion (Feb. 7).—An officer in the French King's army falls in love with a maid though they are not engaged and he does not know for sure that she loves him He decides to kidnap her. He is pursued by her father and his servants and after a long row he is overtaken and the girl is taken home. The next day at the camp of the army he is led forth by the commanding officers and is identified by the girl. This follows a skirmish in which he is wounded and in which he proved his gallantry as he had proven his foolhardiness. The girl rushes to his arms, all is forgiven and the tale ends as do all romances in life.

FITZNOODLE'S NERVE CURE—Savoy (Feb. 10).—Fitznoodle is a young Italian of wealth and many imaginary ills, mostly of a nervous order. He is sent to a famous specialist by his chum and on his arrival at the sanitarium he is put through a course of athletics and massage that he can never forget, but which make a swift cure of his fidgets and shakes. He is sprayed by a hose, is tossed into a tub, thrown out again, thrown onto a marble table and massaged by a giant negro who uses a rolling pin on his body, and lastly he ends in a comical run home in his bathing suit, being thrown from trolley cars, out of a cab and what not. The giant follows him home and there presents a long bill for his services when Fitznoodle makes a rapid retreat in fear and fright. The negro sits down to the dining table and proceeds to partake of a heaping dish of spaghetti.

MY DEAR LOVE—Hepwix (Feb. 5).—Egbert Smythe remembers quite forcibly that to morrow is his wife's birthday and so he writes his friend, Love, the jeweller, to select a pearl necklace as a gift, beginning his letter "My Dear Love." Now, Mrs. Smythe comes upon the letter and not being able to make it all out and thinking the necklace is for another woman, starts to arrange for divorce proceedings.

All is at last cleared for her after she h engaged a detective whom Smythe throws t of the house, and on the introduction of Mr. ove, she comprehends and begs for forgiveness wh is speedily granted.

A TEST OF AFFECTION—Clarendon (Feb. 9).—Two sailors are wedded and compare notes the merits of their wives. John's wife is u monstrative and seemingly cold. Bill's wife the opposite and when John discovers this he ma his mind up to test his wife's love. They g to a doctor and lay their plan before him.

John goes home, pretends to be very s on the arrival of the doctor and Bill he nounced dead. His wife is distracted wit Then he gets up and tells her the joke. Bill decides to try the same plan on his w John's wife hurries across the street and her. So, when he tries to play dead, his half is not a bit surprised or grieved. I she goes through his trousers, sells his clot then invites all of the neighbors in for a tion. It is too much for poor Bill and he from his bedroom in his nightgown and en sitting room in high dudgeon. All is explai again there is a laugh all around.

OLD INDIAN MINE—Oklahoma (Feb.).— prospector writes to his father for more wherewith to develop the mine he has dis but his father cannot spare the funds an his son to come home. The little boy of t pector has made friends with Lone Bull, Indian, and when this redman is seized by Pete, a renegade, the little boy sees t with his bow and arrow shoots and kills the men. The old Indian is accused of th by Mexican Pete, but the boy tells he di to prove his skill the old Indian places on his head and permits the boy to shoot with an arrow. In repayment for saving the old Indian then gives a bag of gold to and mother and gives the boy a half int the mine for all time.

THE SPELL OF THE HYPNOTIST (Feb. 6).—The villain is the chief of a rob who plot to slay a rich old miner and wealth. But the chief does not wish to com crime himself nor have one of his band act it, and so he uses his knowledge of h by placing a house servant of the old mi his spell and making him stab the old m the others make off with the spoils. Wee when one day the sister of the accused discovers a cuff link on the floor of where the murder was committed and t to the capture of the real criminal, who apprehended and made to confess.

Among the Exhibito

Scranton, Pa.—An option on the old Star property has been obtained by New Yor who will open a motion picture show here.

Blancaster, Ohio.—A motion picture been opened here by C. D. Riley.

Streator, Ill.—A moving picture show opened in the Union Store Building.

Urbana, Ill.—Sidney Cohen has installe picture machine in the Majestic Theater, formerly the Family.

Delevan, Wis.—J. T. Converse has sold time Moving Picture Theater to Loring De

Wilkes-Barre, Pa.—The Ashley, a ne picture theater in Main Street, has opened.

Grand Rapids, Minn.—Duffy Brothers raine will open a moving picture theat known as the Globe, in the O'Leary Buil

Coleraine, Minn.—The Globe Moving Pic ter, operated by Duffy Brothers, has been

Franklin, Neb.—Mr. Gorake, of Kensing will open a motion picture show in Building.

Gaffney, S. C.—The Humphries Movin Theater has been sold by W. V. Humph M. Morgan.

Yuma, Cal.—C. Olcester has the contra erection of a theater on Main Street fo Desmond.

Indianapolis, Ind.—Wm. Hausisen wil new theater at 325 Indiana Avenue, to co

Calumet, Mich.—M. B. Silvey has pur Royal Theater on Sixth Street from Con S

Duluth, Minn.—William Holm is fixi rooms next to the Pierson hardware st used as a moving picture show.

Monroe, Wis.—The Clyde L. Joselyn has rented the south room in the ne block on South Jackson Street and will into a modern and up-to-date picture ho

Brooklyn, N. Y.—Frank Nugent, who years has operated moving picture theate Island, has gone to Palm Beach, Fla., will open a moving picture theater, to be the Eagle Palace.

Reading, Pa.—The Olivet, Reading's ture theater, just completed at 647 Schu nue, has opened. The house is very coz didly furnished, has ample exits, wide lighting arrangements, etc.

Cairo, Ill.—Travis A. Kimmel of the ing Picture Theater, on Eighth Street, ha a three-story building and will remode new theater.

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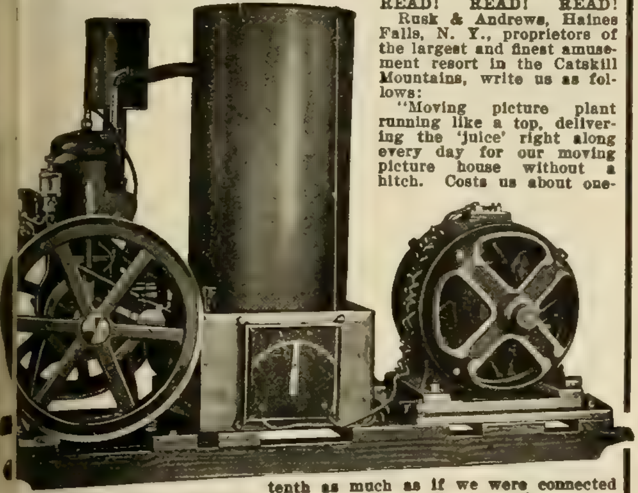

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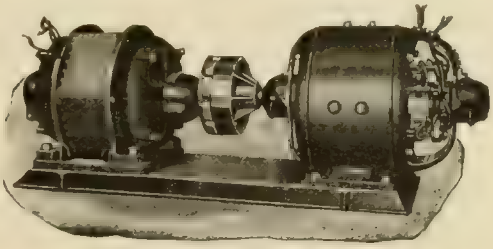

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  For to make your business go,
Send us in your order promptly
  That's a cue to let us know
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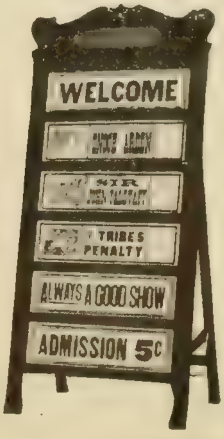
  Just because it ain't your shout,
But you're goin' to boost a little,
  'Cause we've got the best thing out.



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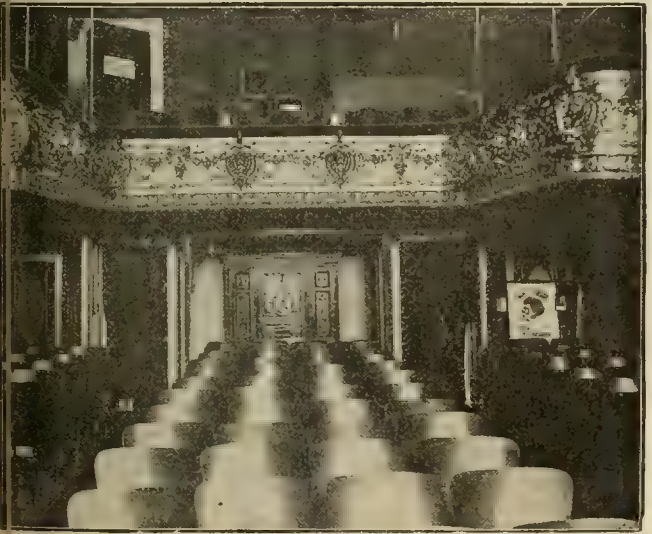

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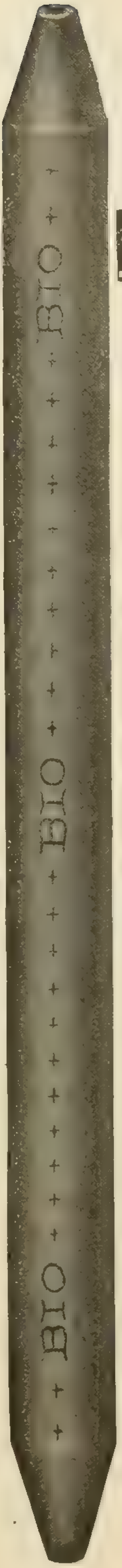

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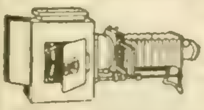

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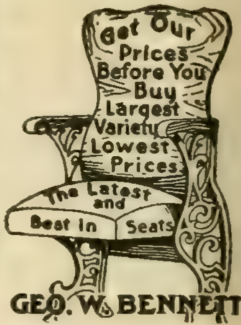

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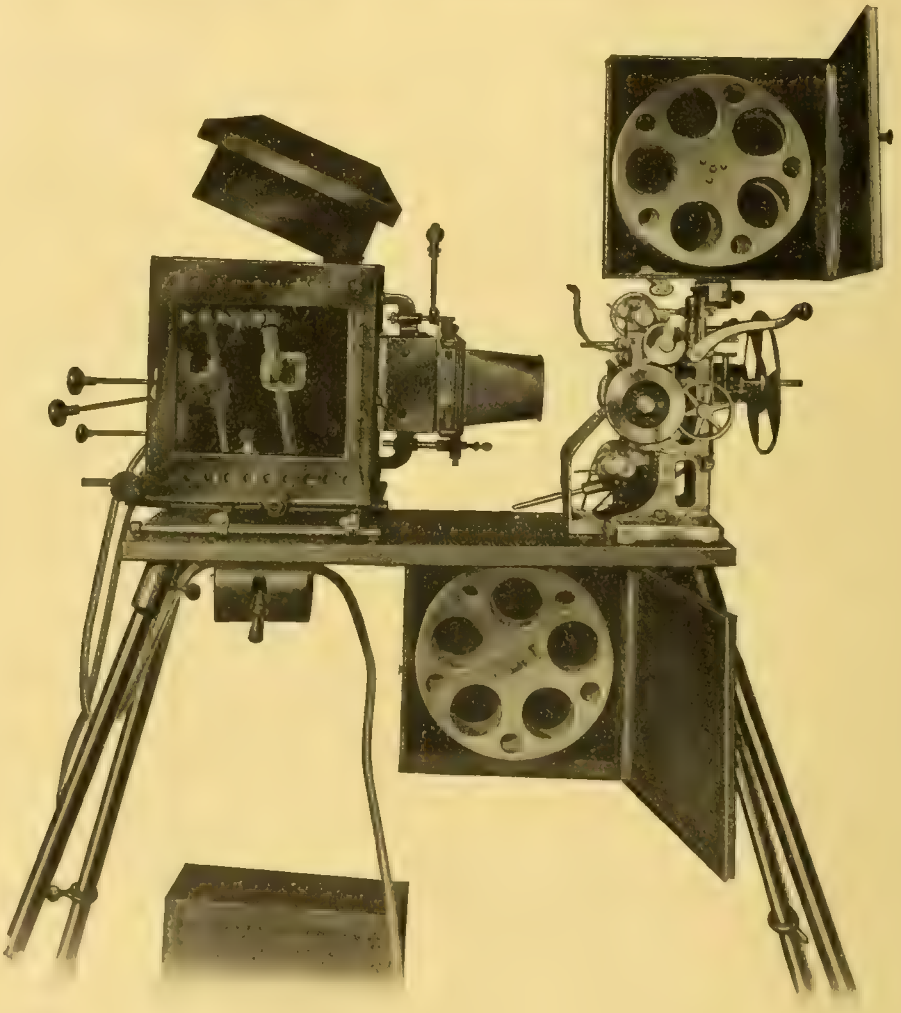

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THE FILM INDEX

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NEW YORK

COMING

BOOM BILLY

For years **Billy Quirk** has been making people laugh. They have been laughing their heads off. But all in Licensed houses. Independent exhibitors have never had a chance to show him to their audiences. Here's your chance. Billy Quirk is known everywhere and to everyone. Feature him big and write to us and we'll tell you how. Billy is coming forth in a series of comedies. These comedies will bring a laugh with every foot of film. A thousand laughs in a thousand feet.

Remember, Comedy day is BILLY QUIRK DAY

Scene from "Hubby Does the Washing"

RELEASED SUNDAY, FEBRUARY 18th.

THE WISE WITCH OF FAIRYLAND

This is a winning Indian legend with a strong mystic atmosphere. It tells the story of an Indian girl's love and of a love potion which caused the death of a black-hearted redman.

RELEASED WEDNESDAY, FEBRUARY 21st.

HUBBY DOES THE WASHING

A Billy Quirk Comedy. Billy is a husband who has false ideas about economy. Before he gets things straightened out, both in his mind and in his home, he has several laugh-provoking experiences.

RELEASED FRIDAY, FEBRUARY 23rd.

GOD DISPOSES

"Man proposes and God disposes." A man proposes to rob and kill, but God interferes. Through the intervention of Heaven a son is prevented from killing his father. The story is a tense drama of the stage, finance and society.

Solax Company

CONGRESS AVE., FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

Solax

It's Awful

the way some exhibitors let their business go to ruin through lack of attention. If they'd only hook up with the biggest and best film-renter in the world they'd **HAVE** to be successful whether they cared or not! Slip me a note or a wire. Start something!

Carl Laemmle, President

The Laemmle Film Service

New Number:

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Sykes Block, Minneapolis, Minn.
1517 Farnam St., Omaha, Neb.
421 Walnut St., Des Moines, Iowa
1110 Wyandotte St., Kansas City, Mo.

The BIGGEST and BEST film renter in the World

MAKE YOUR OWN LOCAL MOVING PICTURES

Get the "Junior Professional Outfit

The only way to make your little theater prominen
Become acquainted with the simple art of makii
films. Help uplifting the business in general—d
something for your town and for yourself—comple
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Special lenses, slides and machinery. All "Im
Films" are made with my machines and you kno
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M. P. combined. Perforating, printing and develo
ing done. Best jobbing laboratory in N.
Negatives entrusted in my hands will not
"duped." Write me at once!

EBERHARD SCHNEIDER

219 2d Ave., near 14th St., New Yor

FREE

Send postal card with name and address *plainly written* and receive free of charge sample pages of "Orpheum Collection" of Moving Picture (dramatic and descriptive) music. Until further notice these splendid collections will be offered at the following special prices:

No. 1 (post paid)..........58 cts
No. 2 (post paid)..........58 cts
Both numbers post paid for $1.15

Clarence E. Sinn

1501 Sedgwick St. Chicago, Ill

“SHERLOCKO & WATSO”

The World Famous Sleuths in
Champ Exclusive Pictures!

The first release on February 26th

“THE ROBBERY AT THE RAILROAD STATION”

introduces these strange but popular characters at their ingenious trade, solving a mystery surrounding the theft of a railroad lantern—A dark deed! See the film and learn how they solve it.

Do you realize what it will mean for you to advertise “SHERLOCKO AND WATSO” for your theatre? Don't you see the profitable results? Of course you do, and you're not going to miss them!

Champion films are surpassed by none. The quality is there all the time. Every release in February with a Champ trade mark to it is a big feature.

“WRONGLY ACCUSED”

Released February 28th

At a party, a little girl appropriates a pearl necklace for her Dolly and thereby causes suspicion to be directed at her older brother. Trouble quickly gathers, but is as quickly dispelled when—When you see it, you'll find out.

No doubt you notice the handsome Champion posters accompanying our recent releases, but you haven't seen the beauts that are coming out now. Ask your exchange for Champ film and Champ posters.

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, Manager

145 WEST 45th STREET ∴ ∴ ∴ NEW YORK

A SPARTAN MOTHER

Released March 11th

WE ARE MAKING SPECIAL ADVERTISING FOR THIS **GREAT KALEM FILM**

Magnificent One, Three and Six Sheet Posters

These are lithographed in four colors and up to our high standard. Prices are 15c., 35c. and 70c., respectively, and where exchanges do not supply you, mail price direct to

A. B. C. COMPANY :: :: :: CLEVELAND, OHIO

Have You Made

a move in the right direction with regard to your film hire? Are you obtaining what you really pay for? Can your present renter offer you feature and colored films? Can he offer you all the very best "star" subjects? Can you always rely upon getting

A

liberal supply of magnificent posters? Do you get your posters in advance to advertise your coming attractions? Do your films arrive in time? Are they in good condition? Is the price you pay right? Make a

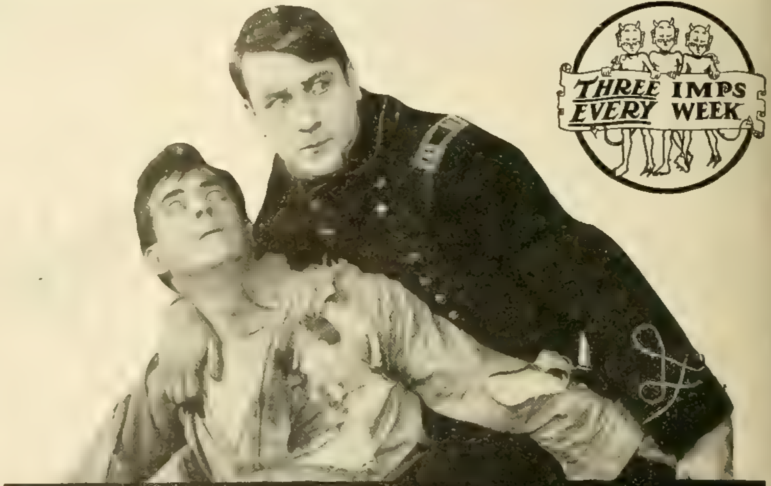
Note of This

and ask yourself if you are getting all the requisites. If your reply is in the negative then you are losing money by neglecting to communicate with the "Live Wire" strictly Independent Exchange.

Independent Film Service

231 N. 8th Street, Philadelphia, Pa.

G. W. BRADENBURGH, MANAGER.



THREE IMPS EVERY WEEK

WILL YOU GET THIS THURSDAY IMP?

On Thursday, February 22nd, the Imp will release a Civil War drama which will be talked about for months afterward. It is the kind of story all classes of people love—the kind that will give your theatre a tremendous boost in popularity. Are you going to get it or will you miss it? It is for *YOU* to say. Make arrangements for an early booking and do it now. The title is

"THE LIE"

(*Copyright* 1912)

On the Monday before "The Lie" is released, we bring out a totally different sort of drama, but just as powerful in its way as war stories are in theirs. It is called

"A MODERN HIGHWAYMAN"

(*Copyright* 1912)

On Saturday, February 24th, you will get a split reel, a typical Saturday Imp Split. The first half deals with

"ICE BOATING"

(*Copyright* 1912)

The races between ice boats and automobiles are fine. The scenes were snapped on the Shrewsbury River, in New Jersey. On the same reel we release

"THE BROKEN LEASE"

(*Copyright* 1912)

Showing how a shrewd young fellow got rid of an apartment lease by making his neighbors miserable. A genuine comedy. Go after it!

IMP FILMS CO.

102 WEST 101st STREET, New York. Carl Laemmle, Pres.

IMP FILMS COMPANY

WUXTRY!—If you are not getting "The Implet," why in the world don't you say so? If you don't know what it is it's your own fault. Everybody's crazy about it. Send your name and address NOW, NOW, NOW!

ECLAIR

A PROGRAM BY ITSELF

TUESDAY, Drama—THURSDAY, Comedy—SUNDAY, Split-Reel

COMING

"The Fateful Diamond"

TUESDAY, FEBRUARY 20th

A tale of miscarried justice, bound to please as well as instruct

"Jealous Julia"

THURSDAY, FEBRUARY 22nd

A comedy worthy of the name. It teaches the folly of jealousy and may be justly termed a sermon, though very good and funny.

"A Terrible Night" and "The City of Mosques"

SUNDAY, FEBRUARY 25th

A split-reel worthy to appear on any screen

NEXT WEEK

Tuesday, February 27th - - - - "THE GUARDIAN ANGEL"

Thursday, February 29th - - - - "GETTING DAD MARRIED"

Sunday, March 3rd - - - "THE INTERRUPTED TELEGRAM" and "PRAGUE, THE BEAUTIFUL"

EUROPEAN STUDIO:
PARIS, FRANCE

ECLAIR FILM CO.

AMERICAN STUDIO:
FORT LEE, N. J.

SALES COMPANY SOLE AGENTS

GREAT NORTHERN

Release for Saturday, February 10th

A BURGLAR'S LOVE

An enthralling drama, showing how a good woman's love can rescue a man from the slough of criminalism.

Release for Saturday, February 17th

UNEXPECTED DUTY

An excellent mirth-provoking comedy—sure to make a hit! 718 feet.

ALONG THE ITALIAN RIVIERA

An exceptionally charming travel subject, showing life and scenes in and about this world's famous resort. 280 feet.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

EVERY CLASS OF SERVICE

A New Independent Film Exchange

Offering to the trade an

EXCEPTIONAL UP-TO-DATE FILM SERVICE

A perfect organization of experienced film men who know your troubles and will do away with them.

WE HAVE A SELECTION OF
24 REELS PER WEEK
FROM WHICH TO BOOK

PERFECT EQUIPMENT
RIGHT TREATMENT
PROMPT SERVICE

We Book Your Service One Week in Advance. We Send Posters One Day in Advance. We Renovate Our Films Every 30 Days.

THE MAJESTIC FILM SERVICE COMPANY,
216 North Fifth Ave., Corner of Lake St., Chicago, Ill.

Telephone Franklin 2330.

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"ELECTRA" CARBONS

PINK LABEL

None Better **None so Good**

SOLE IMPORTER

HUGO REISINGER, 11 Broadway, New York

REX

is the Exhibitors' Bible—They swear by it!
This statement is only "Genesis." "Revelations"
will be found in our films!

WE DON'T KNOW

in what age or clime the nagging woman originated. But—ssh!—we really think there's a little of the shrew in every woman, and that the first henpecked husband was a man named Adam, who gained fame from the notorious apple incident a few years ago, for which reason we call it "Adam's Apple," because we've got it in the neck.

As a means to the end of portraying the near-harmful results of the nagging tongue, we have made a picture with a wife who is *mean to the end.* She is *shrewd,* but fate wins.

"TAMING Mrs. SHREW"

RELEASED THURSDAY, FEBRUARY 15th
A COMEDY WITH A DRAMATIC PLOT!

These are convex lines. But there is no con in this ad. and Rex will never vex you!

WE MET A MAN

who was unhappy. He had missed the first Marion Leonard Rex! We told him to ch'rrup, there were dittos. Now he's whispering to his exchange!

The country is wilder than in the olden days when Injuns roamed it. Marion Leonard is wherefore! Sometime or other in our lives we all ask the question, "What is success?" Success is running Rex Marion Leonard releases.

Marion Leonard sends a message from her heart that human lips could never convey. So we've called it

"SO SPEAKS the HEART"

RELEASED SUNDAY, FEBRUARY 18th
A DRAMA OF YESTERDAY AND TOMORROW!

MARION LEONARD

Sunday

REX!

1218 happy exhibitors have written us the result and the reason!
Opportunity is flirting with you! Catch On!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVENUE : : : : NEW YORK

This is not our advertisement! Our films alone are!

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT!

A CIN-ES
EVERY TUESDAY
and SATURDAY

KOSMIK FILM

AN ECLIPSE
EVERY
WEDNESDAY

NEXT WEEK'S RELEASES

Cin-es, Tuesday, Feb. 20, 1912

Leah's Trick

A very clever comedy in which the irresistible Leah mischievously deceives Tom, her suitor.

The Valley of the Umbria

Showing many interesting scenes in central Italy.

Eclipse, Wednesday, Feb. 21, 1912

The King's Command

This is a romantic story of the early days of Frederick the Great of Prussia. The interest is sustained to the last moment.

Cin-es, Saturday, Feb. 24, 1912

The Daughter of the Regiment

Following the story of the well-known opera, it pictures a love affair between an army officer and a very remarkable girl.

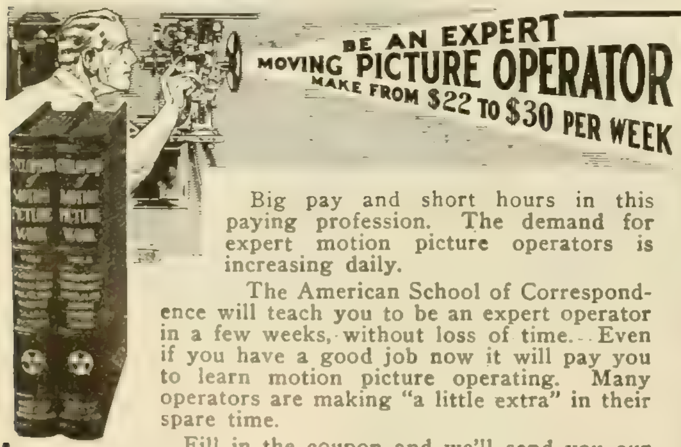
Perugia, Italy

An attractive scenic.

Advance Announcements Free. Write to

GEORGE KLEINE

166 No. State St., Chicago, Ill.
LICENSED BY MOTION PICTURE PATENTS CO.



Big pay and short hours in this paying profession. The demand for expert motion picture operators is increasing daily.

The American School of Correspondence will teach you to be an expert operator in a few weeks, without loss of time. Even if you have a good job now it will pay you to learn motion picture operating. Many operators are making "a little extra" in their spare time.

Fill in the coupon and we'll send you our booklet "The Motion Picture." It explains our motion picture course fully—gives some valuable information about operating.

Also ask for information about our **"Cyclopedia of Motion Picture Work."** Just off the press—the only complete work on this subject ever published. Special introductory price on first thousand—ask about it today. Fill in the coupon, specifying whether you want books or course.

AMERICAN SCHOOL of CORRESPONDENCE
CHICAGO, U. S. A.

The American School of Correspondence, Chicago, U. S. A.
Please send me further information about your
( ) Motion Picture Course.
( ) Motion Picture Cyclopedia.

Name...

Address...

M. P. W. 2-17-12

INDIRECT LIGHT

ENABLES you to have "Daylight Pictures" with any curtain or machine.

Thousands of houses have installed the "EYE COMFORT SYSTEM" of "INDIRECT ILLUMINATION" during the past year.

Not a light in range of vision.

No glaring light to detract from the picture—more perfect detail—saves expense of usher.

At small cost you can secure this equipment. Free Engineering Report. Send particulars to-day.

National X-Ray Reflector Co.,
235 Jackson Blvd., Chicago.

Distance, screen to machine ....

Width of house ....Ceiling height ....

Name and Address ....

VITAGRAPH

"THE HEART OF A MAN"

MONDAY, FEBRUARY 12th

It comes out clear and plain that the young cowboy is a diamond in the rough and has the heart of a man, that wins a woman, who gives him with interest the love she at first refused.

"WINNING IS LOSING"

TUESDAY, FEBRUARY 13th

This is a case of "heads, I win; tails, you lose." It wins any way you take it. It's all about a racehorse that wins when it is expected to lose. "Little Dan Cupid" takes the reins and brings two happy couples under the wire prize winners in the race of love.

"BUNNY AND THE TWINS"

WEDNESDAY, FEBRUARY 14th

This the day that "Saint Valentine" comes around. "Bunny and the Twins" is a comic Valentine the Vitagraph Company will send out. See that you get it. It's a big "laugh getter" and "biz getter." It will get the crowds.

"THE CHOCOLATE REVOLVER"

FRIDAY, FEBRUARY 16th

It hits the mark and strikes home. In the hands of a child, it proves an excellent burglar alarm. She proves a little heroine, who wins the applause of all hands.

"THE HOBO'S REDEMPTION"

SATURDAY, FEBRUARY 17th

Makes good. Nine times out of ten a good man, when given half a chance, will win out. Here's an instance. Down, and up against it, a worthy fellow makes his way to the top and gets a good wife in the bargain.

NEXT WEEK NEXT WEEK

"THE STRUGGLE"—Mastery over evil influence MONDAY, FEB. 19th.
"LOVE OF JOHN RUSKIN"—Queer ideals. TUESDAY, FEB. 20th.
"HER LAST SHOT"—Unerringly true. WEDNESDAY, FEB. 21st.
"CURE FOR POKERITIS"—Good medicine. FRIDAY, FEB. 23rd.
"COWBOY DAMON AND PYTHIAS"—True friendship. SATURDAY, FEB. 24th.

LUBIN FILMS

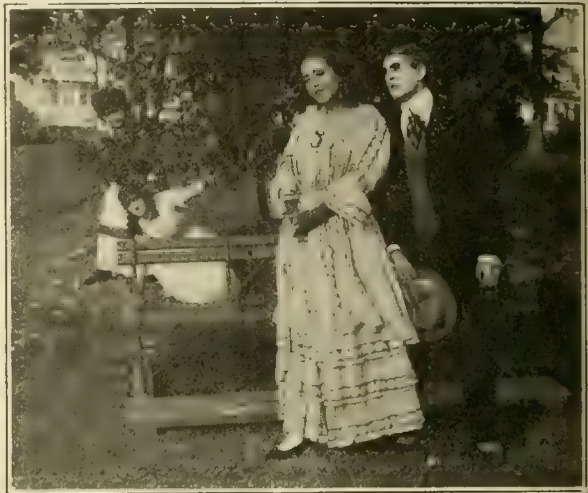
RELEASED WEDNESDAY, FEBRUARY 14th, 1912
Length about 1000 feet

HIS MISTAKE

Jim Dempsey, duly engaged to his good little sweetheart Mary Langdon, breaks with her and marries an actress who has fascinated him with her gay temperament. The union is alright for a few years, but finally the wife gets tired of home life, and the four-year-old child grates on her nerves. She goes for a joy ride and is killed, and Mary by her attentions to the child wins her old sweetheart back.

RELEASED THURSDAY, FEBRUARY 15th, 1912
Length about 600 feet

A NOTE IN THE ORANGE



Fay & Kitty Forrest play a prank on maiden Aunt Kate Jordan. They write a note suggesting Matrimony, place it in a chicken quill and then insert it in one of the oranges being packed for the northern markets. Young Bob Nugent buys the orange and rushes to Florida, where he meets the girls and declared himself on the job. Auntie is introduced and her money helps her to win out.

RELEASED THURSDAY, FEBRUARY 15th, 1912
Length about 400 feet

OVER SEA CELEBRATION

A very interesting educational picture depicting the opening of the trestle through the Everglades and Sea between Knights Key and Key West. The ceremonies were very impressive and did honor to Mr. Henry M. Flagler, the great promoter of the Florida railways. The trestle is 46 miles long and the work of construction was remarkable.

RELEASED SATURDAY, FEBRUARY 17th, 1912
Length about 1000 feet

A GINGERBREAD CUPID

A story of two excellent young fellows who both love Mabel Taylor. The girls are baking gingerbread and the boys are fussing around pretending to help. Arthur Bishop, the favored one, slips a ring on Mabel's finger, and after the baking she finds it is missing. Arthur gets one of the gingerbread men and finds the ring in it. This little incident brings its reward. But Mabel has a sweet sister Kate, and Ed Yale, the other boy, wins her.

RELEASED MONDAY, FEBRUARY 19th, 1912
Length about 800 feet

"A Midwinter Night's Dream"

A tramp sleeping on the end of a snow covered railroad car dreams that he and another hobo, secure a couple of noblemen's suits from an actor and a bunch of stage money. With two society girls they have a royal time until a policeman wakes the Hobo up.

RELEASED MONDAY, FEBRUARY 19th, 1912
Length about 200 feet

ARMY AVIATION PRACTICE

A very interesting and instructive picture showing the army evolutions in practice of aviation warfare. The Aeroplanes and Biplanes are skimming through the air, five hundred feet high, signals are sent and received by the officers and engineers of the garrison and every moment is intently watched and noted, by the crowd of interested spectators.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

FEB. 19th

THE Danites

(1st Part)

McKee Rankin's original production of the well-known success.

A strong and forceful portrayal of border life in pioneer days.

FEB. 20th

THE Danites

(2nd Part)

A continuation of this celebrated drama.

Completing a picture story of an international dramatic success.

COMING

COMING

"Do You Remember the Jungle"

ANOTHER GREAT ANIMAL PICTURE

For Which Selig is Famous the World Over.

TRADE MARK

FEB. 22nd

When Memory Calls

A drama with a story so consistent with the events of every day life that it will hold and convince.

FEB. 23rd

A Persistent Suitor

An interesting and unique comedy—with the moral—"True Love Never Runs Smooth."

SEEING DETROIT

Another of Selig's sight-seeing trips, being made of the principal cities of the United States.

SELIG

Selig Polyscope Co.

TRADE S MARK

Chicago U.S.A.

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

KALEM

The Bell of Penance

Released Monday February 26th

This tale of a Spanish California Mission episode is unique and very interesting.

A Tenderfoot's Troubles

Western Comedy

On the same reel **A Visit to Madeira**

Showing some of Nature's beauty spots visited by the Kalem Oriental Company on their way to Egypt.

Released Wednesday, Feb. 28th

Trapped By Wireless

A modern drama with unusual situations.

Released Friday, March 1st

Coming---Two Big Ones

"You Remember Ellen"

Adapted from Thomas Moore's poem.

Every scene in this beautiful production was made in Ireland. **Released, Monday, March 4th**

A Spartan Mother

The greatest war picture ever made

We have prepared special piano music for this headliner which will be sent postpaid on receipt of 25 cents. The A. B. C. Co. have made special one, three and six sheet, four color lithos for this military classic. Order them from your exchange. **Release date --- Monday, March 11th.**

KALEM COMPANY

INCORPORATED

NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

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AMERICAN SEATING CO. 622
ANDREWS, A. H. 634
BENNETT, GEO. W. 634
HARDESTY CHAIR CO. 634
STAFFORD, E. H. 634
STEEL FURNITURE CO. 634
WISCONSIN SEATING CO. 634

PROJECTION SCREENS.
AMERICAN THEATER CURTAIN CO. 600
COYLE CURTAIN CO. 627
INVENTORS' SPECIALTY CO. 609
MIRROROID CO. 607

SLIDE MANUFACTURERS.
AMERICAN MOTION SLIDE CO. 600
EXCELSIOR SLIDE CO. 598
HUNTON FELL ELLIOTT 611
KANSAS CITY SLIDE CO. 623
LEVI CO. 595
NO. AMERICAN SLIDE CO. 631
SCOTT & VAN ALTENA CO. 600
SIMPSON, A. L. 631
UTILITY TRANSPARENCY CO. 609

FEATURE FILMS (released by).
FEATURE & EDUCATIONAL FILM CO. 631
FRENCH-AMERICAN FILM CO. 596-597
GT. NORTHERN SPEC. FEATURE FILM CO. . 601
MONOPOL FILM CO. .... insert
NATIONAL FILM DISTRIBUTING CO. 619
TOURNAMENT FILM CO. 615
WESTERN FEATURE FILM CO. 618
WORLD'S MOVING PICTURE CLASSICS 632

THEATER ARCHITECTS.
DECORATORS' SUPPLY CO 623

Facts and Comments

HIT a reformer a light blow from the hammer of truth and you will often penetrate the outward semblance and reveal the plain and shocking outlines of what is commonly called a grafter. A person named H. P. Frey appeared on the moving picture horizon a short time ago, preaching the gospel of superior censorship. He had selected the good, old town of Reading, Pa., for the field of his activities and he soon made the welkin ring with his loud cries of reform. According to reports of Reading papers it now appears that Frey was willing to sell the sanction of his committee for small sums of money, going in one instance as low as two dollars. The committee had in all respects acted in good faith and was as much deceived by Frey as the public. Frey resigned as secretary of the committee under fire and has quit Reading, sensibly concluding that his career of usefulness in that delightful burg of beer and pretzels had come to an end. Two prominent Reading exhibitors renew his attempts at censorial "reform" in some other city. We comply with their request by printing their letter in another part of this issue.

* * *

THAT distinguished journalist, Dr. Bok, the editor of the Ladies' Home Journal, sees with the vision of common sense, where many in the same profession with him are positively unable to see the slightest fraction of an inch beyond the length of their own noses. Speaking of moving pictures in the last issue of his widely circulated publication, Dr. Bok frankly tells the rulers of churches and schools that they have been left far behind by "the alert purveyor of public amusements," who saw the possibilities of the picture for his own uses and "is reaping the harvest of his discernment." Answering the tiresome cry of the mole-eyed "reformers," that the motion picture is "a menace to the young" and must, therefore, be stopped, the editor says that the real trouble "is not with the motion picture, for we do not object to it, when it is rightly used in lecture and travelogues, but with its abuse." The article goes on to say that "wholesale condemnation of the motion picture is absolutely wide of the point." The concluding paragraph of the editorial is well worth quoting in full:

"We must make up our minds that it has come to stay, and if we cannot induce the local shows to give the thousands of young people who attend them the right kind of pictures, then the church, school or club must wake up and use the motion-picture film and put up an opposition show, as has already been done in some towns with excellent results."

* * *

THE response to the offer of the MOVING PICTURE WORLD to supply materials for an active campaign in favor of a legalized Sunday exhibition of moving pictures has been so emphatic and general that we have decided to devote several pages of coming issues to this important subject. In this way we hope to satisfy all the exhibitors who stand in need of such materials. While on this subject we would like to impress upon exhibitors the fact that agitation, to bring results, must, above all things, be persistent. Think of any of the great beneficient reforms brought about within recent times and you will agree that it has taken years of unremitting effort to achieve success. Agitation for such measures as Postal Savings Banks, Legislation Against Child Labor or Municipal Ownership, had its beginnings at least a decade ago. We believe that the efforts for a legalized Sunday exhibition will be crowned with success in a much shorter time, but they must be conducted with intelligence as well as with persistence. We must be careful not to offend prejudice, which is often held honestly, if ignorantly. The personal element in warfare for a principle must b avoided. Courtesy, patience, toleration are the best weapons in conducting a crusade against ignorance and deep-seated prejudice. It is well to aim high, but we should not expect a complete victory at the first onset. We should make our first and most earnest appeal to the press. Public sentiment favors a Sunday exhibition under proper restrictions. It is for us to crystallize this public sentiment and give it the most forcible expression possible in the newspapers. We have prepared the text of a bill, legalizing Sunday entertainments. This bill has been drafted by an attorney with legislative experience, and its main provision will be found suitable for every State in the Union.

* * *

IT seems not to be generally known that the legislature of the State of New York passed toward the very end of its last annual session a law prescribing a certain kind of booth for the exclusive use by moving picture exhibitors. The law, which is State-wide, does not apply to cities that have local ordinances now in force which provide for fireproof booths of any kind for moving picture machines or apparatus. From the language of the statute it appears that some special manufacturing concern was back of this legislation. The impression is deepened by the fact that exhibitors in parts of the State to which this new law applies are receiving letters from a manufacturing company urging the immediate purchase of their particular kind of booth as the only one that complies in all respects with the law. A similar graft was perpetrated upon the Pennsylvania exhibitors within recent years. If the exhibitor does not buy the booth offered by the company, the local authorities are urged to enforce the law and the urging is always done by the manufacturer who wants to sell his booths in the interest of the public. It seems to us that the law requires a substantial and not a literal compliance with its provisions and that, if the matter were taken into the courts the greedy manufacturers might find themselves beaten at their own game. The law was fathered by a legislator more renowned for his gaze upon the main chance than the interest of the public. It is to be hoped that, hereafter, the exhibitors will be heard, as they have a right to be heard, before laws, vitally affecting their interests are enacted by the legislature.

Studio Saunterings

By Louis Reeves Harrison.

AFTER skimming the edge of a back yard and wading 'cross lots through the muddy and unsightly approach to the Vitagraph Company's works we reach a happy-family atmosphere which is so abundant that it seems to spill over the walls. I think genial Brother Spedon is a large factor in the general sociability that prevails—he makes the visitor feel that he is a welcome guest instead of, as at many other studios, an outsider if not an intruder. He is not only a centre of radio-activity, but a friend-maker for the entire institution. There is, however, a democratic spirit throughout the yards and studios; the air of the place is free from forced inequality and servility, and all hands work better because of this freedom.

Gentlemen performing on the "legitimate" stage have called the motion-picture artists "dummies," probably from the way they are moved about in the small scope afforded by interior representations; but this is hardly fair. Occasional ensembles are necessary in many productions; they cannot always be given outdoors, and acting amid the chairs, vases, tables, sofas and other studio properties huddled together on any interior scene, means depicting emotion with a yard-stick measurement. It is not an easy matter to balance consistency with action under such cramped circumstances. There are dummies on the legitimate stage, and I do not refer to those who hold a wooden spear at that. I am one of those who have yet to see a young American actor conduct himself like a gentleman on the boards.

One great trouble is that the actor rarely emerges from the primitive egotism which makes him childish and silly in the company of real men. The quiet dignity and thoughtful courtesy of a thoroughbred man of the world will never become the property of one who only reads press notices of himself or glances over the columns of a periodical devoted to the industry in which he is vitally concerned to look at the pictures, especially those of himself. How can any individual, given to judging everything by its relation to his own interest and importance, be classed with those trained to give full consideration to the rights and feelings of others. Such is a gentleman, and such is rarely an actor. To be a gentleman on the stage a man must be one at all times.

From out of the mass of so-called dummies emerges the cool, sensible and undemonstrative character of Miss Florence Turner. Very sweet and unaffected, with a plain sincerity in her freedom of manner that puts one at ease while addressing her, she has exhibited a sturdy fidelity combined with high courage in all she has done as the central figure in Vitagraph photodramas. She is one of the few women showing in the pictural plays capable of giving the central figure in them due importance. In uniting the component parts of a drama into one perfect whole, the playwright has always to consider the necessity of engaging human sympathy, and this is often done by arranging all scenes, incidents and plots so as to lead up o and uphold a central figure. This may not be noticed by the audience, but it is part of the art of telling a story in action. This central figure must be strong enough to dominate all others. Though not necessarily a superior ersonage, the chief character must hold a conspicuous lace throughout largely by the art of the dramatist, but uite essentially through certain personal qualities which Miss Turner possesses in a high degree.

It is amusing to see the artificial poses of those who try o enforce themselves in screen dramas, the self-consciousness of their attitudes, showing plainly that they are less interested in what is going on than in making a full-face or profile impression on imaginary spectators, because the audience is chiefly concerned, if it is interested at all, in the outcome of the pictured story. Perhaps the reason Miss Turner grasps the fitness of the entire composition and easily merges her personality in that of the characters she assumes is because she is a January girl. If so:

> Here's to the January girl of brains,
> Of courage, endurance and clear life aims.
> She's the peer
> Of all in loyal devotion. We must
> Accord her esteem. She's worthy of trust,
> She's sincere.

A January man of brains, who dominates the entire situation at the Vitagraph works, who has the ability to plan and execute in a business of large magnitude combined with exceptional appreciation of art values is J. Stuart Blackton. Only a musician can fully appreciate the technical difficulties and emotional possibilities of his medium of expression, and so it requires a man who knows a great deal more than the alphabet of form and color to dress his ideas in pictures so that they will command attention. The trouble with a great many men engaged in the production of moving pictures is that they start with art ideas on a par with those of the noble Indian who revels in war paint and red blankets. Mr. Blackton started as an artist, and had he remained one he might have been what Mark Twain regretfully stated that *he* might have been if he had stuck to getting up early in the morning and keeping country store, "poor and respected by all." Starting with a knowledge of tone and gradation, of chiaroscura, of perspective and atmosphere, of drawing, form, texture and all the values, Mr. Blackton found his way through dramatic exposition of his craftsmanship to what may eventually prove the broadest known medium of thought communication. Quick as a flash to seize opportunity, he became one of the pioneers in the production of moving pictures and has been a solid contributor to the evolution of the new art. Without losing sight of the fact that the first purpose of a business was to make it profitable enough to permit of its amplification from what it earns, giving due consideration to the fact that he was addressing mixed audiences of more than one nationality, ever open to suggestive criticism, he has turned out some exceptional photoplays and he struck a great chord in *humanizing* the photodrama.

I have always wondered, as Mr. Blackton is a judge of what is natural and harmonious in color, that there is such a gray monotony in the Vitagraph motion pictures. I may be wrong, but I love the variety of low-toned, deep-toned and rich-toned pictures. I do not mean the calico-colored daubs, but bluish-green depths in the marines, mellow lights like those of Titian and Rembrandt where tints are applied to interiors, where the reds glow softly, and rosy dawns, because what is generally appropriate in tint, though it may be uniform, is refreshing to the eye. Colors soothe us and give poetry to the commonplace.

I would like to see the photodrama reflect life as we find it, modern in motive and emotion if not always so in its general environment, so that it may reach out and grasp the human heart for the best purposes conceivable by noble minds. Once the quality of performance gains the respect of the great intelligent mass of American people, moving pictures will become a tremendous factor in our national life and in our evolution as a progressive race. Therein lies the grand opportunity.

Some Timely Observations.

By W. Stephen Bush.

THE text for this article is furnished by the following letter of an intelligent and experienced exhibitor, Mr. William C. Bettis, of the Colonial Theater, Toledo, O. As the letter is typical of the character and intelligence of a growing class of exhibitors we feel justified in subjoining it in full:

THE BETTIS AMUSEMENT CO.,
Colonial Theater.
Toledo, O.

Toledo, O., January 23, 1912.

Mr. J. P. Chalmers, Editor Moving Picture World, 125 E. 23d St., New York:

Dear Sir: I beg you will permit me, through the columns of your valued publication, to enter a protest against the enormous amount of Indian and cowboy productions released by the Independent manufacturers.

It seems to me that manufacturers should be alive to the fact that intellectual people everywhere have taken kindly to moving pictures and the exhibitors must, for the success of their future business, depend upon this class of patronage.

The pictures I speak of are tiresome and nauseating to an intelligent public, which is gradually being driven away from the better class of picture theaters on account of them.

There is really no excuse for this condition as there is a large demand for pictures of educational and uplifting qualities, showing the great industries and the beautiful scenic spots of the world.

Good dramas, clean comedies, industrial and scenic films are always appreciated by every class of patrons and there is really no excuse for the wild and woolly Indian and cowboy stuff, which is a libel on our great Western country.

I have been an amusement manager for more than twenty-five years and was one of the first men in the United States to see a future for the moving picture, and to embark in the business. I have seen it grow from a film of 50 feet, running over a rack of spools to the present magnificent productions of some manufacturers, and from an artistic as well as commercial view, I have the future of the business greatly at heart. In most cities, and I have traveled extensively, I find that interest seems to be on the wane and after talking with patrons have come to the conclusion that the reason, therefore, is the sameness of many productions, coupled with the fact that there is a great lack of educational subjects, particularly on the Independent side.

It does seem to me that men of great capability and intuition, backed by an enormous capital as our manufacturers are, for the sake of the future, would listen to the men who are in touch with the public daily, and whose business it is to please their patrons, as the success of the manufacturers depends upon the success of the exhibitors.

I built a theater last year; seating nearly one thousand people, expressly for the purpose of exhibiting moving pictures, accompanied by appropriate music and sound effects, and I cater especially to the best people of the city and you can imagine my disappointment and chagrin when I found a few days ago three out of the four reels that I run at each performance were Indian and cowboy pictures.

If there is anything more likely to ring the death knell of the moving picture than such a program, I should like to know what it is.

I must admit that the manufacturers are not wholly to blame for all the faults in the film business. The average exchange cares little or nothing about sending to the exhibitors a well balanced pleasing program, or one that appeals to his patrons. If manufacturers, exchanges and exhibitors could only be brought together to see the importance of these things and work for each other's interest. I can forsee a wonderful and successful future for all. If not, I am afraid we will all live to regret it, as I believe the patronage will fall off instead of increasing. Very truly yours,

WILL C. BETTIS.

The writer, it will be seen, is no idle theorist, but has an experience in the amusement field extending over more than a quarter of a century. The most striking part of his letter is the admonition to manufacturers to realize the fact, "that intellectual people everywhere have taken kindly to moving pictures."

There are many manufacturers, who have realized this fact for some time past; indeed, intellectual people never would have taken kindly to moving pictures if certain manufacturers had not improved the quality of the pictures. In the choice of subjects, in the matter of presenting big and exacting themes, the progress of certain producers has been most commendable. We say this without reference to any organized groups of manufacturers. Some of the finest feature films of recent days have been made by manufacturers who were not allied with any organization of film makers. It is, however, no more than just to say that the big features of the producers who supply the demands of the market every day in the year are entitled to especial credit. Such films as "Vanity Fair," "Cinderella," "David Copperfield," "The Hunchback of Notre Dame" and "Foul Play" have added to the profits of exhibitors and the prestige of the industry. Every one of these features constituted an appeal to the "intellectual people." It is but too true that many cheap, nasty and lurid "sensations" have also been put upon the market, but their success has been questionable and a sound public taste and love of decency have rejected them. None of these abominations, it is just to say, has been fathered by a manufacturer, belonging to any of the organized groups.

While there is room for improvement in every quarter it is only fair to say that in the matter of quality we are going on the right road, though we may not be fast enough.

The point must also be emphasized that exhibitors, no less than manufacturers, should be prepared to receive and properly treat the best kinds of audiences. We have, on numerous occasions, dwelt on the profund change that is taking place in the quality of moving picture audiences. This change has been apparent to the great majority of exhibitors and they are doing their best to meet the changed conditions. Their practical elimination of the illustrated song is one of the manifestations in point. Four or five years ago exhibitors deemed it an article of faith to have a male or female step forth between the reels and in a vocal agony recite "What Happened to Willie and Jennie Under the Green Apple Tree when the Cows Went Home in the Morning." Except in isolated instances this sort of thing has ceased; the improvement in the quality of the audience is responsible for this happy change. The pictorial cowboy, with all his dramatic trimmings, is likewise dying out. It seems to us a little unfair to blame one group of film producers more than another for the excessive production of cheap "Western" drama and comedy. Enough sins have been committed in this respect to go round in both camps.

Too many exhibitors are not severe enough in their treatment of the disorderly elements, which are always present. Unless these elements are dealt with in summary fashion they will frighten and keep away the desirable people. Too often have we seen a good theater practically given over to the antics of crowds of rowdies, simply through laxity of the management. Orderly audiences are as essential to success as clean pictures. Where the management feeds the patrons with cheap vaudeville in addition to pictures a spirit of roughness grows up with the swiftness of weeds. These are the theatres where scorbutic-looking youths with atrophied brain cells are hanging about the lobbies. The sight of them alone is a distinct threat to a normal man's appetite and digestion, and women avoid such places, as if they were infested with the plague.

A WORD IN SEASON.

Experienced and intelligent exhibitors know that between New Year's and Easter week is the best time for featur films of the sort of the Pathe "Passion Play," Dante's "Inferno" (Milano production), and "The Crusaders, or Jerusalem Delivered." By a singular coincidence every one of th features mentioned is especially suitable for exhibition i and near the Lenten season. To put these features on fit tingly and profitably get our booklets "How to Put On th Passion Play," "How to Put on the Crusaders," "How t Put On Dante's Inferno" (Milano production). They con tain lectures covering every scene and running evenly wit the pictures, musical suggestions and hints as to effect based on experience, together with other valuable matter to great to be enumerated in detail. "How to Put On th Passion Play" is in its second edition and the author has ha numerous letters from pleased exhibitors, who have used th booklet to advantage. All these booklets are copyrighted an their author is W. Stephen Bush, whose lectures on motio pictures have attained much popularity, wholly based o their merits. The price of the booklets is nominal, a dolla will bring any of them to your address prepaid.

MACHINE STOLEN, $10 REWARD.

John Turtle, of 519 Rockaway Avenue, Brooklyn, N. Y offers $10 reward for the return of a Powers No. 5 machin serial number 5695, which was stolen from him recently.

"The Moorish Bride."

Beautiful Cines Subject Laid in Medieval Days—Kleine Release.

Reviewed by Jas. S. McQuade.

A STORY of the Moors, laid in Spain during medieval times, has been filmed by Cines under the title, "The Moorish Bride," and will be released by George Kleine on Saturday, March 9.

While this subject cannot be classed with "Brutus" or "Joseph in Egypt," by the same company, it is well above the average film in beauty of backgrounds and interior settings, in picturesque and correct costuming and in the easy, natural massing of large concourses of people. The photography is uniform throughout, and shows good camera work and careful technical treatment of prints in the factory.

There are three commanding outdoor scenes in this film—the meeting in the palace square, before John of Austria, to hear the new tax proclamation; the retreat of the Moors to their mountain fortress, and the storming and capture of the latter by the Spaniards. The scene showing the long line of men, women and children winding through the mountain defiles, with herders conducting sheep, cattle and asses—the latter heavily laden with household and other effects—is very picturesque. Here is best shown the painstaking of costuming. Note how varied the costumes are, in keeping with the composite character of the crowd.

The story of the film is adapted from "El Tusani," a drama written by the Spanish Shakespeare, Calderon de la Barca. The love of a woman is the cause of an outbreak between the Spaniards and the Moors, both races occupying Spain at the time.

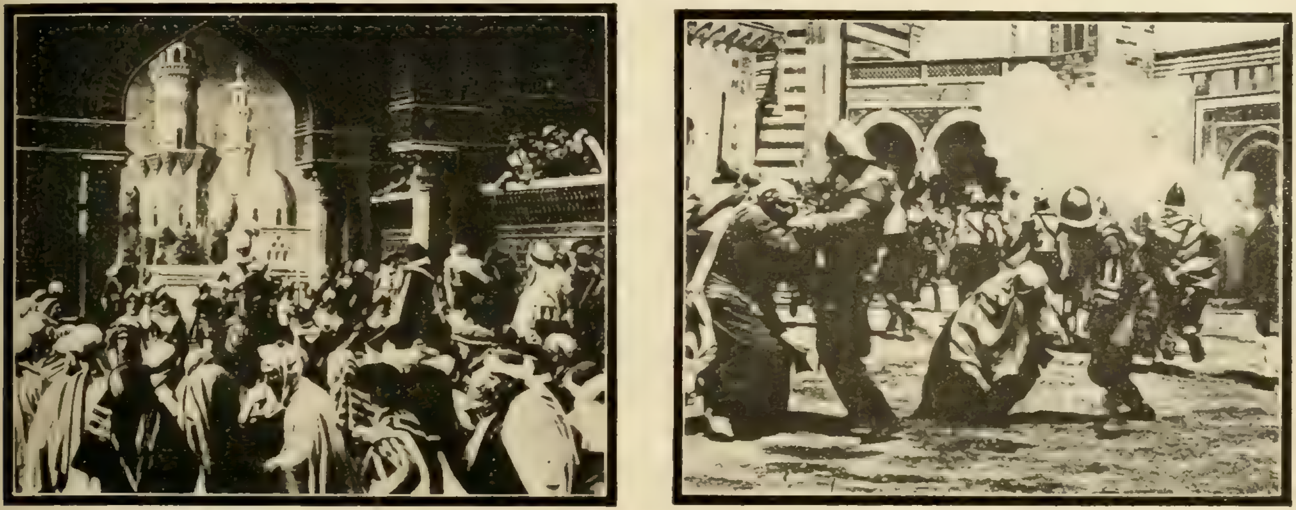
Clare is the beautiful daughter of a rich Moorish merchant, who holds a seat in the Senate chamber, in which the majority of the members are Spaniards. Clare's hand is sought by a proud Spanish gentleman and soldier, Mendoza, but she shows her preference for Tuzani, a young man, gentle bred, of her own people. Mendoza secretly vows revenge.

In the Senate chamber he craftily introduces and carries a bill that increases taxation of the Moors to the point of persecution. Clare's father vainly opposes the measure and, on meeting Mendoza by chance, in the square, after the dismissal of the Senate, he vehemently upbraids him for the injustice done his race. Mendoza seizes the merchant's cane and beats him severely. Next day, to add to the discontent of the Moors, the new tax proclamation is read before the assembled populace, in the presence of John of Austria, commander-in-chief of the Spanish forces.

We next see the secret meeting of Moorish chiefs and leaders, at which Clare's father is asked to accept the kingship of his people. He refuses, but names another. Then follows the flight of the Moors to their stronghold in the Alpuzarra mountains, Clare and her father among them.

Tuzani, who had been away during the troublous tax imposition, learns of Clare's whereabouts, and succeeds in reaching and entering the mountain city after many perils. His arrival is immediately followed by the storming and carrying of the Moorish stronghold by the Spaniards. Mendoza seizes Clare and carries her off to his tent in the Spanish camp, but is followed by Tuzani, in disguise, who succeeds in protecting her at a critical moment.

Tuzani and Clare are brought before John of Austria. On learning of Mendoza's treachery, the great soldier honors Tuzani and Clare by giving them freedom and honorable conduct outside the Spanish lines.



Scenes from "The Moorish Bride" (Cines).

Scenes from "The Moorish Bride" (Cines).

Important Patent Decision.

Judge Hand of U. S. District Court Dismisses Patents Company Complaint Against I. M. P. Co. in Latham Loop Case.

The United States District Court for the Southern District of New York (Judge Learned Hand) has just filed an opinion directing that the Bill of Complaint be dismissed with costs in the case of the Motion Picture Patents Company, Complainant, against the Independent Moving Picture Company of America, Defendant. This suit was begun on February 10, 1910, for infringement of Letters Patent of the United States No. 707934, issued August 26, 1902, to Woodville Latham, for projecting kinetoscopes. The Motion Picture Patents Company claimed that this patent dominated and controlled all the projecting machines employed by the Independent exhibitors throughout the country, and all the cameras employed by the Independent manufacturers. This claim was denied by the Independents. The suit which has just been decided in favor of the Independents was accepted by both sides as a test case and a large amount of testimony was taken, beginning in May, 1910, and ending in August, 1911. Altogether upwards of 2,000 printed pages of testimony and exhibits were presented to the Court when the case was argued at final hearing on November 22, and 23, 1911.

The case was argued on behalf of the Complainant by Mr. Parker W. Page, of counsel, on the brief of Messrs. Kerr, Page, Cooper & Hayward, solicitors and of counsel for the Complainant; and by Mr. Wm. Houston Kenyon and Mr. Richard Eyre, of counsel for Defendant, upon the brief of Messrs. Kenyon & Kenyon, Solicitors and of counsel for Defendant.

The opinion of Judge Hand, which directs that the Bill of Complaint be dismissed, is based upon the finding that the Defendant has not infringed the patent. The Defendant used a camera having feed mechanism claimed by the Complainant to be the invention of Latham, and to infringe claims 1, 3, 5 and 8 letters patent No. 707934.

The Complainant argued that the Latham invention was as applicable to a camera as to a projecting machine and that it was first embodied by Latham in a camera. This argument was essential to its case because Armat and Jenkins (and not Latham) were the first to embody the feeding mechanism in a successful projecting machine.

The Court in a carefully considered opinion holds that the patent does not cover cameras, and applies that holding to the question of infringement, going no further than that because that was sufficient to dispose of the case. But the holding leads equally to the conclusion that the patent being for a projecting machine is anticipated by Armat and Jenkins and consequently wholly invalid.

The Court says:

> "In spite of the many questions which this case raises there is only one that I shall consider, because it seems to me quite fatal to this suit, although it does not, directly at any rate, affect the validity of the patent itself. I mean the point that the patent does not cover a camera, which is the only infringing device in evidence."

After discussing the Patent Office Interference between Latham and Armat and Casler, in which the final decision of the Court of Appeals of the District of Columbia, filed on January 8, 1901, was in favor of Armat

> "upon the especial ground that Latham had not perfected his machine as a projecting machine in the spring of 1895."

The Court proceeds:

> "After that decision it was therefore conclusively settled that Latham could never get a patent for a projecting machine which covered the substance of the issue which had been framed. While it was open to him, therefore, upon his prior application to get a patent for anything not covered by the interference, nothing else was open to him."

And again:

> "Hard cases should not make bad law, and a patentee who has had the whole field to choose from, cannot justly complain if he be held to his choice. Out of all of the discussion which this subject has called forth, I can see nothing that finally remains except that a court should on the one hand try sympathetically and intelligently to understand what the inventor meant by the words he used, and on the other should hold him to that meaning, or candidly avow that his patent is not the measure of his rights.
>
> "Now when the patentee says that his invention consists of an apparatus for projecting pictures, he is speaking not of a single disclosure, used for purposes of illustration, but of what the 'invention' is, and the 'invention' is to be found in his claims. It is precisely equivalent to saying: 'what is to be found in my claims is an apparatus,' etc. Any ordinary intelligent man reading that preamble and then reading the claims would surely think that the claims were only for a projector. This is especially evident when one looks at Latham's patent for a camera and a projector filed six months later, which shows that he distinguished between projector and camera, and that when he thought a machine capable of both he said so clearly. In view of this application filed after the application for the patent in suit, but before these amendments were made, and with it, as it were, staring the patentee in the face, can there really be any ground for insisting that the patent should now be allowed to cover cameras?"

And again:

> "Therefore, I insist that the whole proceedings show from the outset a continual purpose to cover only projectors, starting expressly with that purpose, and changing only with another purpose in mind, at least avowedly. It is not, therefore, a narrow or technical construction of the patent: It is a construction which tries to understand the proceedings as a whole, and really to interpret them. It is rather the complainant which seizing upon words of general applicability and neglecting to read them in their history, is really twisting them beyond their proper scope through the invocation of liberal canons which have here no application."

And again:

> "So much for the argument drawn from the formal change in the claims; but the vice goes to the essence. In his second patent, which as I have said, he made expressly applicable to cameras and projectors, etc., etc."

And again:

> "I am now assuming for argument that the changed claims now cover cameras which before they did not. If so, then the complainant's dilemma is this, in so far as the 'invention' resides now in the 'positive feed' feature it is a complete abandonment of his position for nearly six years after the application was filed; in so far as it resides in the 'rest' feature, it completely ignores the interference litigation as though it had never occurred. As to the former, I think I have already shown it in enough detail; there was no suggestion anywhere of it till the date I mention; there was repudiation of its accuracy in the second patent. The means to secure the rest were of consequence only in so far as they actually did assure the period of rest. If the patent abandons that, and substitutes the 'positive feed' as the patent, it has become a 'new invention' in every sense.
>
> "Moreover there are more important considerations than the mere lapse of time. Armat and Casler had machines which in respect of 'positive feed,' as the complainant now understands it, infringe his present claims. Furthermore, in respect of that feature probably his camera use is sufficient to antedate them. By this change of front he has included those whom before he did not except by the original feature of his claims upon which he was beaten, and this by the selection of a feature he had originally abandoned. Now, the policy of the statute was to prevent that very thing; it was to prevent a man's gambling upon his ingenuity, avoiding the expense of a patent till his invention proved successful, and then, after others had acted upon his inaction, getting a monopoly for the full period of seventeen years. If Latham had waited so long without filing any application, he could not have succeeded, and the rule against allowing him to amend is designed to prevent his doing by indirection what he could not do directly.
>
> "Coming now to the 'rest' feature, the complainant's case is even worse, for his attorney quite naively got those claims upon the theory that the interference issue was a mere nullity and effected nothing. Now, it is not necessary to determine how far the issue was correct and how far 'pause and illumination' have anything to do with 'rest.' It may be that Latham suffered by the reduction of his claims, though I think it quite clear that he did not, but he fought it out upon that issue for nearly five years, and it is really rather too hardy a position to take in a court, however it may be before an examiner, that such an assent does not estop him. While Latham's attorney conceded that Armat got the benefit of the interference, yet, since he denied that Latham's claims were embodied at all in the issue, it is hard to see what Armat did get. The matter is indeed quite confused for the only relevant claim Latham then had was original claim ten and that was a very special one. However, it said nothing of 'illumination' as distinct from 'rest' and the patent was throughout based on the supposition that the 'illumination' and the 'rest' occupied the same period. The courts did not deny that the patents so intended, but they did deny that the use in the spring of 1895, reduced that feature to practice, though Latham's attorney seems to have supposed that the courts had confused the two. To reinstate the 'rest' claims of which claim eight in suit is one, was really a most extraordinary vagary of the lay mind, as it seems to me, and deprived Armat of not only the substance of his success, as did the substitution of the 'positive feed' claims, but even of the semblance of any fruits of victory whatever. It cannot be necessary to show that the Patent Office is not the place in which to play fast and loose, like that.
>
> "Much of the last argument goes beyond the question of whether the claims cover a camera, but I mean to decide nothing else. My point is that if they do include a camera, they were brought in by an amendment which was in part a radical departure from the invention, after six years and when others had secured rights with much expense upon the faith of the application as it was; in remainder, a mere disregard of all the proceedings theretofore had in the Patent Office. What the effect of this may be upon the claims or any other purpose, I leave to be decided when it may arise.
>
> "The bill will be dismissed for non-infringement with costs."

The court thus holds that the claims of the Latham patent 707,934, do not cover cameras. The suit being directed against a camera, the court finds non-infringement and stops there because that ends that suit. However, the next logical step (in case the patent is asserted against a projector) is that the patent is wholly invalid, because anticipated by Armat and Jenkins. If the use of a camera after the patent does not infringe, then the making of a camera before it cannot give date to the invention or support the patent.

The Moving Picture Educator

EMARKABLE DEMONSTRATION OF THE EDUCATIONAL PICTURE.

illiant Assemblage at the Eden Musee Marvels at the Work of the Camera.

THE effort of Mr. R. G. Hollaman, of the Eden Musee Company, to exploit the pictures along educational lines culminated on Wednesday, Feb. 7th, in the most narkable demonstration of the educational scope of the tion picture that has ever come to our notice. It began th a special exhibition at 4 o'clock of a series of pictures de by Mr. W. H. Harbeck, of Seattle, Wash. These rep- sented the result of several months' arduous work last mmer in Alaska and gave a very graphic description of at little known territory.

Utilizing his knowledge of trick photography, Mr. Harbeck ry ingeniously showed on the Alaskan map the position of e principal towns, rivers and railroads. These appeared d disappeared on the map as the lecturer described them. e navigable portions of the rivers and bays were illustrated forms representing vessels; a novel idea and one that can used to great advantage in the preparation of educational ns.

Mr. Harbeck lectured to his own pictures and at the close s warmly complimented by prominent Wall Street finan- rs present who are directly interested in the Alaskan lway and mining developments. These men had never ited Alaska, but said, after seeing the pictures, that they re as fully enlightened as if they had made the journey. e Alaskan pictures will shortly be shown before the Pres- nt and members of the cabinet in Washington.

In the evening a two and a half hour's show was given der the auspices of the Educational Committee of the tham Club. Among the ladies present were Mrs. Alfred ooks, president; Miss Josephine Walton, Mrs. A. A. Cloud, s. Minnie Baer, Miss Marie Baer, Mrs. James G. Blaine, s. J. E. Palmer and Miss Mary Lawton Metcalfe. Also presentatives from other societies, including Mrs. Wm. mmings Story, Regent of the Manhattan Chapter of the ughters of the American Revolution; Mrs. Mary W. eene, of the Staten Island Chapter, and a number of mem- rs of the Minerva Club, the Illuminate Club, of Brooklyn, e Civic Club, and a number of school principals, both male d female.

The program embraced almost every branch of study. riculture and mining, by a splendid series of pictures of e Canadian Northwest, by W. H. Harbeck; History, by "ands Across the Sea," an Eclair picture of the war of the olution; drama, by "The Tempest," a Thanhouser interpre- ion of Shakespeare; Travel, Botany, Agriculture, Zoology, ence and Microscopy were represented by selections from umont and the Urban Educational Series. About 400 wit- ssed the exhibition, and the applause was frequent.

Lectures were given with the pictures which were run nost without intercession on two machines, over 10,000 t being shown. In the brief intercessions Mr. R. G. Holl- an spoke of his desire to see the picture more widely used educational work, and Mrs. Mary Lawton Metcalfe and ers prominent in educational work voiced their apprecia- n of the interesting demonstration and pointed out the eat future for the picture in educational work. Mrs. Alfred ooks, president of the Gotham Club, in thanking the man- ement of the Eden Musee for the exhibition, said that in e two hours and a half she had learned more about the ces and things that had been shown than she could have ned by years of study and travel.

We understand that it is the intention of the Eden Musee mpany to set apart certain nights of each week for the hibition of educational pictures.

HOW PLANTS ARE BORN, LIVE, AND DIE.

A little while ago we were pleased with the instruction en by a film showing the birth and life of a plant from germinating seed to its full growth. We have now an- er similar yet more complete lesson, giving the full history a plant from its inception to its latest end. Directed by instructions we are told:

"1. This picture of plant life was taken in such a way that the development which takes place in nature appears here, in scientifically correct reproduction, accelerated 800 times."

It is certainly a striking coincidence that while the life of the plant is thus shown with such accelerated speed, the knowledge of the student is equally increased, for does he not learn in an incredibly short space of time that which previously took a laborious and ofttimes impossible length of time is so far as its adaptability to school knowledge was concerned.

As a lesson in botany the next series is exceedingly interesting and instructive. The writer well remembers the time and patience required by experiment to learn that which is here both instantaneously demonstrated, taught and learned by aid of this most powerful and silent teacher.

"2. Under the influence of the moisture and heat the grain swells, and its envelope bursts in the bosom of the earth.

"3. The germ develops; the roots spread out to get the nourishment in the soil which the stalk pierces.

"4. Its principal roots divide into secondary roots.

"5. At the extremity of the stalk appear little by little, the leaves, which are the 'lungs' of the plant."

The knowledge is amplified by its illustrative adaptability to the extent of teaching the source of "daily bread," thereby increasing the admiration of the student of that marvelous combination of wisdom and power, which have brought together these wonderfully reproductive agencies in nature.

"6. In this way develop the grains of wheat which supply us with our daily bread.

"7. Wheat stalks coming out of the soil."

The powers of maturity, which is also the age of beauty, being fully established, there of necessity follows the lesson of the further powers of reproductiveness.

The lesson of the seed and fruit-bearing nature which was ordained to have "its seed within itself" vindicates and honors its creator, and commands the admiration of the human mind which is blessed with the knowledge of these, its inferior wonders.

"8. Completely developed, the plant will produce a flower from which more grains will come into being—a new source of life.

"9. The hyacinth shoots forth proudly a bloom of exquisite perfume.

"10. The autumn comes and nature falls asleep. The leaves and petals become yellow and the flower droops and dies."

Nature's continuous resurrection, is a fitting definition for this glorious repetition of nature, which pleases and fascinates the beholders.

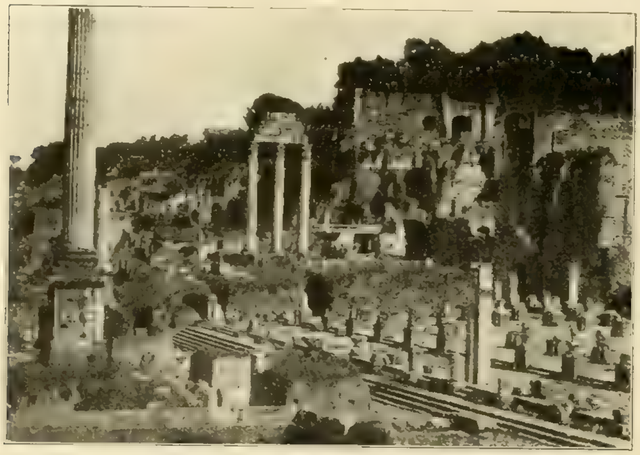
PICTURES HELP LIBRARIES.

Mr. George W. Fuller, librarian of the Public Library, Spokane, Wash., makes the statement that moving picture shows stimulate a desire for reading, which finds expression in an increased patronage of public libraries of which he is in charge. "There has been a marked increase for the demand of 'Dante'," said Mr. Fuller, "since the Inferno pictures have been produced in this country." Mr. Fuller further states that pictures do not keep children away from the libraries, but on the contrary since pictures became popular the demand for children's books has shown a remarkable increase.

ANCIENT ROME AS SEEN TO-DAY.

Old Rome is ever new! The historian, the sage, the student, all seek to read its unwritten history. No traveler fails to "see Rome," indeed he would not miss seeing it; is it not a part of the world's richest history? In every school to-day a picture of the Coliseum is as familiar as almost any local scene to the scholar; a knowledge of Rome has become as necessary a part of all education which follows after the three R's. It is not surprising, therefore, that a new film has been released illustrative of the Rome of to-day, life is now given to the otherwise dead scenes, giving the children in school the equal advantage with the traveler, who goes far to see that which is now brought to the classroom.

An engraving of the Appian Way was of dry interest to the scholar who had to learn of its building thirty-six centuries ago, but seen upon the screen with the yoked oxen drawing a load of provender as of those days of old, one can almost fancy one's self treading those time-worn pavements over which emperors, apostles, martyrs, and indeed many of the world's worthies have passed in triumph or in defeat; as victors or as victims.



The Forum.

The arch of Constantine and the forum each speak with an eloquent silence of the things we know have taken place within their shadows and glorious ruins are as an echo of the departed glory which enshrined them in the days of their perfect grandeur.

Coliseum.

The familiar Coliseum, so far as the exterior is concerned, becomes a new lesson, as its interior is given in detail, showing a massiveness of construction almost age defying, while one seems to be traversing its corridors once resounding with the tread and rustle of proud, rich, yet bloodthirsty citizens. Again history is easier to learn by a system making forgetfulness difficult, and the school which can take its children through the everlasting ruins of ancient Rome, is imparting a twofold lesson of lively interest, instead of one of dreary monotony. May many other such films follow this, from Greece and Egypt and Syria!

HARRY SPOOR RETURNS TO LONDON.

Mr. Harry A. Spoor, London representative of the Essanay Company, sailed Wednesday, January 24th, on his return trip to England. Mr. Spoor carries back with him knowledge of elaborate preparation being made at the Chicago studio of Essanay for some brilliant productions in the near future.

That New York Picture Ordinan e.

The Folk Proposition is Generally Favored by Civic o-cieties—It May Pass.

The Committee on Laws and Legislation of the New rk Board of Aldermen have received many letters in refer ce to the new ordinance proposed by Mayor Gaynor's m-mittee regulating moving picture shows in the greater y. At the recent public hearing on the ordinance many pe le attended and gave their views on the matter. Some of he views expressed by representatives of the sheet iron inte ts were to the effect that the new provision in regard to n-struction of booths would shut them out entirely from r k-ing sheet iron booths under the new ordinance. T ey wished for a section similar to the State law, which ey claim allows them to manufacture sheet iron booths u er the provision as to fireproof structures, claiming that s et iron is absolutely fireproof.

Censoring of the films was discussed at considerable le th by those in attendance under the "public morality" cl se of the ordinance and the Aldermen were told how the n worked in Chicago under the police rule. There was p c-tically little opposition to the ordinance as constructed d it is very probable that it will be passed by the Alderme

Some of the letters received by the Aldermen will s w the attitude of the writers toward this measure:

The Laity League for Social Service, office, 420 West 119th Street, ew York.

Secretary, Board of Aldermen, City Hall, New York City:

Dear Sir.—We have been much interested in the progress of discuss n the Board of Aldermen regarding the motion picture ordinance and ve urged upon many of the men of the churches a support of the new ordin e.

I am heartily in accord with the phases of the ordinance introduced st Tuesday.

First.—As touching the increase of the seating capacity of the halls to 0.

Second.—The elimination of the vaudeville stage for fire safety and p lic morality.

Third.—As committing the licenses and programs of the shows to the is-cretion of the Mayor, since it places upon the shoulders of one man res si-bility and also gives him the machinery for enforcing the law. And,

Fourth.—As it affects the lighting of the auditorium in every case.

I trust this amended ordinance, as introduced, will have your support nd that of your committee, and that it may soon become a statute.

Respectfully submitted, ORRIN G. COC

The Recreation Alliance adopted these resolutions:

Whereas, The proper regulation of motion picture theaters is one o he important problems ahead of the City government, in view of the fact t a third of a million citizens patronize these theaters every day; and

Whereas, The Commissioner of Accounts, after investigation, reporte to the Mayor in March, 1911, on the condition of motion picture shows and de certain recommendations; and

Whereas, Subsequently to this report, the Mayor appointed a committ of citizens to draft an ordinance based on the report of the Commission of Accounts and other such data as might be available, which committee s. after several months' work, recommended a complete ordinance gove ng the motion picture theaters, be it

Resolved, That the Recreation Alliance endorses the report of the Ma 's Committee and recommends the adoption of the proposed ordinance dr ed by that committee with the following suggested amendment:

That a section be inserted reading substantially as follows: "The B au of Licenses, through its motion picture inspectors, shall inspect the char er of exhibitions in motion picture theaters and shall report to the Mayor ay offense against morality or public welfare. The Bureau of Licenses, er authority of the Mayor, shall supervise the programs of motion picture e-aters from a moral standpoint."

Executive Offices, The City Club of New York, 55 W. 44th Street.

To the Board of Aldermen of The City of New York:

Gentlemen.—We respectfully call your attention to, and urge your f r-able action upon, items 87, 88 and 89 introduced by Alderman Fol on Tuesday, January 9, 1912.

These resolutions, with a few minor changes, embody the recommenda ns of the Mayor's Committee on Motion Picture Shows. It also embodi in all essentials the recommendations made by the Commissioner of Acc ts in a report to the Mayor dated March 22, 1911. That report was made er an extensive investigation.

The matters which seem to us of great importance and worthy of e re approval are:

1. Seating Capacity.—The maximum seating capacity for motion p re theaters is increased from 300 to 600. This will enable profitable m r picture enterprises to be conducted in entire accordance with the le, eliminating moral and physical hazards which now exist.

2. Clearly Defined Requirements for Safety. The requirements as to struction, ventilation, lighting and beating are made clear and definite.

3. Concentration of Responsibility.—Responsibility for the enforcem f the proposed ordinance, if enacted, will rest upon the License Bure d its action and the action of various City Departments with regard to m picture shows will all be made a matter of record.

We believe that the opportunity is presented for a constructive and r-able piece of legislation which will reflect credit upon those responsibl or its passage. Respectfully submitted,

THE CITY CLUB OF NEW YORK

By Robert S. Binkerd, Secreta

Empire State Society, Sons of the American Revolution, 99 Fulton S t, New York.

Secretary of Board of Aldermen, City Hall, New York City:

Dear Sir.—I desire to express here my approval of the ordinance in r rd to the moving picture shows, which comes before your board, and espe lly endorse the requirements for larger seating capacity, elimination of he stage for fire safety and public morality, and entrusting the program t he discretion of the Mayor. Very truly yours,

LOUIS ANNIN AM

The Prison Labor Question.

A Sociological Problem Propounded by the National Committee on Prison Labor, Solved by Edison Picture.

ANOTHER of the Edison sociological pictures is soon to be released under the title "For the Commonwealth." This subject has been made by the Edison players at the instigation of the National Committee on Prison Labor and under its direction and co-operation. It has long been a question of prisonology as to what is the best means of giving employment to the inmates of State penal institutions. At first the prisoners were farmed out to contractors, who installed plants for the manufacture of various necessaries of life, which product was sold in the general market in competition with free labor, to the great detriment of the latter. In some states this method still prevails. Of later years other methods have been tried, such s road making; but as that is an occupation requiring no kill it has been considered inadequate to meet the demand hat the convict should be put in a position to earn an honest iving upon being released from prison, if he is to be pernanently reformed and turned into a good citizen. Students ind authorities on the subject have urged that the prisoners e given an opportunity to learn a trade and that their roduct may be used to supply the needs of other State haritable institutions not otherwise provided for, which will, n a measure, withdraw it from competition with free workrs. It is to bring out this phase of the question of prison abor that the picture "For the Commonwealth" was proluced. Members of the National Committee have inspected he picture and have pronounced it most satisfactory.

Scene from "For the Commonwealth" (Edison).

Scene from "For the Commonwealth" (Edison).

The story of the picture is, in the light of the subject, of considerable interest and congratulations are due the Edison players for having produced an interpretation of an idea that is at once lucid and interesting. An unskilled laborer applies at a shoe factory for employment and is told that he will not do, as men with brains rather than muscle are needed. He returns home, where poverty of the direst sort reigns. His wife berates him for his inability to obtain food for herself and child, whereupon he leaves the house in a rage and does not return. Days afterward the poor woman sees her husband on the street and points him out to the police. The policeman attempts to arrest him, but he snatches the officer's baton and beats him over the head. At this juncture another officer rushes up and the man is arrested and later sent to prison for assaulting an officer.

To keep from starvation the wife, now cast upon her own resources, obtains work from a shirtwaist factory which pays her a pittance for her labor. The husband is in prison and we are given a glimpse of him in his cell as the Governor of the State passes along the corridors on a tour of inspection, on which occasion he announces that the prisoners are to be given a chance to work.

In the next scene the prisoners are shown in the new factory where an instructor is teaching them how to operate sewing machines on shirtwaists.

Coming back to the wife the picture shows her, with others of her class, delivering their finished work at the office of the shirtwaist factory and receiving the information that there will be no more work, for the reason that the competition of convict labor has cheapened the product to a point where it is impossible for the makers to employ free labor. This seems to be the last straw and the poor woman is compelled to seek refuge with her child in the poorhouse.

Scene from "For the Commonwealth" (Edison).

Finding their means of livelihood gone, the shirtwaist makers get together and send a committee to the Governor to explain to him the awful situation that has resulted through the competition of prison labor. The Governor listens to their story and dismisses them, but he remains in thought. He realizes that his efforts to ameliorate the condition of the state's wards has resulted in the impoverishment of its free citizens. What to do is a problem that is difficult for him to solve.

Our next view of the Governor is when he is upon a visit to the poorhouse—one of the many where the utterly impoverished are compelled to seek refuge. Here he finds that some of the inmates are without shoes and calls the attention of the keeper to the circumstance. He learns that there is no money at the command of the poorhouse authorities for such purposes. This gives the Governor an idea—he will set the convicts at work making such things as are needed in the State institutions.

As a result we are shown another view of the prison shop, with the prisoners at work making shoes under the direction of a competent instructor.

After a lapse of time the husband is released from prison and again seeks employment at the factory where he was turned down at the beginning of the story. This time, when the manager intimates that they want nothing but skilled labor, he is able to prove that he can operate a shoe-making machine and is given employment at once.

The conclusion of the story is the happy reunion between the husband and the wife and child in a neat little home which his industry has provided.

The cast of players in this picture includes the following:

An unskilled laborer	Barry O'Moore
His wife	Mary Fuller
Their child	Edna May Weick
Governor of the State	Robert Brower
Warden of the prison	Charles Ogle

A CLEVER EDISON COMEDY.

For clean, straight comedies the work of the Edison players has long been commendable. They have been able to produce an interesting picture without resort to cheap tricks or questionable situations. Here is one that will be appreciated by the general run of picture fans. It is entitled, "Lost—Three Hours." The principal characters are "a jolly good fellow," who is impersonated by Mr. Augustus Phillips, and his wife, which part is taken by the charming Gertrude McCoy. Mr. "Goodfellow" has been in the habit of staying out late nights, much to the disgust of his lovely wife, who remonstrates with him upon the selfishness of his course in neglecting her for his club friends. He promises to be good, but just then one of the boys drops in and insists upon his going to the club. "Just this once," he begs, and his wife lets him off. But it is two o'clock when he returns home and finds her in tears waiting for him. Then he promises never again. But the very next night an urgent telephone call of important doings at the club tears him away from his beloved wife. We get a glimpse of him at the club transacting the very important business of opening jack pots and crooking his elbow.

Scene from "Lost—Three Hours" (Edison).

So frequently does he practice the latter athletic exercise that he arrives home in a comatose state. Wifey is waiting in a chamber above and calls to him. He has promised to be home early and insists that it is only eleven o'clock. Just then the cuckoo clock in the hall registers two o'clock and to make good his statement, hubby has to "coo coo" the remaining nine times. He thinks that he has deceived his dear little wife and retires. But she is wise and, while hubby is sleeping the same kind of a sleep said to come to the just, she is fixing the alarm clock and hubby's watch to agree with the time as announced by him, setting the clock back three hours.

Hubby gets up in the morning much earlier than he has any desire to rise. He attempts to eat his breakfast and goes to the office, where he is greeted with much merriment by his fellow workers, who point to the time of day, but with great severity by the old man, who calls him down proper for being late at business. He compares the time of the office clock with his watch and slowly it dawns upon him that his wife has played him a clever trick; so when he gets home that night he has to admit that he was not so smart as he thought he was. Also he promises to be good in the future, and keeps it.

The portrayal of the wife by Miss McCoy is one of the best things that this young lady has given us in some time.

"THE YARN OF THE NANCY BELL" (Edison).

Among the "Bab Ballads" by Sir W. S. Gilbert is the "Yarn of the Nancy Bell," being the story told by an ancient mariner to a gullible tourist. It is an odd bit of picture making, something quite different from the usual run, and must be seen to be properly appreciated. The story which the old tar tells is that of the ill-fated "Nancy Bell," long since gone to Davy Jones's locker, and of which he is the sole survivor. He relates how he and his companions, escaping to a desert isle from their stranded ship, feast upon each other until all are consumed but himself. The story is illustrated in the picture and, one by one we see the crew of the "Nancy Bell," from the captain down to the sole survivor, cooked and eaten. It is a pleasant novelty in the picture line.

Scene from "The Yarn of the 'Nancy Bell.'" (Edison).

"THE HEIR APPARENT" (Edison).

In the line of drama, "The Heir Apparent" is entitled to a leading position in the week's releases. The story is laid in an imaginary principality in Germany, over which presides His Serene Highness Duke Humbert. The Duke's son, Rudolph, is his father's successor. The picture opens on a winter's scene with a young woman artist sketching the castle of the duke. The man approaches and calls her attention to the "No Trespass" sign, and the girl packs up her stuff and hastens away, accompanied by the young man, who helps carry her easel. The acquaintance thus began ripens into love. Returning to the duke, we are told that on account of his illness he will be represented in the grand celebration about to take place by his son. The son appears in full uniform and is greatly admired by his royal father. He then goes out, enters the carriage and the procession starts.

Scene from "The Heir Apparent" (Edison).

Passing the grandstand, an anarchist dashes toward the carriage with a revolver in his hand. The young woman artist, all unaware that the young duke is her lover, is the first to see the assassin's attempt and by quick action prevents the murder. The man is arrested and the girl, tempo-ily overcome by the excitement, is quickly lifted into an omobile by the young duke, who recognizes her and stens to her home.

The brave act of the girl in saving the duke's life decides course as concerns her. He approaches his royal father d announces his determination to marry her. This is more n the old duke can endure. He denounces his son and ders him out of the house. The young man goes to meet sweetheart and they are secretly married. But just bee the marriage takes place some soldiers enter the renzvous and insult the girl, only to be promptly knocked wn by the young duke. Now that the duke has renounced claim to the throne of his father, he may be challenged his inferiors. A duel follows in which the young duke is unded. He is taken to his private residence and his her is advised of his serious condition. Greatly affected the information, the old duke goes to see his son whom believes to be at death's door. As he enters the chamber is confronted by the young wife, whose calm and majes- mien so impresses the old man that he is compelled to knowledge her. By careful nursing the young duke revers. The picture closes with the father's benediction on his son and daughter.

The character of the old duke is portrayed by Marc Mcrmott. The young woman artist is portrayed by Miriam sbitt, and a most impressive scene is that where they e each other for the first time at the bedside of the Duke dolph. It is in every respect a splendid production.

"HOW STATES ARE MADE" (Vitagraph).

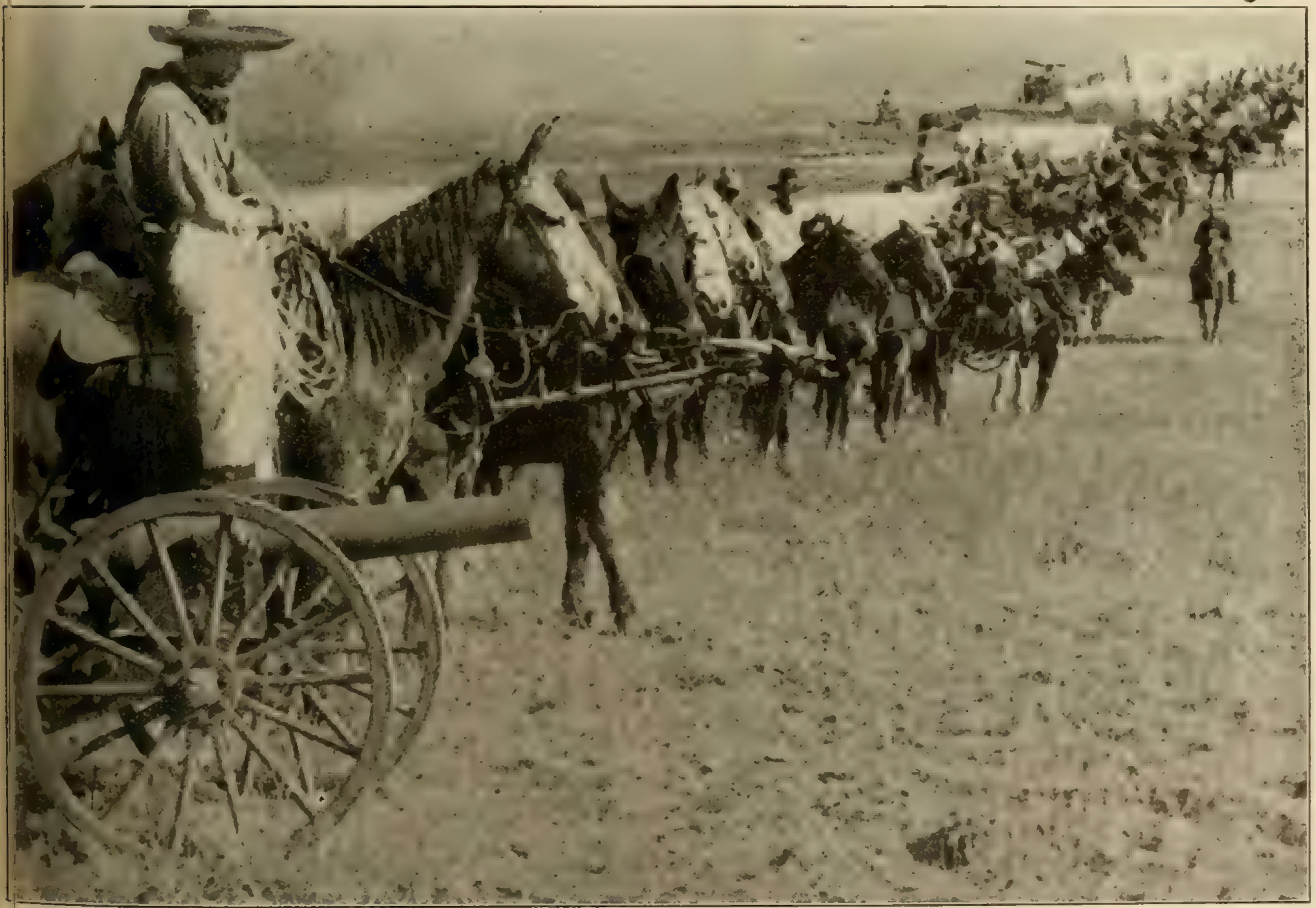
s it possible to produce anything new and original in a called "Western picture"? The answer is, yes. The Vitaph has done it, and in doing it has made a big feature the same time. "How States Are Made" deals with a wellown phase of Western life that everybody seems to have erlooked in the mad scramble to supply the demand for "estern stuff." A good old-fashioned "land-rush" is the scene in this interesting picture, with all the other scenes aring directly on it. The subject is one that is going to be ll received all over the world. It will appeal with equal ce to an Englishman, a Chinaman, a Kaffir or a Turk. It is a picture strong in action and full of the affairs of men and, incidentally women. Shorn of the artificialities of city life and the unreliabilities of alleged cowboy life, it stands out like a leaf of true American history as compared with a page from a cheap novel.

A land rush! Who has not heard of such a thing? Yet, how few have any idea of the way it is done, or the great excitement that pervades it. All that most of us know about land rushes is what we have read in news and magazine stories, so this picture is in the nature of a revelation. It gets down to business in the very first scene, in which we see a family of three in a "prairie schooner" making their way overland. Later they come in sight of other emigrant outfits bound in the same direction, and soon there is quite a caravan. They finally arrive at a temporary city near the line of the territory that is shortly to be opened by the United States government. Those who intend to stake a claim are obliged to enter their names at the government agent's tent.

The day of opening arrives and we see stretched out in a long line across a rolling prairie, as far as the eye can reach, a miscellaneous array of vehicles and saddle horses awaiting the booming of the signal gun to start in the mad rush for homesteads. This scene and the one that follows have an element of greatness in them . Every known kind of prairie transportation is represented in the odd line-up: Buggies, surreys, schooners, farm wagons, sulkies, ox-carts, runabouts, omnibuses, carryalls, etc., etc. On looking them over it seems that in such cases the government should have appointed an official handicapper, for it is most certainly an uneven race. As the cannon booms, the start is made, and a great sight it is. The great line advances and quickly resolves into a hare and hound race that is full of excitement and interest. The method of recording claims is clearly shown, including the weaknesses of the idea wherein it affords opportunities for rascality and advantages for the strong over the weak.

Incidentally, in the picture, there is a certain heart interest between the home-seeker and his wife, showing their efforts to remain steadfast to each other in the face of beguilements and knavery. It is a blood-stirring picture, rugged and bold, and the kind that men like to see. It is a feature that will live up to strong billing.

H. F. H.



Ready for the Land Rush—Scene from "How States Are Made" (Vitagraph).

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

I WAS not surprised that the motion picture exhibitors in favor of increasing the seating capacity of picture houses to six hundred slackened up in their zeal and determination in the movement when the holiday season arrived, nor did a similar suspension of operations on the part of their opponents surprise me. But the inactivity displayed by the exhibitors has puzzled me. Are they hibernating? Now is the time they should be on the job, they really should have been at work before the old year went out. If they had, I believe they would have pretty near won out, or at least been able to so assemble matters that a renewal of the project would not involve as much time as it will now require to get the machinery into motion again.

* * *

Whatever the majority of exhibitors may lose by any local or State legislation during the balance of this winter, or the coming spring, will to a great measure be chargeable to an absence of unity, co-operation, an aggressive spirit and the power of discernment in their own ranks. It has always been this way. The moving picture exhibitors, as distinguished from the semi-exhibitor and vaudeville man, has been known to me since he first entered the field, and I regret to say that aside from the management of their individual places there have been but few of them who have not prejudiced their own interests by a lack of courage, suspicion of the efforts of some of their more wide-awake fellow-exhibitors, or an unfortunate economical spirit.

* * *

In support of this view I may be pardoned for again recalling the incidents that attended the arbitrary closing of all the picture theaters in Greater New York on Christmas Eve a few years ago. The campaign that was instantaneously inaugurated by a few energetic men who were affected by the unjust mandate was of the greatest benefit to everyone of the exhibitors, yet there were many who did no more to help it along than to attend the meeting called to perfect the arrangements and sign the required documents. They did not put up a cent to help defray the expenses and left all the labor to a few.

* * *

When, a few weeks ago, the questions of increasing the capacity of theaters and securing the admission of children to them during certain hours of the day were before the Mayor and Board of Aldermen the indifference displayed by so many exhibitors in the outcome of such vitally important propositions in their behalf was discouraging, not to say astonishing, especially in view of the powerful machinery and strength of campaign put in operation by those who desire to put "the small fry" out of business. At that time I asked several of these people why they were not on the alert and doing something to aid the efforts of those who were engaged in a battle which practically meant the salvation of the small picture houses. Some told me they were personally managing their places and could not spare the time to attend the various meetings and conferences. Others declared that the fight was one that should be made by the film manufacturers, as the latter were deriving their revenue from the exhibitors and should protect them. One exhibitor said to me: "I am not worrying about the outcome, nor do I intend to spend any money on the matter. If the manufacturers who get my money through the film exchange do not protect me and I am put out of business I will be able to afford it as well as they will. I will lose one small place. They will lose many."

* * *

At that time I took the view that the manufacturers could not afford to take part in the controversy. I conceded that if many of the smaller picture houses should be obliged to go out of business if not permitted to increase the seating capacity and admit children under certain restrictions the film manufacturers would in all probability feel the falling off of orders for films, but I also maintained that this effect would be only temporarily. The manufacturing end of the business has become so gigantic that millions of dollars are invested in it and there must be a suitable revenue that they will not give up for the sake of having houses in which to put their productions. I do not think the manufacturers are in a position at present to become actively identified with any movement to create additional outlets for their productions, or that they are contemplating such a step. If I did I would not hesitate to say that the threatened exhibitors, in other words the exhibitors who claim they cannot stay in the business if not granted the privileges asked, need not look to the manufacturers for support in their movement. The reason is quite plain. The general trend is towards the establishment of large picture houses and it will eventually be paramount, but this will not come through the enlargement of the smaller houses. It will be brought about by the erection of the houses required. At the present time the relief sought by the small places is being fought by people who already have large places in operation, and as these places are quite numerous and are also customers of the manufacturers it is quite clear that the latter cannot identify themselves with either faction.

* * *

I will admit that there are many more of the smaller places than the larger ones, and the former require more reels. I will also admit that more of the smaller places take a much better grade of service than the large places do in proportion to the number. These admissions would seem to justify the declaration that the small places should be accorded the support of the manufacturers, but I have in mind the following remarks made to me by a gentleman closely identified with the manufacturing interests: "The point is not without merit, but it is subject to many qualifying conditions. There are many places that would improve their film shows if they could enlarge their seating capacity, which would mean an increase of payments to the film exchanges and demand for more recent and a l er grade of releases, which naturally would in a measure benefit the r nufacturers, but a great many places, I fear, would go along in the sam old rut and pocket whatever increase of revenue new regulations would ng them. There are too many exhibitors in the business who take no pri in it. They do nothing to elevate it and the manufacturers are not in mpathy with them. They are favorably disposed towards the exhibitor ho takes pride in his house and shows and, if granted the relief asked, v uld become still better agents in the development of the business. It is h ed, for the benefit of these people, that both the Board of Aldermen an the Legislature will enact the laws asked for, but the manufacturers c not consistently take an active part in bringing this about. They deal hly with the film exchanges and have all they can do to keep up witl he requirements of these dealings. They must keep the market supplied ith a certain number of reels weekly and exert every effort to keep u he respective standards. To do this they cannot give time to taking pa in controversies between factions of exhibitors, or between exhibitors an he municipal authorities. The mission of the manufacturers is well de ed. All their time is required to supply and satisfy the exchanges, and th gh them satisfy and hold the patronage and approval of the amusement p ic. If, as is the case in certain fields, the exhibitors were dealing direct ith the producers the situation would be an altogether different one a I would be inclined to say that by helping the exhibitors the manufact ers would be helping themselves."

* * *

This appears sufficient to convince the exhibitors that if anything is be gained along the lines laid out before the movement went to sleep it ust be acquired by concerted action in their own ranks. The exhibitors sl ld profit by the example set by their operators. They were ridiculed en they first started out, but they have acquired some important advantage

Edna Payne.

Edna Payne is the ingenue of the Lubin Stock Com y now traveling Texas and bound for Arizona. Miss P ne had been on a prolonged vacation until a few weeks o, when she returned to the Lubin forces for the Arizona ur.

THEIR PICTURE SUPPLY CUT OFF.

The recent extreme cold weather resulted in an ice blocl de between Nantucket, R. I., and the mainland. Dispat es under date of February 4 announce that relief, in the f m of yeast cakes and moving pictures, reached the ice-b ıd inhabitants of the island on board the revenue c er Acushnet and that happiness once more prevailed. Mo ng pictures are the only form of entertainment the three hun ed inhabitants of the island have and the rejoicing was g at when the relief boat succeeded in breaking through the ce barrier.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

ON the letter head of the Isis Amusement Company, of Denver, M. L. Smith, who designed the Isis holiday program fronts, writes:

> I wish to correct the writer of the article in the publication of January 20th, page 197, "The Ornamental Isis." The artist worked out these two designs to the letter after receiving the necessary instructions. We are proud to say that we have received a wonderful lot of advertising from this program. We are having calls from hundreds of show shops all over this country. The effect has been far better than was anticipated. Competition has increased (double last year). Our business is fine. The receipts show a marked increase—which goes to show that our methods of advertising are effective and that these two designs have more than satisfied us. We wish to thank you very kindly for the notice and the comment. This also is having its effect.
>
> Yours respectfully,
>
> S. L. B.,
> by M. L. Smith.

. L. B. are the initials of S. L. Baxter, manager of the Isis, and his ssfaction with the program seems to be attested by the fact that he pmits the designer to use his letter head and signature, but with all due derence to Messrs. Smith and Baxter, we still maintain that the cover pe designs were weak and ineffective. The house may have increased its biness as well as its competition on the strength of this advertising, most owhich is very well done, but these two specimens of Mr. Smith's work we precisely what we said they were in the first comment.

Keep Your Name Clear.

o ornamental design that makes a puzzle picture of the name of the tter is either intelligent or effective. No advertising of any sort is ective that does not play up prominently the name of the theater. No nter how you may load or overload your advertising with ornamental dess, keep the title of the house clear and distinct. Make it stand out othe mass of lines. Keep it so plain that even the man who gets but a gipse of the matter gets the name of the house no matter what else aprs, and you have at least advertised the house.

Ir. Smith regards the comment merely as an affront to his work. He is aartist and what he doesn't know about advertising values seems to be csiderable. It is the continual battle between the artist and the advertisi man, and in this case the artist seems to have the advertising man under hspell, but whether it is in Denver, New York or Skowhegan, advertising iot advertising that does not advertise and, to give the title of the theater, t appearance of purely ornamental design work is to defeat the advertg end.

o matter what else shows up, keep the name of the house clear and lble, and make the ornamentation subsidary to the conveyance of your rsage. Print pictures all over the place except where the name of the tter appears, but if you plan to advertise your theater let the name sd out and, within reasonable limits, the bigger and more pronounced is the better. This is the first thing the advertising man should learn a until he does learn it, he knows little about his business.

More Mission Work.

t's a pleasure to turn from the Isis to the Mission, in Salt Lake City. Ival W. Daynes says he is a novice at the picture game, but he must he been born knowing, for he sends a batch of stuff that would do cdit to the chief of the craft. His newest idea is to use the fiction story the film in the Sunday paper, the sheet sent showing Selig's "The Isecuting Attorney," illustrated with a layout of twelve illustrations fm the film. It's not an advertisement, but a feature page of the Sunday er. Elsewhere there are seen advertisements that apparently merely te advantage of the fact the story is being used. One of them follows:

Read "The Prosecuting Attorney"—Photoplay Story
on page 16, section 2. This picture will be shown at the
MISSION THEATER,
Monday, Tuesday and Wednesday of this week.

he advertisements fill two inches single column and are scattered tugh the paper.

You Can Do the Same.

his is one of the newest forms of advertising, the fiction of the film owing the lead of the Motion Picture Story Magazine. It is only lately t the daily papers have taken it up, but the use of the story is spreading l with a little effort you can get in touch with the press representatives the various manufacturers, obtaining your cut copy and any live paper l be glad to get a page feature free. All you have to do is to get the s and the full description and it's not unlikely that unless the town is y large you can arrange for some free space in return for your share the work. Be careful to keep the story and your advertising separate convey the impression that you are merely taking advantage of the fact t the story is so important that the paper is running it as a feature.

First make certain that you'll get the picture and get it first, but this should be easy outside the larger cities and you're all right if you get the film first run.

More from Salt Lake.

The Liberty Theater in the Utah capital is also turning out good work. They seem to hold to programs and dodgers without using special work. They phrase their work intelligently and we are reproducing their announcement of the Biograph "A Tale of the Wilderness" for the benefit of those who have not yet run the reel. It is attractive and catchy without slopping over, and makes a real appeal. It runs:

A Feature Motion Picture by the Biograph Company

"A TALE OF THE WILDERNESS"

A Big Production depicting Frontier Life in the Pioneer Days of Kentucky. Full of action and Thrilling Scenes.

As Great as "Fighting Blood," "The Last Drop of Water" or "The Battle," all big Biograph Productions which have been shown at the Liberty in the last few months.

OVER 100 PEOPLE IN THE CAST

From New Jersey.

Last week we commented on the invitation to the Criterion, Rutherford, issued by Vick, Collins and Lawrence. Now Carey Wilson sends in the opening program. It has some of the rough edges to be expected of a new publication, but it gives a clean-cut talk about what the house expects to do that is free from bluster, hints at coming attractions and altogether "makes a noise" like a regular theater. Some vaudeville acts will be run—which we think is a mistake—and two performances a night are given. In the program to hand the subjects are not announced, but there is a page which has spaces for the titles of the films and the names of the acts on the style of the Theater Record now popular in big city programs. For the information of others who are wrestling with the reserved seat problem we give a quotation from the program:

> Tickets, that is, reserved seats, for the Criterion Theater may be purchased ahead. Our telephone may be used at any hour of the day or evening to secure tickets for the current performance or for any performance during the following week. We expect to bill our feature attractions ahead and therefore you may insure yourself good seats for the feature you desire by calling or 'phoning to our Box-Office. Telephone Rutherford 800.
>
> Reserved seats are purchased only for one performance. The holder of any reserved seat may occupy it only during the present show, but should he desire to remain for the second, may keep his seat until the coupon for the same is sold to some one else, when he may take any unoccupied seat in the unreserved section.

Mr. Wilson also sends a dodger utilizing The Time, The Place and The Girl idea for "Cinderella" even more effectively than could be done in the original newspaper form.

More Royal Reports.

Miss Dolly Spurr sends in another good issue of Royal Reports for approval—and gets it. It's one of the snappiest regulars that comes to the desk and with its little sister, Ruffles, is doing the Royal Theater, Marion, Ind., a lot of good. In the last issue the compositor is experimenting with border for box heads with no very good results, but apart from this the typographical appearance is not bad and there is enough general matter, germane to the films, to tempt the reader clear to the back page. It seems like a waste of space to take it for notes of the players and plans of the companies, but in reality it is far more effective in creating new "fans" and keeping up the interest of the old that a straight run of synopses of coming subjects. Each is valuable in its way. The combination is the most effective. Our hats are off to the hustling young woman who in a recent interview in the local papers said she didn't want to get married. If she is as good looking as her portrait we imagine that her opinion will be changed one of these days, and if it isn't it will not be for lack of effort.

Put This in Your Program.

The Cameraphone Bulletin, of Pittsburg, is another weekly sheet that shows good editing. They issue a two-column sheet and one-half is given to general matter. From a recent issue we clip this paragraph. It should be printed in every house organ. Read it, then see if you can do better. It will take a lot of beating:

FILMS DO NOT EXPLODE.

> Ever so often someone asks us if we ever had any films explode. Should a fire occur in a moving picture theater the reporter always speaks of it as an "explosion of films," You may possibly know that this does not happen, but if you are ignorant of the fact let us assure you. Films burn up—so do newspapers, and like

newspapers, they make a quick flash and rapidly consume. If you set fire to a newspaper on an asphalt street you wouldn't get in a panic, would you?

All moving picture theaters are compelled to have asbestos or sheet-iron covered booths. In the Cameraphone theaters the booths are lined with asbestos and covered with sheet iron also. If we are unfortunate enough to have a film catch fire it will make a quick blaze—just like a burning newspaper—and will become consumed in a minute or two. The fire will cause some smoke and may leave a mark on the sheet-iron covered floor, but the chief damage will be to our pocketbooks. It will cost us $100 or more—and the only explosion will be when we "blow up" the operator for his carelessness.

Here's Another One.

Here's another clipping from the same source, apparently following out a suggestion made in this department some weeks ago. Bait your hook with this:

> GIVES THEM TO HER PUPILS.
>
> One of the East End school teachers who is a regular patron of the Cameraphone and a constant buyer of our $1 books of 24 admission tickets, explained to us why she was compelled to buy so many tickets. "I give several tickets each day to my pupils as a reward of merit, and I find them the greatest incentive to good work and proper deportment that I have yet discovered. My children are on the alert to secure these prizes, and I am certainly obtaining pleasing results."

Casts, Too.

The Surprise Theater, South Bend, Ind., having added cuts to the well-printed little sheet, now also uses casts where they are to be had. It has developed one effective catch-line in "Spend your noon hour with us," an appeal to the crowd that should pull business. The line might be put on advertising boards and sent through the streets from eleven to one with good results in the cases of houses which open early. The Surprise starts in at half past nine and is the only house in town with an early opening.

Advertising "She."

The Lyric Theater, Mena, Ark., played "She" for a feature and S. A. Arnold describes his campaign thus:

> In the first place, before putting out the bills, we ran in the daily papers several lines merely announcing "She" with no other matter. We also painted the sidewalks with the one word and in the house ran the same on an advertising slide, in all cases using a big question mark. On the third day we ran in the paper the World's story of "She," not forgetting to give the proper credit.

The hand bill referred to is three by ten inches folded five times. These were distributed and natural curiosity prompted the recipient to keep on unfolding the dodger until the explanation was found on the last turn, the others being "teasers" so printed that both sides of the paper were read as the strip was opened. The following are samples of the wording:

The Story of
"SHE"
Is Mystifying—Look into This.

Don't Be Discouraged.
"SHE"
Is Coming.

When
"SHE"
Is Here You Will Be Pleased.

Rider Haggard's Mystery Masterpiece
"SHE"
2—REELS—2
Everyone has read this interesting and thrilling
story; now see the picture with its wealth of
scenic splendor.

A Local Hit.

Mr. Arnold also took advantage of the economical streak of the City Fathers in cutting off the street lights to advertise:

STARTING Tonight and continuing every night until all patrons of the LYRIC are supplied with Lanterns —or until the "Powers That Be" order lights on, or until the Great Big Moon shines brightly, we are going to give FREE One Lantern each night.

To help things along the pianist featured "I'm afraid to go home in the dark" in playing out the house. Mr. Arnold adds: "I can't say that my work had any effect, but I do know that within a week after starting the campaign the lights were ordered on again." And in the meantime the Lyric shared the talk with the comment on the municipal action.

Clean Work, But Weak.

Ye College Play House, in the University District, Seattle, sends in a four page program giving three changes of bill, but not making as good use of the space as is possible. The printing is unusually good, the cuts coming out effectively and showing a really handsome house, but with the exception of the Pathe Weekly the reels are not played up properly. "Colleen Bawn" gets some red ink on the front page, but "The Awakening of John Bond" is dismissed with the single line:

"The Awakening of John Bond" (Drama).

Were the program ours we would make a noise over a feature reel such as this even if we had to sacrifice a cut or throw out an outside advertisement. If you do not get enthusiastic over a reel yourself, how can you expect your audience to make a fuss? The same thing is done with "Colleen Bawn," which is advertised in the program in these three eight-point lines:

> "The Colleen Bawn," Part I (Irish drama). (Special.)
> "The Colleen Bawn," Part II.
> "The Colleen Bawn," Part III.

In the same three leaded lines there could have been run some allusion to the fact that the Kalem Company sent an entire company to Ireland and that every scene was made on the ground where the original story is supposed to have happened. It would have been better still to have given the entire box to this one production. It would have brought in more than the effort was worth. Don't be content to merely announce a film. Announce it so that curiosity is aroused and where the release is something out of the ordinary make a howl even if it hurts your throat. This theater is in the residential district, fertile ground for real press work, and the presentation of these two subjects in a single week should have been made the means of drawing many new patrons. If it's worth while printing a program it is an economy to spend a little more and make it effective.

We hope that Mr. Cowen will send us another copy soon with proper display.

A Prose Poem.

Robert O. Graves, who with a fine disregard for Alaska, states that Mansfield, Ore., is the most western city in the United States, sends a poem. We don't care much for poetry, but this is clever and can be effectively worked into advertising and programs. Here it is, with our thanks to Mr. Graves:

The Motion Pictures.

> There is somethin' most magnetic 'out a motion pictur show, and when once we get the habit, we just go, and go, and go; see the motion pictur people doin' things as makes us cry, then, again they quit the tragic, and we laugh till tears is dry; kind o' like them Irish picturs, seems like they're most like home, but the picturs all is pleasin'—even them 'bout Ancient Rome; course the thrillin' cowboy stories is a little over drawn, for the punchers all ain't heroes, neither gentle, like a fawn; then them Injuns' big war bunnets look right odd in times o' peace, but that don't cut any figger when the pictur's showed in Greece; well, the motion pictur habit needn't cause no wild alarm, for the picturs kind o' rest us, and that don't do any harm.

Glory Be! ! !

Here's the proper sort of advertisement. It comes from the Theater Comique, Detroit, and apart from the glad news it contains it is to be commended for the straight from the shoulder way it makes explanation. It is printed as a guide to others who, in time, will come to do the same thing. We like good vaudeville. For ten years we devoted the greater part of our time to this feature of the amusement business and pictures, but the sort of vaudeville that the picture theaters can afford does not belong to the sort of pictures that even the cheaper theaters run and we would like to see the photoplay and the minor vaudeville divorced. Each feature has its proper place, but the proper place for small vaudeville is not in proximity to big pictures and nothing has tended to hold down the popularity of the pictures so much as the impossibility—in many towns—of seeing vaudeville without being forced to endure a grade of vaudeville that is very much below the average of the pictures. The man who drops in to see Vanity Fair or David Copperfield is not the sort of man who wants to see vaudeville of the cheapest sort and once stung he keeps away from the theater. If you want to run cheap vaudeville, run it, but don't run cheap vaudeville *and* high grade pictures. You're wasting the pictures. Put the vaudeville money into the exchange bills and get fresher stuff and the features. Here is the advertisement:

> For some weeks the management has been gathering data from the patrons of this theater as to whether or not they enjoy the so-called "vaudeville" now so prevalent in Detroit. Over ninety per cent. of the people approached answered in the negative.
>
> Most every small time act of any merit has been shown in this house in the past five years, and no doubt the public has the correct version: "Enough Ham and Eggs."
>
> Our ambition is to cater to the popular demand and to that end, commencing Monday, feature motion pictures never before shown in the city, in conjunction with conservatory vocalists and Murer's famous orchestra will comprise the program. Entire change of pictures daily. Show going on from 9 a. m. to 11 p. m.

Other matters must go over until next week.

ESSANAY WESTERN COMPANY BUSY.

The Essanay Western company, who have been operating in and around San Rafael, have moved to Lakeside, Cal. An abundance of beautiful natural scenery, so necessary for successful picture production, is to be found there, and Mr. G. M. Anderson has in preparation a number of excellent photoplays. Miss Vedah Bertram, a new leading lady of the Western company, will be featured in coming pictures with Mr. Anderson, whose creation of the rôle of "Broncho Billy" has become famous throughout the country.

Motion Picture Exhibitors' League

OF AMERICA.

INDIANA EXHIBITORS' LEAGUE MEETING.

League President Advocates Creation of Censorship Board by Theater Men.

The creation of a National Board of Censors by the Motion Picture Exhibitors' League of America was advocated by its president, M. A. Neff, of Cincinnati, Ohio, in an address before the convention of the Indiana Motion Picture Exhibitors' League at the Denison Hotel on February 5th. The furtherance of the League's effort to limit its shows to the planes of strictest morality, said Mr. Neff, would be greatly enhanced through the operations of such a body, which, according to his plan, should work in conjunction with the governmental censors.

The League president, in emphasizing the necessity of such procedure in the campaign against immorality, cited numerous examples where the standard of motion picture houses was endangered by films of a low grade.

"Such films," said Mr. Neff, "have a tendency to lower the standard not only of houses in which they are shown, but of the motion picture world in general. If we care to pursue our aim with the determination that was evident at the outset, we will take such measures as have been suggested to curb the promiscuous display of that upon which we frown."

Mr. Neff said that an exhibitor needs protection from the large theater which shows pictures on Sunday and the "milker" in the city councils and the legislatures. He said the owners of large theaters should not be permitted to show pictures on Sunday, "because they care little about the industry and do not attempt to raise its standard."

Mr. Neff believes that the interests of the public and the exhibitors are similar and that it is the duty of the latter to see that the public is protected from fire in the theaters and from improper pictures.

He asked the Indiana League to advocate the passage of a law compelling operators to pass examinations and obtain licenses.

At the close of his address he invited the members of the Indiana League to attend the second annual convention of the National League, which opens August 12 at Chicago.

John J. Walsh, State factory inspector, addressed the league on the need of better fire protection in a number of theaters. At the close of his address a resolution was passed indorsing his views and pledging an attempt to obtain legislation to compel careless and negligent owners to safeguard the public against danger from fire.

F. J. Rembusch, secretary of the League, in discussing the growth of the business said: "Motion picture shows are growing in the favor of the public and it is the intention of this league and others to keep it there."

The Indiana League has a membership of about 150, which represents one-third of the motion picture houses in the State.

OHIO LEAGUE CONVENTION.

It Will Be Held at Dayton, in Cash Register Works' Hall—Big Attendance Expected.

The Motion Picture Exhibitors' League of Ohio, affiliated and working with the Motion Picture Exhibitors' League of America, will meet in Dayton, Ohio, with headquarters at the big, new hall at the National Cash Register Works. The president of the State League, M. A. Neff, called on Mr. O. B. Weaver and Mr. Clem Kerr at Dayton, and, after consulting with them, arrangements were made for Messrs. Kerr and Weaver to take charge as a committee to represent the Motion Picture Exhibitors' League of Ohio. They have made arrangements through the Board of Trade of Dayton and the management of the Cash Register Works to give a big entertainment at the hall of the Cash Register Works, which is now being decorated and painted for the occasion.

The first day will be for every bona fide exhibitor in the State of Ohio or elsewhere who desires to attend this grand, big meeting of motion picture exhibitors. The second day will be for the transaction of business, and only members of the league will be admitted. Several sets of slides are now being made at the Cash Register Works, to be sent out through the State of Ohio to advertise the meeting. The league desires the presence of all exhibitors and we hope that every exhibitor in the State will be present. We want all the exhibitors to come, whether they are members of our league or not, and bring as many of their families as they can; the ladies are especially invited to attend. This will be the biggest meeting ever held by the Motion Picture Exhibitors.

President Neff asks every motion picture exhibitor who is interested in this splendid meeting to write him at 1003 Mercantile Library Building, Cincinnati, Ohio, and he will be pleased to furnish them full and complete information. A program of the meeting is being printed, which will be sent to every exhibitor that will kindly send in his name and address. And right here on behalf of the Motion Picture Exhibitors' League of Ohio, President Neff extends a special invitation to all of the motion picture exhibitors in Ohio, their wives, families and sweethearts, to attend this, the biggest meeting ever held. They will be royally entertained and show not only Dayton, but Ohio, that the motion picture people of Ohio know just how to do things.

Ex-Senator J. B. Foraker, counsel for the Motion Picture Exhibitors' League of America; Ex-Congressman John J. Lentz, of Columbus, attorney for the Motion Picture Exhibitors' League of Ohio; Congressman Cox, of Dayton, Ohio, are expected to deliver addresses. Dayton's efficient mayor will deliver an address of welcome; M. A. Neff, president of the league, will reply.

There will be several attractions in the way of amusement to please and entertain the exhibitors. Don't forget the Board of Trade of Dayton and the Cash Register people are noted for their hospitality and the efficient manner in which they entertain their guests. Remember the dates, March 26 and 27, 1912, Dayton, Ohio, where the big doings take place.

MOTION PICTURE EXHIBITORS' LEAGUE OF PENNSYLVANIA.

233 Fifth Avenue, Pittsburg, Pa.

To the motion picture exhibitors of Pennsylvania and those of other States who are interested in the organization of the exhibitors we ask you to get busy, and give us a helping hand in getting the exhibitors to attend the State convention of the Motion Picture Exhibitors' League of Pennsylvania, at Harrisburg, Pa., on May 6, 1912.

We also issue an urgent request to all the exhibitors in and around Harrisburg to get in touch with our State headquarters, as we wish them to help us in making the convention the SUCCESS it should be.

We also wish to inform you that we expect to have with us at our State convention the officers of the national organization, and we assure you that we can prove to your satisfaction that we have been benefited in more ways than one, through our league, and we could do much more if our league was only as strong as it should be.

Now we ask of you to get busy, write to our State headquarters; also write to moving picture journals, telling all the exhibitors throughout the State to attend our convention at Harrisburg, on Monday, May 6, 1912.

We remain yours,
M. P. E. LEAGUE OF PA.
Per Fred J. Herrington, Prest.

Song and The Singer

By Clarence E. Sinn.

MR. TOM MAYO GEARY, whose portrait is given this week, is the live wire connected with the Harold Rossiter Music Co., of Chicago. This young gentleman has a large share in the wonderful growth and prosperity of this rising publisher. Perhaps "arisen publisher" would be better for, as mentioned some time ago, this company is a mighty lusty young infant. It was born in August, 1910, started in two small rooms and in less than a year had to lease an entire floor to accommodate the growing business. And a few months ago had to move into still larger quarters at 217, 219 and 221 West Madison St. Tom Mayo Geary has been identified with the Harold Rossiter Music Co. almost from the very beginning, is a hard worker, well liked by his public and staff and has the interest of his firm at heart. Can you say more for anybody? Here are some of the songs he is pushing: "Let Me Call You Sweetheart," "Girl of My Dreams," "Down In Melody Lane," "Years, Years Ago," "Maybe I'll Come Back," "Singing" and "Oh, You Tease." The Publicity Department is in charge of Mr. D. A. Meany.

Mr. Tom Mayo Geary, Professional Manager of the Harold Rossiter Music Co., Chicago.

Witmark Notes.

Thos. J. Quigley, manager for Witmark & Sons Chicago branch, reports that "Lady Angeline," the latest success by the writer of "Baby Rose," is a sure winner. The song has been before Chicago audiences but a short time and has already made an impression that promises to be a lasting one. Mr. Quigley (his friends call him "Tom") and Mr. Ascher B. Samuels are making a riot with "Lady Angeline," at the States restaurant this week. There is a little phrase in the chorus of this song that makes a very showy "obligato" for a high tenor voice, and Mr. Quigley makes the most of it. The song is fine for a harmony singing act as well as a single. Another hit from the house of Witmark is "If All My Dreams Were Made of Gold," a ballad of real merit Here are a few of the acts who are making good with songs from the Witmark catalog: The Primrose Four are using with great success "If All My Dreams Were Made of Gold" and "Lady Angeline." Thos. J. Quigley and Ascher B. Samuels at the States restaurant and the Orpheum Theater are singing both the above songs to big applause. Emma Carus, Arlington Four, Three Leightons, Jones & Deely, Rathskeller Trio LaMar & Gabriel and Howard & Howard are among the others who are making 'em sit up and take notice with "Lady Angeline" These are only a few; and it's just beginning.

Chas. K. Harris Notes.

Sam Herman is making "the hit of his life" with "My Brown Eyed Baby," at the Circle is the report I get. Sam has made some hits already in his life, and all he wants is the proper vehicle to make some more. "My Brown Eyed Baby" is a good one from all accounts and a great many others are making friends and getting the applause with this song. Rocco Vocco (professional manager for Chas. K Harris) assures me that this number is one of the best sellers that house of good sellers has ever turned out "Fairy Moon" is another favorite which they are concentrating their efforts upon. However, they are not confining themselves entirely to these two songs as a glance at the following "live ones" will show. Will Maher at the Magnet going big with "Fairy Moon," "Don't Blame Me For Loving You," and "Bless Your Loving Heart." Deagon Bros. at the Elite taking encores with "Fairy Moon" and "Don't Blame Me."

Ruth Wilson at the Casino "cleaned up" with "My Brown Eyed Baby Boy" last week. Mart Livingstone is at the Alcazar singing "Bless Your Loving Heart," and "Panama Pacific Rag" to repeated encores. Hale O'Reily the Boy Wonder is now booked by the Circle-White Palace people for two months and reports that "Fairy Moon," "Brown Eyed Baby Boy," "Take Me To Your Heart Again," and "Bless Your Loving Heart" are all to the good. Chas. Falker with the Beehman Show playing the Columbia this week is a riot with "Don't Blame Me."

Earl & Jennings now playing the Edgewater Theater are going big with "Bless Your Loving Heart" and "Don't Blame Me." Henry Catalano at the Marshfield this week reports that "Bless Your Loving Heart" and "Don't Blame Me For Loving You" are big hits.

F. J. A. Forster Notes.

As has been mentioned before, Gus Winkler is now with the F. J. A. Forster Music Co. and is certainly coming to the front. He wishes all his friends to come and see him, as there are some real hits in this office waiting for them. Since my last letter the Forster Music Co. has been compelled to move into larger quarters to accommodate their rapidly increasing business, and have taken the suite formerly occupied by Von Tilzer in the same building. You can now find them at 31 Grand Opera House Block, where Mr. Keithley (professional manager), Gus. Winkler and a staff of obliging attendants will welcome you and prove to your satisfaction that "A Garland of Old Fashioned Roses" is a ballad that doesn't need any more pushing—in fact, it is going so fast now that they can hardly keep up with it. This is no joke. It was almost impossible to get into their old office on account of the crowds, hence the change to larger apartments. Of course, some other numbers on the Forster catalog have been partly to blame for the big business. For example:

Collins & Clifton are making a big hit with "At The Ragtime Ball," in their clever little musical act. Ray Howard at the Majestic Theater, La Salle, Ill., is going big with "At The Ragtime Ball." "Dixie Kisses," a new instrumental number by the composer of "A Garland of Old Fashioned Roses" and "Tar Babies," a rag from the pen of Chas. Johnson, are being used in "The Winning Widow Co." Miss Esther E. Carnes with the "Belles of the Boulevard Co." is using "A Garland of Old Fashioned Roses" and "At The Ragtime Ball" as instrumental numbers and reports that she is "cleaning up" with them. The Varsity Quartette is using "A Garland of Old Fashioned Roses" and their harmony in the chorus pulls down five or six encores every night. Charley Kent, playing over the Western circuit is scoring tremendously with "Garland of Old Fashioned Roses." Friedman & Fiske are singing "At The Ragtime Ball" with immense success.

Gerald E. Griffin the Irish tenor with his big act "The Rose of Old Derby," is singing "Garland of Old Fashioned Roses," and the song is the hit of the act. McFarley & Morrison, with "The Winning Widow Co." are singing "At The Ragtime Ball," and endorse it highly. Harry Hamilton is taking encores with "Garland of Old Fashioned Roses." Robert Myers, formerly with Wells Minstrels is using this song as a bass solo. He likes the song and the audiences like to hear him sing it. It makes some bass solo, too.

Hagehara Sotiro the well known Japanese equilibrist is using "Dream of the Fairies Waltz" in his act. The music just fits the action. Beck & Preston in their great little act are meeting with tremendous success in their rendition of "At The Ragtime Ball," and this pair reports that it has outdistanced anything they have ever used. Miss Preston is also singing "Garland of Old Fashioned Roses," and declares it the most beautiful and effective ballad she has ever used. The Three Southern Roses are using "A Garland of Old Fashioned Roses" around Chicago and say it's "immense." One night last week they took nine encores with it. And it's always good for from four upward. That's saying something.

Aufderheide Notes.

The Diamond Comedy Four are featuring successfully "In Bamboo Land," and report that they are more than pleased with the song. Hoffman & Veley in their act "The Dutchman and the Other Guy" are using "I Want A Patriotic Girl." Jeannette Adler continues to meet with success using "In Bamboo Land" and "Ever Lovin' Bear Cat Dance." Miss Adler is more than satisfied with the results she is getting from both numbers. Jules Held, with his "School Days Co." is meeting with unprecedented success using "In Bamboo Land" in his popular kid act. The Jefferson Comedy Four are harmonizing on "Moontime is Spoontime" and advise us that it always brings the encores.

Dewey & Miller in a comedy balancing act are using songs from the Aufderheide catalog, especially featuring "Ever Lovin' Bear Cat Dance" and "In Bamboo Land." Miss Billie Carpenter is delighted with results from "I Want A Patriotic Girl," her feature number, and remarks that her act is not complete without an Aufderheide number. At the President and Apollo Theaters last week the Aufderheide Trio pleased all audiences with the following featuring numbers: "In Bamboo Land," "Drifting In Dreams With You," and "Ever Lovin' Bear Cat Dance." The trio was assisted by C. McPhetridge, with a French horn solo, a very pretty effect, as the solo was answered from the audience by E. Ham Hood singing "Drifting." The trio also includes Miss Beatrice Harcourt (whose portrait appeared here recently) and Paul C. Pratt, the composer, at the piano.

SPECIAL MUSIC FOR "A SPARTAN MOTHER."

The Kalem Company announces that it has prepared special music for its release of March 11, "A Spartan Mother." This picture is described as being one of the greatest war pictures ever made. The special music has been arranged to accentuate some of the big thrilling battle scenes and the splendid dramatic situations preceding and following the actual fighting. The complete piano score will be sold for the very low price of twenty-five cents, including postage.

Mr. J. Frank Brockliss is due to arrive in New York this week and may be addressed in care of Messrs. Isidor Herz & Co., 422 Seventh Avenue, New York.

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University of Pennsylvania

ἄγχιστα
ὄροι ἄρσε
ς ὑπὸ πληγῆ
μφα πρήσσουσι
νη μὲν ἀείρετο, κ
θῦε πολυφλοίσβο
υς θέεν ἔμπεδον
ν, ἐλαφρότατος π
τα θαλάσσης κύμ
οῖς ἐναλίγκια μή
πολλὰ πάθ' ἄλγ
ιους ἀλεγεινά τε
ς εὗδε, λελασμέν
"Χαῖρέ μοι, ὦ
ἔλθῃ καὶ θάνατος
αὐτὰρ ἐγὼ νέομαι
παισί τε καὶ λαοῖ
Ὣς εἰπὼν ὑπὲρ
τῷ δ' ἅμα κήρυκα
ἡγεῖσθαι ἐπὶ νῆα
Ἀρήτη δ' ἄρα οἱ
τὴν μὲν φᾶρος ἔχ
τὴν δ' ἑτέρην χηλ
ἡ δ' ἄλλη σῖτόν
Αὐτὰρ ἐπεί ῥ'
αἶψα τάγ' ἐν νηὶ
δεξάμενοι κατέθεν
κὰδ δ' ἄρ' Ὀδυσσ
νηὸς ἐπ' ἰκριόφιν
πρύμνης· ἂν δὲ κ
σιγῇ· τοὶ δὲ καθῖ
κόσμῳ, πεῖσμα δ'
ἔνθ' οἱ ἀνακλινθέ
καὶ τῷ νήδυμος ὕ
νήγρετος ἥδιστος
ἡ δ', ὥστ' ἐν πεδί
πάντες ἅμ' ὁρμηθ
ὑψόσ' ἀειρόμενοι
ὣς ἄρα τῆς πρύμ
πορφύρεον μέγα
ἡ δὲ μάλ' ἀσφαλέ
κίρκος ὁμαρτήσειε

μι λίθον ἐγγύθι γαίης ἐκ πομπῆς ἀνιοῦσαν, ἐν ἠεροειδέι πόντῳ εἰδομένη κήρυκι δαΐφρονος Ἀλκινόοιο,
ιμάζωσιν ἅπαντες ῥαῖσαι, ἵν' ἤδη σχῶνται, ἀπολλήξωσι δὲ πομπῆς νόστον Ὀδυσσῆι μεγαλήτορι μητιόωσα,
ιν ὄρος πόλει ἀμφικαλύψαι ἀνθρώπων, μέγα δέ σφιν ὄρος πόλει ἀμφικαλύψαι καί ῥα ἑκάστῳ φωτὶ παρισταμένη φάτο μ
ἄκουσε Ποσειδάων ἐνοσίχθων Τὸν δ' ἀπαμειβόμενος προσέφη "Δεῦτ' ἄγε, Φαιήκων ἡγήτορες ἠδὲ μ

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The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

The Comedy Story.

MOST beginners have been told that comedies sell better than dramatic photoplays, though the payment is not apt to be as generous and, in consequence, there are submitted hundreds of scripts that are very far from being comedy as it is understood. Most of these scripts represent the old-fashioned comedies that were the outgrowth of the fifty and seventy-five-foot comedy bits that once marked the limits of the motion picture. These are the loosely constructed burlesques on real comedy in which probability and possibility are disregarded in favor of the development of the supposed idea. Many of these might be made into good modern comedies with proper treatment, but are sent out because the author thinks that anything that sounds funny must be a comedy and the picture theaters are looking for comedy of any kind.

A second and more irritating sort are the comedies of a single idea, in which a mass of tiresome action must be endured before the humor arrives in the last scene.

The first is apt to be the work of the absolute novice, the second more generally is the product of the scenario writer who has had some, but not sufficient, experience. In the former the story is apt to be crowded with supposedly comedy action that does not belong and, in this, it is at least more to be commended than the prosy plot that begins in nothing, continues through nothingness and ends in a mild chuckle.

Comedy—comedy action—is essential in every scene of a comedy photoplay of the best sort, though now and then a brief scene of explanation may be intruded. But comedy action must be the comedy of action that belongs to and advances the story. If you make your comedy lead fall over a washtub filled with laundry do not put it there for him to fall over—"just to make it funny"—make it appear that the lead upsets the tub over himself and perhaps the others, not because he is working for a laugh, but because it was impossible for him to do anything else. Make the washtub as much a part of the story as the leading comedian and then when the two meet there will be no straining of the probabilities. Make the story sincere and plausible even though it is a comedy. Do not invent a string of funny happenings, link them together and announce a comedy. Take a central figure, move him or her through a series of events, all related and all bearing upon the climax of the plot, and then see how funny you can make those events.

And give them real humor. Nine-tenths of the comedy offered reads as though it might have been written by a ten-year-old boy. There is no refinement of thought, no carefulness of development. Two or more people do some things and then there is a semblance of a full stop to the action and it's all over. After it is all through it would be difficult to sit down and write a connected account of what happened.

Broken crockery is funny at times and so is a pail of water upset over a person. A man who falls down on the icy pavement can do so humorously and even yet the old maid in search of a mate can be made amusing, but a jumble of these four factors without any story is not amusing because there is no connection between the different happenings.

But suppose that the old gentleman falls on the icy sidewalk and the old maid assists him to rise. He thanks her and passes on. She becomes enamored and determines to win him for a spouse. In various ways she seeks to attract his further attention. She gets in front of him on the street and drops the plates, expecting that he will assist her to pick up the fragments. With a grunt at her carelessness he passes on leaving her dismayed. She spills water on his glossy tile and hurries downstairs to apologize, with the result that he has her arrested by a handy policeman. She haunts his way until in desperation he hires someone else to marry her, only to make the interesting discovery that she has just fallen heir to half a million. Now the familiar incidents have been worked up into a thread of story that binds them together into the semblance of a plot. The story is extravagant, but not impossible and each happening forms part of the plot that advances the story to the climax of the discomfiture of the unwilling object of adoration. The example is rather crude, but it is in this way with varying degrees of skill that the story is evolved from chaotic incident.

Don't rush to the typewriter and then to the mail box with the first thing that comes into your head. Haste is no speed at all in scenario work. Keep hold of the idea and let it ripen. If you think of something funny that doesn't exactly seem to fit in keep at it until it does go into place or until you are satisfied that there is no place for it. Comedy is elastic, but it does not escape the requirement that each scene shall advance the plot one degree nearer the climax and the humor must come from this action that advances the story and not from matter dragged in because the original action is unfunny.

The proper comedy is really double. There must be the comedy of the idea of the story and the comedy of its unfolding. Preparation scenes are necessary at times in dramatic photoplays, but there is small room for them in comedy.

In the dramatic play it is all very well to write in a scene to show that Jack ties his horse to the roadside and decides to walk across the fields about the time that Sue comes out of the farmyard gate and starts to hunt for strawberries. Then, when the two come together you know where each came from, but in a comedy you do not show that the mistress tells Delia to wash down the front steps while you show that choleric old Jones leaves the club to keep an appointment with his inamorata. You see Jones on the street, he turns to look after a pretty girl and in walking backward falls over the pail and mop left on the sidewalk. In the serious story you need to locate Jack and Sue, but in the comedy the scene is merely to explain how it is that Jones gets soaking wet and misses an appointment with the heiress, who elopes with his younger rival while he is changing his clothes. You, who are in the know, enjoy the physical comedy of the wetting while at the same time you rejoice in the fact that it puts a bar across Jones' path to the heiress. You have both the comedy of thought and the comedy of vision, neither of which is appealed to when the mistress speaks to Delia or when Jones leaves the club. Make every action tell both the story and the comedy and you have a comedy. Until you can do that don't write comedy.

Overeducation.

Here's a letter from a correspondent who no doubt will be surprised to learn that he is by no means the solitary specimen he thinks he is. At the same time he expresses his plaint so crisply and completely that he covers all the half-guessed regrets of the others and we give his letter in full. The writer is M. D. Stilson, resident manager of the Schuyler Opera House, Cobleskill, N. Y., and he says:

> Each week when I pick up the Moving Picture World, the first thing that I read is your column, The Scenario Writer.
>
> The demand in the picture game is for something new. I have my troubles like every one else in the business, but they are a new kind, something altogether different from the hundreds of "kicks" you get from day to day
>
> I make no claims of being a writer, but after running hundreds of films the thought came to me one day that I could write a manuscript that would make up into as good a picture as some I was paying rent for. I wrote a scenario. It sold. I wrote some more. They sold. Then I made my sad mistake. Saw an ad of a school that taught scenario writing. I donated them some money and took their course. They told me I would make a great writer, and I think I must be. Have not been able to sell a scenario since I finished my course with the picture school.
>
> Now comes the strange part. My manuscript that I have mailed out comes back from some of the houses that say they make feature pictures only, and written across the face of the little card they so kindly put in when they return your scenario, they say: "Story has merit, but it is too heavy."
>
> What in the world is an amateur writer going to do, if his manuscript is "so heavy" that none of the manufacturers of motion pictures will make up the story?

At first glance it would seem impossible that such a condition could exist, and yet it was in part this to which allusion was made in this department a couple of weeks ago under the caption of "Getting it fine." The best that any school can teach is how a script should be written. It can teach the author the rules of technique, can tell him what a leader is and how it should be used, can explain visioning and inserts and all that sort of stuff, but it can't teach him to think and, all too often, it leaves in his mind a set of rules where inspiration once had been.

Photoplay education is essential to the success of the photoplaywright, but it is not half as essential as the ability to think out good, strong plots with a tinge of originality.

Technique has been too closely applied. It had robbed the substance and left the shadow. If Mr. Stilson will go back to his original plan of work and busy himself with getting out a story that has a "stinger" in it, he'll find that the technique will take care of itself. He won't have to count the words of leader or insert, or figure up the number of scenes. If he can get something that isn't the same thing he runs every day he can sell the story no matter how poor the technique, and he's pretty apt to find that the subconsciousness will take care of the technical points if his active brain gets busy with the story.

Technique as an adjunct to idea is all right, but when idea is sacrificed to technique it is fatal. It is much the same as learning to use the typewriter. The novice is too busy with the keys to think of the subject matter, but he soon comes to the point where he forgets the machine and his fingers unconsciously hit the proper keys in transcribing thoughts and the use of the machine is as simple as the pen. The typed script is more useful than the longhand copy, but if the typing checks the flow of thought write in longhand and let someone else do the typing or trust to the pen copy. Technique and the typewriter are much the same. Until you learn to use them unconsciously you are going to have trouble.

Get your idea down on paper and get all of your idea down. If it is in proper technical form so much the better, but there is more technique than plot invention around the studio and between the two the plot is the more welcome. Don't slight the technique, but don't make it your master.

And as a last word, the best school of photoplay writing is in the photoplay theater rather than in an envelope. See the picture on the screen, learn to tell the good from the bad and pretty soon you'll be in a position to teach technique yourself.

What Melies Wants.

Although the Melies Company is identified with Western cowboy stories, it is stated that a few seacoast pictures will be made now and then as well as farcical comedies, but the preference is for cowboy and other Western dramas and comedy dramas and where possible the inevitable triangle should be omitted. To quote the editor: "We particularly desire dramas with unusual plots and depth; those without the triangle, if possible." Outdoor scenes are wanted and Southwestern and sub-tropical settings may be used.

According to the unusually lucid sheet of instructions issued by the company, all scripts must be typed and no scene may run more than three and a half minutes. This company likes scripts written rather fully in describing the action. It states that unavailable stories will be turned back immediately and those possibly available will be acted upon within a month.

American Wants.

The American Film Company announces that it is interested only in Western dramas, comedy dramas and farcical comedy. The studios are in the West and stories with a Western setting will probably be given the preference. Their leading man, Warren J. Kerrigan, occupies the same position on the Independent side as is held by Gilbert M. Anderson with the Licensed forces and the dramas should be planned to suit his robust personality.

That Nestor Delay.

Mr. David Horsley, writing of the delays in handling Nestor scripts, points out that until the middle of December there was no scenario department, since scripts were not invited and there was no person especially appointed to look after them. The regrettable death of Mr. R. Guthrie Kelly, the scenario editor, has slightly delayed the organization of the department, but Mr. Horsley plans to supply the vacancy promptly and believes that these vexatious delays will be avoided in future.

Until lately the Nestor studio has been supplied by staff writers; outside contributions not being solicited, and the change in plan is of necessity attended by some delays while the machinery is brought to working order. Scripts are not invited and should be sent to the studio at Hollywood, Cal., and not to Bayonne. Those who have clipped the list recently published in this department will please make correction.

More About Copyright.

The following from Charles H. LaTourette is intended rather for Louis Reeves Harrison than the writer, since it refers to his articles and the position he has taken, but to spare Mr. Harrison's blushes we run it here for him to read. Mr. LaTourette says:

> As an author of short stories, humorous verse, musical compositions, vaudeville sketches and moving picture plays, I wish to congratulate you upon the stand you take in behalf of authors generally, and scenario writers in particular. It is a great step toward better conditions. Your words of encouragement are most deeply appreciated. The first two paragraphs in your editorial of January 27 issue are certainly true, and straight out from the shoulder. "Starvation Prices" is correct! I state from experience that I have received more for one humorous poem than I have from a scenario recently purchased by a "first class" firm. It certainly is a "rank" state of affairs.
>
> The article "Originality versus Adaptation" also deserves the highest praise. Under the present existing copyright conditions the author of original unpublished work has no show whatever. He is simply thrown upon the mercy of Chance. His sole reliance is the honesty of editors who, as a whole, *are* honest. But what of the parasites who once in a while creep in to that honorable profession and "help themselves" from the ideas which come to them? There's the rub! And there's the need for a better copyright system. "Common Law" says the kind Register! A mere farce for the author of unpublished work. He stands a beautiful chance with the unscrupulous! Time may get them according to the Divine Law, but that doesn't compensate the poor author living on his "cheap hams and canned vegetables."
>
> Personally, I have no "kick" coming against the honesty of editors. I have been at the writing game for nine or ten years, and in that time I can't recall an instance where I have had a thing stolen. Perhaps my work hasn't been worth the chance, but, nevertheless, I give them all the benefit of the doubt. To sum it all up, however, a better copyright system is a dire necessity to protect authors not from editors, but rather from those who merely "hold down a chair."
>
> In conclusion, as a writer I thank you sincerely for the stand you are taking, and earnestly hope that your efforts will bear fruit by bringing forth a better condition of things. Keep the good work up and you will win the everlasting gratitude of every author.

All of this is interesting, but will some of the copyright adherents please tell the writer precisely how ability to copyright a script is going to stop theft or benefit the author in any way? What is there in the magic name of copyright that will throw about the protected script this invisible barrier? What is there to the mystic words that will turn the dishonest to ways of righteousness? In what one particular is the position of the author bettered by copyright? The copyright law specifies certain punishments for infringements that the much despised common law takes care of before copyright and takes care of much more ably. In either case the author must stand the expense of litigation. Where does the advantage come in?

We are not going to print any more letters on this page about copyright until some one makes explanation and in the meantime we submit that the Rev. E. Boudinot Stockton offers to legally "swipe" (in a purely demonstrative spirit) any copyrighted story. And if he can't do it we will. We pause for a reply. The question before the assembly is:

What is a copyright, and why—particularly why?

What's the Use?

What's the use of writing something you've already seen done?

Perhaps you can do it better than the other fellow did it, but that doesn't matter so much. Perhaps there is another story that the other fellow left untold that you can tell and tell effectively, but don't try to tell the same one he did if you want to get back the price of the postage stamps.

If you've some absolutely novel twist to give one of the old-established ideas, go ahead and twist it, but to get the impression that all you have to do to make money is to do the same thing over again is to put you into that spendthrift class that is helping the Postmaster General wipe out the departmental deficit.

Keep away from the old ideas and try and invent some new situations. The chances are that this story that's "a little like" the story you saw at the photoplay theater last week, is very much like some other story from which this was derived. Don't paraphrase, but if some story gives you a suggestion for another keep as far as possible from the source of inspiration in the hope that you'll strike something new. About half the stories that come into the studio are not read beyond the first few lines because they've been read so often before. There is no use sending out stuff just to pay postage on it. Unless it's really a regular story keep it home.

Lynch's Theater, Main Street, Woonsocket, R. I., has changed hands, the new owner being I. W. Smith, of Cambridge, Mass. Mr. Langton retires as manager in favor of Mr. I. W. Smith. Mr. Smith will give his full time and attention to the playhouse.

Inquiries.

C. F. M.—Your guilty conscience told you right. We beat you on quick returns. Exactly thirty-seven hours from mailing to its return and we know it had been read. The Lincoln allusion is good.

A. B.—We have heard several times of some motion pictures Nat C. Goodwin was making or going to make, but they've not yet been exhibited to the men from Missouri. The Rambeau Company is wholly new to us. (2) See elsewhere. (3) Good suggestion, but we can't find the right man.

PICTURE FAN.—A theater employing a Licensed service cannot use Independent material without losing its license, but it can regain the license sometimes on proper representation. Broadly, the answer to your question is "Yes."

IRENE B.—The Lubin Company requests that Irene B. be informed that Romaine Fielding played "The Teamster."

E. B. T.—This is a pretty tough bunch of questions to answer accurately. (1) C. G. P. C. films not shown here by Pathe do not have to be licensed by the Patents Company. We believe that some of them are occasionally brought over by Independent exchanges. (2) This has been done. (3) We prefer to leave this question to some legal mind. We think it can be done but are not certain. (4) We would cite "In the Grip of Alcohol," which was run in an Independent theater here three days in advance of the Licensed release. (5) Mostly feature films are copyrighted and not all of these are internationally copyrighted. The trade mark is a more certain safeguard.

LITTLE MARY ADMIRER.—Miss Pickford is now a member of the Biograph Company. Mr. Moore is not with the company.

J. G. H.—While most companies now and then purchase the synopsis without the scenario, the demand is more for the completed scenario.

M. D. K.—Film producers do not specify any number of scenes. They let it be known that they want approximately 1000 feet of leader and action and leave the rest to the author. As a general thing 18 to 22 scenes will run the thousand feet, though a recent Lubin had about 35 scenes in the same length. The measurement is action, not the number of scenes nor the number of words.

I. M. P.—You would only waste time and railroad fare looking for an opening in a studio. You would stand no chance against trained players who back their facial flexibility with experience. Better give up the idea now instead of being forced to abandon hope through discouragement.

CAESAR.—Francis Bushman and Bryant Watson had the leads in Selig's "He Fought for the U. S. A." (2) There isn't always a wind blowing when pictures are taken nor a draught in interior scenes. You must get a funny lot of films if you cannot recall any where there was no gale. You are remembering Fifteen years back when all studios were in the open air. It is probable that you notice only those where fluttering draperies call attention to the air currents. The breeze in the picture is a persistent newspaper paragraph, but it is not correct.

L. G.—Sorry, but we lack the information for which you ask.

F. H.—George Le Soir is the director of the Kalem Company in New Orleans. We do not place the scenic artist. Wray Physioc was the drug clerk in Eclair's "The Wrong Bottle." Again we pass the scenic artist question.

OPERATOR.—George Gebhart, Jr., of the Bison, is not a regular Indian nor even a partial one. (2) Robert Broderick and Mrs. Brennan were the old couple in Imp's "The Fallin' Out."

G. F. G.—Miss Mabel Normand was Betty in Vitagraph's "How Betty Won the School." Gretchen Hartman was the Rosalie in "For the Flag of France." The Vitagraph is pronounced with the "i" as in pie.

M. E. H.—James Cruze was the Leo in the Thanhouser "She." William Russell was the Stranger in "The Lady from the Sea," George Lessey was Romeo in "Romeo and Juliet," and William Garwood was Miss Snow's bridegroom in "The Honeymooners." Miss Taylor and Mr. Garwood are no longer with the company. In the Rex "The Return," Cleo Ridgley was the girl and the picture was made on Long Island ,though it is not stated just where.

C. R.—James Cruze was Dr. Jekyl and Mr. Hyde.

J. A. M.—See above for Dr. Jekyl. (2) We do not know what you understand by a "complete set" of the Reliance Natural History series, but these interesting films will be continued. (3) The Pathe Freres "Rigoletto" was released November 28th, 1909. Other questions next week.

E. B. S.—The missing characters in She are Job, Holly's servant, and Ustane, but their introduction would have run the reel into a third thousand and the story is complete without.

B. G. D.—If you want to hold on to the story rights, mark your manuscript very plainly, "All fiction rights fully reserved by the author." That covers the ground, but it is liable to hurt the sale of the scenario.

CURIOUS.—The code word you see at the bottom of some film bulletins is for telegraphic use. The exchange needing an extra print instead of wiring the three to six words of title, simply wires the five letter code word. This is especially handy in cabling where two code words may be combined into one ten-letter cipher word and save a couple of dollars.

G. V. T.—John Bunny has done all his motion picture acting for the Vitagraph. Your belief that you've seen him "with several other companies," is erroneous. He is a dramatic player of more than passing note, not an acquisition from vaudeville.

R. P. S.—We fancy that the delay in reporting on Nestor scripts is due to the change of the staff from Bayonne to Hollywood, but we can't understand why no attention is paid your letter. Try again and send a reply envelope. We have had several similar complaints.

NOVICE.—We are reproducing the Lubin slip you speak of in this issue. The first reply may mean almost anything, but it may be accepted as meaning that the company has enough scripts of the sort you sent, or is not going to make that style of story just now. It doesn't matter how you take it. If the story looks good to you, keep it going. We've known scripts to be sold a year or more after the first submission to the very company that first turned it down. No rejection script ever means that the script is worthless. It may suit someone else.

J. G. M.—There is no charge for answering questions under this heading. Send them along, but remember that scenario questions that require the reading of the manuscript are not handled.

LILY.—It's against our rules to reply to matrimonial questions, but there is no reason why Mr. Johnson should quit the Lubin Company just because Miss Lawrence did. They have played together very successfully, but it takes a minister to make a marriage. Mr. Johnson seems to be entirely contented at the Lubin plant and we have heard no hint that he will leave.

L. T. F.—The reason you get your script back unread from the Thanhouser Company is that they do not purchase outside scripts, so they send them right back when they come in unsolicited.

G. T.—Warren Kerrigan is still with the American Company, with no apparent intention of leaving. If you don't get him in the theater you patronize it's not his fault. Kick to the manager.

G. M. C.—The Kalem player is Miss Marin Sais. It is not a misprint for Marion.

D. C. T.—Miss Marguerite Snow was the Thanhouser player in the title role of "The Tomboy."

BET.—You are mistaken. Ten cents by no means represents the highest price of admission to the purely picture house. Several houses employing no vaudeville get 25 cents for the better seats and some charge 50 cents for box seats.

Projection Department

Edited by F. H. RICHARDSON.

MANAGERS.—One of the prime reasons for the low standard of projection in this country lies in the lack of ability of the average manager to recognize excellence in projection when he sees it. There are comparatively but very few managers who can look at a moving picture and tell when it is projected at its best, at the same time giving intelligent reasons for their conclusions. As long as the manager is himself unable to understand what constitutes excellence in projection, it naturally follows that he is in no position to intelligently criticize the work of his operator. It also follows that he is not in a position to put on the best possible show. I shall, therefore, for the benefit of managers, during the next few weeks take up, point by point, the various things which, as a whole, constitute excellence in projection; taking for my first subject, light.

It is absolutely essential to excellence in projection that the light be clear, brilliant and white. But the term "brilliant" is susceptible of various constructions, anyone of which may be correct, according to the ideas of the individual. Some prefer a very bright screen, while others have a leaning towards softer, mellower light, which produces a somewhat more artistic effect. The average audience will, however, I believe, agree with the brilliant screen idea, provided it be not carried to extremes. It must be remembered that the more brilliant the light, the greater will be the flicker. That is to say, if your machine produces any flicker at all it will be largely increased by added brilliancy of the light. With the reflecting and semi-reflecting screens it is found difficult to eliminate the flicker even with the modern three-wing shutter, owing to the exceeding brilliancy produced by their highly polished surface. Considering the question of curtain brilliancy, it is important that all these matters be weighed and taken into careful consideration. The matter of screen illumination is one upon which there is a profound lack of knowledge. Time and again I have had managers escort me into their theater, point proudly to their picture and exclaim: "There, what do you think of that for projection?" while across the entire lower or upper edge of the screen appeared a shadow, faint perhaps, but still a shadow. However, the word "shadow" does not convey the right impression. A discoloration of the light would be more nearly correct. The whole entire picture should be of one uniform, even brilliancy, the light at its furthest edges and corners being as purely white as in its center. With ordinary films it is an easy matter to judge whether the light is right or wrong. The matter is determined by the appearance of any light object in the film. If a lady be dressed in white, and the top of her dress appears pure white and its bottom has a yellowish tinge, however slight, then the light is not right and the operator is careless in its handling. If, on the other hand, the entire dress is of even whiteness and some white object at the top, or the clear sky, appears slightly yellow, or if the discoloration occurs at one side of the picture, then again the light is not centered right, or the operator is carrying his spot too small. There is ordinarily no excuse whatever for any discoloration of the light on any portion of the screen. However, these discolorations are not *always* the fault of the operator. They are sometimes due to parsimony on the part of the manager who wants the current bills cut down to such a low figure that the operator is unable to secure an even, uniform brilliancy all over the screen, and maintain it thus. The amperage is so low that the spot must be contracted to its smallest possible limit, which means that uniform lighting at all times is practically impossible. In order to insure uniform curtain brilliancy at all times it is necessary that the operator carry a spot which will overlap all corners of the cooling plate, or aperture, from ¼ to ⅜ of an inch. This, of course, means wasted light, but, on the other hand, it means excellence in the curtain illumination. Next week the subject will be continued.

BEAUTIFUL NEW THEATER.—Rutherford, N. J., now has a theater of which it may well be proud. Messrs. Vick, Collins and Lawrence recently threw open the doors of the new Criterion Theater, of which Mr. Carey Wilson is manager. The house seats 800 and is a beauty, both inside and out. At the opening were present the civic officials of eight towns in that vicinity, besides many other invited guests. Words of praise were heard on every hand and the management received a regular shower of compliments on the beauty of the house, as well as the excellence of its appointments. The programme will be combined vaudeville and motion pictures. The operating room is a model of its kind. An excellent programme is issued, in which are given the stories of the films shown, in full—a most excellent feature. We note, at its head, the names of the owners, manager, stage manager and pianist. Let me inquire why not also the name of the operator? Strikes me he is of as much importance to the success of the show as is the pianist.

A BUNCH OF QUESTIONS.—Atlanta, Ga., writes asking our opinion of the following examination questions: (1) How many patches does the law require? (2) How much space do you allow for a patch? (3) What does the crank fasten to? (4) What is the positive wire on a three-wire circuit? (5) What is the voltage drop on D. C. arc? (6) What is the voltage drop on A. C. arc? (7) What side of film goes to light? (8) What is the lens for? (9) What moves the automatic shutter? (10) If your lamphouse is as close to the machine as it will go, and your light as close to the condensers, how can you obtain a smaller light? (11) Which arm do you connect positive wire to? (12) How would you find the positive wire? (13) What should you do in case of fire? (14) What is the friction on take-up for? (15) What are upper and lower sprockets for? (16) Why do cracked condensers show through stereopticon lenses and not through projection lenses? (17) Which is the best outside shutter; 2 or 3 wing? (18) What is a volt, ampere, ohm? (19) What is a travel ghost and how do you remedy same? (20) What is a half moon? (21) What is a ghost in the light? (22) What causes a brown light? (23) Which carries the most current, No. 6 or No. 8 wire? (24) How many feet of film do you run in a minute?

"The above questions together with 25 more, were what a party told me last week constituted the examination given him by the City Electrician. Do you think fifty questions such as this would qualify a man as a competent operator? Do you think such an examination would be worth $5 to an operator? The City Electrician should by all means give a real examination. There is not a single question in the whole fifty which applies to the practical side of a projector. I believe the operator who pays $5 should be given a rigid examination, but not be put up against a bunch of catch questions."

There is considerable more to the letter, but the brother was so careless with his penmanship that I could not decipher it. Atlanta seems to have a wrong idea of an examination. Were I examining a man myself I might ask many simple questions which would tend to determine his real knowledge as well as would those of more complicated nature. The operator possessed of real knowledge need not fear catch questions that are no more "catchy" than those in the list, most of which are all right, though some are not very well worded. Question 1 is a new one on me, and query 20 must refer to some local term. I never before heard of a "half moon" in connection with projection. The only real catch question I see is No. 10. The experienced examiner can largely determine from an applicant's answers to comparatively simple questions, such as most of those in the list, whither or not he has adequate knowledge. If he answers promptly and correctly he may be tried with harder propositions. If he stutters over simple questions, there is no use to try him on hard ones. Questions such as 21 are almost too simple, however. In answering No. 17 it would be expected the applicant would explain why he claims one or the other to be the better, and if the explanation be complete it would require pretty thorough knowledge of shutter action. No. 4 is an excellent query. No. 11 would presume that reasons for answer also be given. No. 12 is good. No. 14 contains more than appears on the surface. Thousands of operators cannot answer No. 16. But it occurs to me that the man who repeated the list of 50 questions to you must certainly have had a phenomenal memory, if he got them anywhere nearly right.

ANOTHER FROM GARY.—Gary, Ind., writes: "I notice where, in the department, an uncommon though not unknown rectifier has been described. This type of rectifier is what is known as the electrolytic rectifier and for the benefit of your readers I will set forth results of experiments made a few years ago. The rectifier as generally used consists of two plates one being aluminum, immersed in the proper solution. Many substances may be used for the second plate, but lead, iron or carbon are those ordinarily employed. Solutions generally used are sodium carbonate, sodium phosphate, potassium phosphate or ammonium phosphate. There are, however, many other solutions which may be used, even city water making a fair electrolyte for experimental work. Such a cell if inserted in A. C. circuit will allow current to pass freely from whatever substance is used for the cathode to the aluminum. Great resistance is opposed, however, to its passage in the opposite direction. The current is thus, to a certain extent, rectified. The apparatus so constructed has, however, two serious defects, viz.: It is rather inefficient. 40 per cent., as against 90 per cent. for mercury arc rectifier, being about the maximum efficiency. Secondly, the rectifier is very imperfect, the current consisting of alternate large and small waves in alternate directions. The small waves are due to the fact that a certain amount of current flows the wrong way, or leaks past the 'electric valve.' I trust the foregoing will shed some light upon this subject. I might add that the electrolyte (solution is what is meant, Editor) gets very hot during use, unless some outside means is taken to keep the cell cool: naturally the hotter the cell gets, the lower is its efficiency. I wish the Projection Department (perhaps I might say the 'operators' friend') every success."

In view of what has gone before I believe comment on Gary's letter is unnecessary. The testimony seems to uphold our own conclusion that that kind of a rectifier would not do for projection work.

COMMUTATOR.—Brandon, Man., Canada, writes: "Regarding the inquiry concerning care of commutator: they should be cleaned very often; every day is not too frequent when running 8 or 10 hours. Instead of doing wrong in cleaning his commutator every day, New York did perfectly right. A commutator which is kept clean will last twice as long as a dirty one. Sparking will be much greater on a dirty commutator. Using emery cloth, however, is worse than not cleaning it at all, since it contains many small particles of steel which may become imbedded in the insulation and produce electrical contact between the commutator bars. The only thing to use is sandpaper. Take a piece of wood one-half inch thick by two-thirds inch long, of equal width with the commutator, and resting it on the sandpaper, bear lightly on the commutator for a moment every day. This is the only thing required if the motor be well constructed. In case there is sparking, due to bits of emery imbedded in the insulation, a tooth brush will sometimes help in removing it. A light touch with a piece of candle will, in many cases, stop the sparking, but do not use much; just a slight touch."

I cannot at all agree with your methods, Brandon, I am sorry to say. Neither tallow or oil is good for a commutator; nor is it necessary to clean the same until it becomes dirty, which should not be, by any means, as often as once per day. I at one time operated four large Edison three-wire direct dynamoes for one year in Palestine, Texas. These machines had heavy output, and sparking at the brushes, if allowed to continue, soon became a very serious matter. I was not long in discovering that, so far as concerned the commutators, it was a pretty good scheme to let well enough alone. As long as there is no sparking of amount, it is not well to monkey with the commutator. I agree thoroughly with the brother who condemned the use of oil and grease on commutators, and believe myself, as I have already said, that a good commutator compound is the only thing to use. I cannot recommend the daily use of a board on the commutator. When after long usage it has become cut and grooved slightly, it would be well to make a curved block to exactly fit about one-quarter of the circumference of the commutator. Line the inside of the cover of the block with 00 sandpaper and, applying considerable pressure, changing the paper several times, grind the copper down to a smooth level surface. After doing this, however, it is necessary to examine the insulation between each bar with a magnifying glass, removing any strings of copper that may have been pulled across the insulation. This procedure is, however, only advisable when the commutator has become quite rough and slightly grooved. Do not imagine that because I cannot agree with your methods I do not appreciate your having written. It is often more practical to teach a lesson by pointing out the mistake, than by simply giving the right method of procedure. To my way of thinking, the brother in Winnipeg has given the best instruction on commutator care, up to date. I might add that the generator experience I spoke of occurred more than 20 years ago.

ALBUQUERQUE, N. M.—Mr. W. B. "Spot" Moore, operator of the new Crystal Theater, Albuquerque, N. M., whose photo appears herewith, is a stage carpenter, electrician and operator, who has been actively engaged in theatrical work in Albuquerque since 1890.

Friend Moore is known to all the old-time show people who have visited that beautiful city during the past 22 years.

LIGHT TROUBLE.—Shelby, Neb., writes: "I am new at the picture business, therefore have had all kinds of troubles, but have succeeded in overcoming a great majority of them up to date. Here, however, is a proposition that has got me going. It may be simple enough, but not for me. I have a type B Edison machine, lamp and rheostat, using 110 volts D. C., ⅝ electra cored carbons. My trouble is to get a spot of sufficient size to work with easily. At times it is about two inches in diameter and of clear white light; then again it reduces to almost one inch. I have tried shifting the lamphouse, changing the rheostat and everything else that might be thought of, but still the trouble remains. It seems to be more noticeable some nights than others. I am using two 7½ condensers. Our house electrician says that the voltage remains practically constant at all times."

Apparently in one of two things your trouble lies. If you really have two 7½ condensers, then, for some reason or other, you evidently are unable to get the lamp close enough to the lenses. However, you must understand that because the condensers were sold you for 7½ it does not necessarily follow that they are. Variation in the size of the spot may be due to some trifling difference in the set of the carbons. I would suggest that instead of using ⅝ cored below, you use ½ inch solid. I think you will get better results. I would not like to say positively, but I am pretty sure you haven't got 7½ lenses. Either that, or else, as I said before, your lamp does not go far enough ahead. Possibly you can scheme out some way to move the whole lamp ahead ½ an inch, which certainly ought to remedy the difficulty. I would suggest you send in $1.50 for a Handbook, which will teach you how to measure your condensers, as well as many other things. Possibly when you get the 2-inch spot you have your carbons angled slightly ahead, thus bringing the arc closer to the lens.

MORE ABOUT COMMUTATORS.—New York City writes: "Before I became an operator I worked at the electrical business. About once a day we used to lubricate our commutators with a piece of parafine wax. Sandpaper should only be used when the commutator begins to get rough. It is a mistake to suppose it ought to be bright and shiny in order to make good contact with the brushes. The natural commutator color is a dark brownish color. Brushes should have just sufficient tension to make firm connection with the commutator. This is easily done in the following way: Place a piece of sandpaper the width of the brush on the commutator under the brush, the brush resting on the rough side of the sandpaper. Have someone hold the brush down with considerable pressure while you pull the paper back and forth, holding it so that it bends around the commutator. When the commutator becomes worn, until the brushes run against the mica between the segments cut the mica away a little with a hack-saw blade. If grooves become worn in the commutator take the armature out and turn the commutator down on the lathe. If, on a cold day, when you start your generator, you find the voltage does not build up, that is to say, rise, take a piece of dry cloth and wipe the commutator off well, as sometimes the lubricant becomes hard when the machine becomes cold, while when it is running the wax becomes warm and soft, and the connection is good. Am waiting to see instructions of other makes of machines in the department. The one on the Power's No. Six is the real goods and I have it put carefully away in a safe place."

I can heartily indorse everything the brother says, except that, as I have said, I believe a regular commutator compound is the best lubricant, though parafine wax has not the objection which oil or tallow has. Possibly the brother in Brandon meant a parafine candle, but he didn't say so. I might remark, however, that the cutting out of the mica between the segments would be too ticklish a job for the average operator to tackle, particularly on a small motor where the insulation is comparatively thin. If the commutator is ground down with sandpaper, as we have previously recommended, before it becomes seriously grooved it will never need turning up, but this could not be done with a motor commutator. However, if the commutator is turned up in a lathe the insulation must be carefully examined with a magnifying glass as more or less copper will most likely be pulled across the insulation from one bar to the other.

FILM PATCHES.—Fergus Falls, Minn., writes: "I can't say too much for the Projection Department. If all operators would study it, it would help out a lot and very greatly improve projection. I was particularly interested in the issue of January 6th, in which appeared a detailed description of the Power's No. Six, and have been waiting ever since for a similar article on the Edison. I am much interested in the description of films and their care, now going on in the department. I try myself to take proper care of the films. As the machine I have been using is rather old, films have to be in pretty good shape to get through it without trouble. I must say that some of the patches made by exchanges would cause the humblest crank turner to blush. I received a reel recently from an exchange which was pinned together in two places with an ordinary pin."

The instructions on the Edison machine will appear in good time. It is quite true that many exchanges could very profitably put in some time learning how to make a decent patch in their films, or if they already know, then the patches they send out are certainly not calculated to demonstrate their knowledge. The General Film Company is, however, I believe, making an effort to correct many of the abuses common in the past, but it will require time and tremendous effort to accomplish the sadly needed reforms.

FROM THE ORIENT.—This department has, during the past two years, been the recipient of communications from Australia, Cuba, South America, the Hawaiian Islands, the Philippine Islands, England, Russia and France. Now the land of the wiley Mongolian comes into the department fold with the following letter from the Arcade Amusement Company, Tientsin, China. The manager of this company writes as follows: "We receive the Moving Picture World regularly and find it very interesting and also in many ways useful. We were particularly interested in the correspondence relating to the Mercury Arc Rectifier, which appeared in the department recently. We are writing the Western Electric Company for further information. Some of our local papers reported lately that Max Linder, Pathe's artist, is dead. This our resident Pathe agent denies. We would like to know the truth of this matter. In this city ours is the only cinematograph show in the Foreign Concessions, but in the Chinese city there are two or three which show films by fits and starts. We rent our films from a Shanghai firm and it costs $600 Mex. per month. Two changes weekly, on Wednesdays and Saturdays, 4,500 feet each change, of which half are subjects already shown and half not shown previously in this city. Being so far away from the centers of production, and having no competition, it does not matter if the films are 4 or 5 months old when we show them here, but we are not able to get such films from our renters. They seem to get very old films from some London firms. The sum $600 we pay each month will work out about G$30 per change or G$60 per week. As you will see from the enclosed programme ours is cinematograph and vaudeville show. Several companies failed previously in this city and we opened this theater in September, 1909. We are running it at a loss and, of course, bad films partly account for this. With a view of improving the quality of the films we wrote to several London firms, to the Edison Company and to the H. Davis Film Service, inquiring if they could supply them, even at a penny a foot. Only one London film, M. Bear & Co., offered to supply ten weeks' run films at a penny. Now if we purchase 9,000 feet of films per week at a penny a foot it will cost us about G$150, and as we have no means of re-renting these films the cost is prohibitive. We find from your journal that there are, roughly, a couple of hundred reels turned out weekly by the several makers. The demand therefore in your parts will be for new films always, and the exchange must have considerable quantities of films accumulated, without any further use for them. We shall be very much obliged to you for any advice you could give us in this respect."

This letter is very interesting in several ways. It calls pointedly to our attention the fact that even among the native Chinese the motion picture is making headway as a popular form of amusement. The figures given for film service are interesting. The fact also is emphasized in our minds that the age of the subject matters nothing at all, provided the film be in good condition and that it has not been shown previously in that locality. The gentleman has been in error in writing to the Western Electric Company. It is the General Electric Company with whom he should have corresponded regarding the Arc Rectifier. I have notified the General Electric to forward information concerning the same. The letter G before the dollar mark I presume to stand for gold. Surely there is, either in Japan or the Philippine Islands, some kind of an exchange, and if so, it would be much better in every way, it seems to me, to secure films from one of these places. Your idea that exchanges in this country accumulate ge quantities of film is not correct. The Licensed exchanges accumulate ne at all for the reason that at the end of a certain period it is required at the films purchased by the exchange be sent back to the manufac rer and destroyed. The Independent exchanges are not, I believe, bound any such requirements, but you may take it from me that by the time e exchange has finished using a film it is in such condition that no self-specting Chinaman would consent to sit through its running. The only ing I can suggest is the investigation of a possible source of supplies om Japan or the Philippines. If films could be had from Japan it is cely that you would have to make your own titles, since they would, of urse, be in the Japanese language. The Pathe artist referred to has been ry ill. He is, however, now recovered and again working. Pathe films which he appears will be released soon. Write Tait's Film Exchange, anila.

LENS TROUBLE.—Valparaiso, Ind., writes: "Am using a Motiograph d was throwing a good, sharp, clear picture at about 55 feet. Recently moved the machine back about 15 feet, with the result that there seems be two pictures, one inside of the other. Is the fault in the lens?"

In the first place, examine your lenses carefully and see if there is not faint finger mark on it. In the second place, take the lens combinations it of the tube and see if one of them is not loose in its holder. These e the only two things I can suggest that might possibly give some such fect. If the picture was clear and sharp before, most certainly something s happened to your lens, or it would still be clear and sharp, though nsiderably larger than formerly. It is also barely possible that you have jacket lens which will not move out far enough to focus at the new stance.

ABUSES.—New York City writes: "You doubtless are aware of the ils of construction of New York operating rooms and that the poor ventation is a menace to the health of the operator. The Health Department rmulates laws and issues rules tending to conserve the welfare of the mmunity, one, for example, being the prohibition of expectoration in blic places. Another city department compels us to keep the operating om closed at all times, and demands that the projection apertures in the all be of the smallest possible size, all of which tends to prevent any lequate ventilation, which most certainly is unsanitary and highly inrious to the health of the operator. Since the Health Department is so sirous of conserving the health of the people as a whole, and also cerin favored portions of the people, why does it not also protect the operar? There is absolutely no doubt as to the unsanitary condition of the ajority of operating rooms in New York City. I trust that you have fficient influence to do something in the matter. I might add that in any places the operator actually eats his meals in the dirty, unventilated erating room. Certainly reform should be speedily forthcoming."

My dear sir and brother, if there lives any one man outside of Tammany all or some equally great political wigwam, aside from the multi-millionres themselves, who could have any influence in the matter of securing dent conditions for anybody or anything in New York City, I would like to ake that individual by the hand. It is, as you say, a notorious fact, that undreds of New York operating rooms are miserably ventilated, and out as unsanitary as anything well could be. The remedy is perfectly mple and perfectly easy, and it has been pointed out time and again in is department. Its installation would not only do away with the unnitary conditions, but would also, in a large measure, obviate the fire anger. It is simply a matter of installing a ventilating pipe of ample size om ceiling of the operating room to the open air. If our Fire Departent, Building Department or the Board of Aldermen were doing their uty, they would immediately compel the installation of such vent pipes. p to date, however, they have made no move in this direction, though me few managers of their own volition have done so, and the act was ghly to their credit. So far as the sanitary end of it is concerned, you ust remember that the motion picture operator is a poor man, and the or man in New York City receives as much consideration as—well you ve in New York and you know how much attention is paid to the man ithout a bunch of money—or, in lieu thereof, a "pull," usually political.

A PUZZLE.—Camden, N. J., propounds the following: "When I open e show in the evening I have new carbons in the lamp and the light is ne and white all over, but after an interval of about 5 minutes it gets ark. I use an Edison transformer and if I increase the current the carons burn to a point; the bottom ones being consumed more rapidly than e top. I installed all new wires, but that did not remedy it at all. Have d other operators run the machine, but they are unable to locate the fficulty. I use electra carbons; have 105-foot throw. The light keeps inking all the time the machine is running, although the stand is anchored ghtly to the floor."

You say that the lower carbon is consumed more rapidly than the top d that the carbons needle (burn to a point) when you use heavy amperge, but you do not say what amperage you are now using. I think the ouble certainly must lie in your transformer, though what it is I cannot y. If any other operator has had a similar experience we would be glad hear from him. Would suggest you take the matter up with the Edison ompany, Orange, N. J. I am sure they will do all they can to help you.

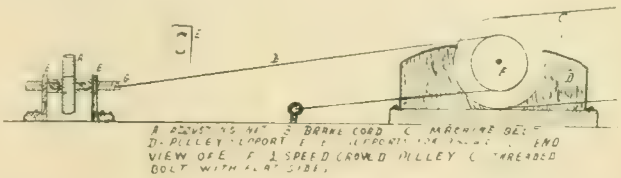
WIRING.—Lompac, Cal., sends the following: "I have something I am nable to work out, hence pass it along to you. The electrical company ave us wired as follows: 110 wire to the motor, with 250 volt, 60 ampere use; meter is 100-110 volt, 50 cycle, 25 ampere, fuse 110 volt, 25 ampere. o. 10 wire to operating room fuse which are 110 volt, 30 ampere No. 10 ire to the lamp. I have a 55 ampere, 60 cycle, 110 volt formastat. The urrent here is 110 volt, 60 cycle A. C. I know I get every bit of light possibly can. Have tried No. 6 wires to the lamp, but the light is no etter. Am now using solid wire straight to the lamp. Please give me a le for finding the capacity of different wires. Is it necessary to study ght course in order to pass an operator's examination?"

You have made a mistake in striking the keys of your typewriter when u stated the amperage you were using at the arc. Instead of two figures u have an exclamation point and a question mark. This prevents me om figuring back to see whether your wires are large enough or not. ne thing I do see, however, and that is that the electric light company as installed 60 ampere fuses to protect No. 10 wires, the capacity of which only 24 amperes rubber covered, 32 amperes weatherproof, therefore far as those fuses are concerned your wires to meter are not protected all. I also note your meter is 50 cycle. Exactly what would be the effect in working a 50 cycle meter on 60 cycle current I don't know, but if I were in your place I would certainly insist on the installation of a 50 cycle meter. No. 10 wires are large enough to furnish 60 amperes at your arc, which is on the secondary of your formostat. 60 amperes on the secondary of the formostat should mean about 20 on the primary. I would suggest that you send in $1.50 for the Handbook, which will give you the capacity of all wires, as well as much other useful information. It is not necessary that you take a light course in order to pass the examination.

SHUTTER TROUBLE.—Merridien, Ohio, writes: "Am using an Edison exhibition model machine. Throw 64 feet, with a Bausch & Lomb special lens. Have 6½ condensing lens. Distance from cone to aperture, 19 inches. Current is 105 volt A. C. Use 30 amperes through a Ft. Wayne compensarc. The picture is clear, but the letters in titles seem to be double—that is to say, a haze seems to extend about [illegible] inches to the left. Have examined the lenses and find them to be O. K., as far as I can see. Have used a piece of ruled mica for focusing, therefore know the trouble is not in the lenses."

I would not like to say positively, but I think your trouble is due to the shutter not being set right. There are some types of the exhibition model, if I rightly remember, on which the shutter being out of time produces some such effect as you describe. Loosen your shutter on the spindle and move just a little and I believe the difficulty will be overcome. If lines on mica project straight, and without distortion, then the trouble certainly is not in the lens. Distance from condenser to aperture is excessive.

MOTOR SPEED REGULATOR.—Brandon, Man., Canada, writes: "I notice operators have trouble with regulating motor speed. I attach sketch of speed regulator which will work with any motor. I have used it for months and it works fine.


A
B
C
D
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E
E
F
G
A ADJUSTING NUT B BRAKE CORD C MACHINE BELT
D PULLEY SUPPORT E E SUPPORTS FOR [illegible] END
VIEW OF E F 2 SPEED CROWNED PULLEY G THREADED
BOLT WITH FLAT SIDES

Some time ago I noticed an operator had trouble with his Motiograph which began to pull hard after half the film was run. The trouble lies in the take-up belt. While the belt does not seem tight, it being a flat belt, if there is some oil on it, it will adhere too much to the pulley and not slip easily. I eliminate this trouble by keeping the belt clean and dry. I think the operator in question has noticed, as I did, that even though his belt was very loose the film was rewinding too tightly, therefore his trouble was in the belt. I had the same difficulty with my light that the brother in Canton speaks of in the January 20th issue. I eliminated this by cleaning all the connections, starting with the main switch. The manufacturers do not give sufficient attention to the lamp. The lamp should be made as they are in France, so that the carbons may be adjusted in any direction. Many ghosts are due to wrong set of carbons. The set must be changed with various positions of the machine and different currents. With the present lamp it is almost impossible to handle the light properly."

Your speed regulator looks very good, only I would suggest there would be some danger of the cord wearing quite rapidly, with the constant slipping and breaking in the middle of a run. I thoroughly agree with you that the American lamp has not in the past been at all satisfactory. There are on the market now, however, several lamps which are a great improvement over those heretofore in use, and one company will presently market a lamp which, I believe, will be very nearly perfect, since all adjustment of the carbons may be made from the outside of the lamphouse. That is to say, the top carbon can be moved sidewise either way in relation to the lower one, or moved straight back or ahead in relation to the lower one, by means of regulating wheels outside of the lamphouse. This is a thing that has been sadly needed. It has been already done by some manufacturers, but not, I believe, in the best possible way. Doubtless it will be but a short time when all lamps will have these adjustments in practical form. The Motiograph take-up belt, of which you speak, I regard as a very excellent form of belt. However, what you have said concerning it is quite true, and operators will do well to take notice and keep their belt clean and free from too much oil.

SHUTTER, ETC.—Cooper, Tex., writes: "Am constant reader of the World. Could I make a three-wing shutter out of a two-wing one? Edison machine, Model B. How should I go about it, if it can be done? How would I go about getting pointers on a Power's Six machine—that is, regarding the mechanism?"

Really, Cooper, you are amusing. You say you are a "constant reader of the World," and then, in the next breath, ask how to go about getting pointers on Power's Six mechanism. Surely you cannot be a *very* "constant reader." Better secure copy of the World, January 6 issue. No, you cannot make a three-wing shutter out of a two-wing. Edison Company will, I believe, supply you with a two-wing shutter. If you mean that you want to install an outside three-wing shutter on a mechanism now equipped with two-wing inside shutter, that is something else again. It can be done, but you'd better have the Edison Company do it for you. Write them for prices.

POWER FACTOR.—Brooklyn, N. Y., writes: "I enclose picture and descriptive matter of Helios Arc Lamp. You will find underlined the fact that the lamp is single burning on 110 volt, consuming 400 watts, taking 10 amperes through the arc. If there is 10 A at 110V, then there should be 1,100 watts, instead if 400. Due, however, to the power factor of the circuit 1,100 watts is reduced to 400 watts, therefore proving that volts times amperes does not give watts in A. C. calculations. Kindly inform me if this statement is true. A bet depends on your reply and both parties refer the matter to you as an authority."

The lamp in question consumes but 400 watts of energy, though it requires 10 amperes, due to the following fact: In the upper part of the lamp, within its casing, is a reactance, in the form of a choke-coil, I believe, which, with but small waste, reduces the voltage to approximately 35. As the arc operates on approximately 35 volts pressure, and not 110, and as the reduction is effected with comparatively slight waste, you figure wattage by multiplying arc voltage by amperes This gives 350 and the extra 50 I presume represents the loss in the reactance. The power factor referred to is the product of amperes times volts taken at half way between zero and maximum of each alternation. It is due to the fact that ampere rise and fall and voltage rise and fall do not follow the same course.

MULTIPLE.—Portland, Ore., writes asking: "Which is the better, two rheostats hooked up in multiple, one pulling 18 and the other 22 amperes, or both pulling 20? As regards St. Louis inquiry about Adam and Eve and the Edengraph (P. 208, Jan. 20 issue), I will cheerfully answer that when he tells me what voltage Noah carried on his ark."

Well, Portland, inasmuch as Noah had a pair of electric eels on board that ought to be easy. However, if Anna ate an apple, would the apple be Indiana? Help, John! He's biting my finger! No difference in rheostat connection.

NEW RULES.—New York City asks: "Will you send me copy of new Underwriter's rule which requires machines to be placed in two operating rooms instead of one? If you cannot, then where can I procure copy?"

Had not heard of any such rule. Address National Board of Fire Underwriters, 135 William Street, New York City, asking for copy of the alleged rule.

ADDRESSES.—Cleveland, Ohio, writes asking for addresses of film exchanges between Port Arthur and Winnipeg. Will some one send same to him? Address Mr. A. J. Sukachie, 1236 E. Ninth Street, Cleveland, Ohio, Suite 39.

????? Peabody, Kan., writes: "Inclosed find $1.50 for another copy of Handbook. Lent mine to an operator—it's gone. About six weeks ago we changed from Independent to Licensed service. Since then my aperture plate seems to wear down in the center. What would or could cause this? Business is good in this part of the globe. When will instruction, similar to Powers and Standard, be published on the Motiograph? I am running that make of machine."

Motiograph instructions are in course of preparation. Will be published as soon as they can be completed. It is some task, however, to get out such instructions. I haven't any gray hairs now, but before those instructions are all done—well, mebby. You will have to describe the effect on aperture a little more definitely if I am to form any conclusion as to its cause. Changing from Independent to Licensed films had nothing whatever to do with it, however.

HUMPH.—Susanville, Cal., writes: "Must say the department is very interesting and invaluable. Would like your opinion in the following matter: Am using 110 volt, 60 cycle A. C., supplied from a 4-Kent transformer, then through auto transformer and through resistance consisting of ten feet of galvanized wire, No. 6 gauge. By test voltage is 55 at the arc. When arc is struck voltage on line drops to 98, and to 49 at the lamp. After arc opens pressure rises to 102 on feed wires and 51 at arc, but never over that mark. Why this drop and why does not the pressure on main leads ahead of the little transformer recover to 110? Entire wiring from pole to lamp is No. 6 and No. 2 wire. All connections are tight and heating reduced to a minimum. Light is yellowish. Pole transformer carries no other load. Very little heat at the resistance."

Your arc voltage should not exceed 35, or 38 at most, when working with A. C. If voltage between pole transformer and auto transformer drops to 98 when you strike the arc, it is plain that either the feed-wires or the pole transformer is overloaded. From your statement I take it that wires from pole transformer to house are No. 2, which have a capacity of 131 amperes, weatherproof. This precludes overloading these wires. Inasmuch as pressure does not recover, it follows that overload is continuous, and that is very bad. On the other hand, if the voltage on feeds come up to standard your arc voltage would probably be still higher. I don't know enough about the auto transformer you have to offer advice with certainty, but this much is sure: your arc voltage is entirely too high. I would try the effect of cutting in sufficient additional resistance to reduce it to 38 anyhow. If that doesn't improve matters you'd better get a more suitable operating room transformer. With an A. C. arc voltage of 51 you will never in this world get good light. It is plain that your auto transformer is not at all suited to the work it is doing. You get comparatively very little resistance from ten feet of No. 6 galvanized wire. Get No. 8 instead, and more of it. The very fact that the resistance is not heating shows it offers slight resistance. That is what resistance is for—to dissipate surplus voltage in the form of heat.

NOTICE.—I would like to have reports, in detail, of the performance of both A. C. and D. C. motor-generator sets. Give make, length of service, cost of repairs, economy as compared with whatever was used formerly. In fact, all pertinent information which will enable me to form an intelligent conclusion as to the degree of satisfaction such sets are giving. This information is not necessarily for publication, but for the editor's private information. Lay full stress on any faults found, as these will be submitted to manufacturers of the devices—without your name—to the end that they be remedied. It is high time that we stopped wasting energy in rheostats. Rheostat waste is probably costing theaters in this country not less than $5,000 every day in the year. All this could be saved. Much is now saved by use of Mercury Arc Rectifiers and transformers on A. C., but to date the operation of D. C. motor generators, the generator operating without resistance, is still a matter for some questioning. Transformers of A. C. stop waste. However, why use A. C. when D. C. is so far superior, if a really satisfactory D. C. generator capable of operating without resistance can be had? The Mercury Arc Rectifier, made by the General Electrical Company, unquestionably is good. It has stood the test of time nobly. With that, and satisfactory no resistance generators, I can see the finish of rheastatic waste and A. C. projection current in the near future. Now come on in with those reports, gentlemen, and *make them complete.*

SEVERAL THINGS.—Messrs. Brown & Dowell, San Diego, Cal., write: "In regard to Leadville's article, January 27 issue, we think your summary is correct. As stated in our first article, where a constant current is desired, a compound wound machine is preferable. Mr. Hallberg stated that the machine should be slightly over-compounded. This we described in our second article, which was not published. In regard to the rectifier as described by Gary, would say that a rectifier practically the same was described in detail about a year ago in Popular Electricity, except that it was for charging purposes. Two of the boys here attempted one of sufficient capacity for an arc, but found that the brine boiled and the stench was enough to condemn it. As regards New York's article would say under no circumstances should emery cloth be used on the commut of a motor or generator when same is being run. Use the finest s paper procurable. No. 0 is good. A little commutator compound a times a day should be sufficient lubrication, provided the brushes do rub too hard. For a machine motor a little commutator compound drop of oil on a cloth is sometimes good. We think the tension de recently described and illustrated is rather complicated for picture mac use, though it will undoubtedly do the work. Can see no provision f bearing between sprocket and the casing, as it should be for most chines. If the bearing were not placed there the pulley would be ou alignment with the magazine pulley."

The dynamo description was excellent, but has not yet been publi for lack of space. Your conclusions bear out my own and those of de ment correspondents.

A LIGHT PUZZLE.—Thomasville, Ga., writes: "Have trouble with light. A picture of the carbons seems to be projected on the screen. I no fault whatever in my lamphouse. Throw 15½-foot picture 76 Changed condensing lenses and top carbon clamp screw."

How you can get a picture of the carbons on the screen, through densers and projection lens, passes my understanding. From the sk you send, however, it seems to be the carbons all right. Light, as Tho ville sketches it, shows dark blue on triangular space from top to bo and out to center at left, and light blue over similar spaces at Bright in center and dark spot just below center with light below it. top, center is dark brown with bright below. Changing clamp screw nothing to do with it. How does your spot look? That might te something.

POOR PHOTOGRAPHY.—Washington, D. C., writes: "Please tell why so many of the Licensed films are so blurred and out of focus days; they didn't seem to be before? I ran an Edison film last nigh an Edison Type B entitled 'Eleanore Cuyler' and I couldn't get a focus at all; the managers want perfect projection, but we cannot gi to them unless the manufacturers put out clear pictures. I think if s of them would take a hint and get up to the Essanay quality they woul better off; this is not meant as a slur. but for their benefit and ours Am a union operator belonging to Local 224, I. A. T. S. E., of Wasl ton, D. C."

Yours not being the only comment on Licensed films lately, I have the matter up with the powers that be to the end that the matter be vestigated and, if a fault has developed, it be remedied. Investigati under way. Possibly there is no just ground for the kicks—possibly is. Anyhow, we may rest assured that if anything is wrong it will spee be made right.

HELD OVER.—Many letters are unavoidably held over. We swamped with mail and we are about ready with another machine inst tion—the Simplex.

NEW FEATURE FILM COMPANY IN NEW ORLEA

A new feature film company has been incorporated un the laws of the State of Louisiana and has opened offi at 725 Maison Blanche Building. The title taken is Feat Film Company. Dave Wolf is general manager, and Tho Walsh advance representative. While the company's char permits it to manufacture and rent pictures and deal in sorts of accessories, its chief purpose is to handle feat pictures. It has already acquired the Southern State rig for "Zigomar," "Twenty Years in Sing Sing," "Tracked Bloodhounds," "A Life for a Life," "Tracy the Band" "Trailed by the Blackhand," "The Siege of Calais" and several others.

The incorporators are Dave Wolf, formerly manager the Texas Film Exchange, as president; Thos. Walsh, merly Western manager of the Curtis Aeroplane Compa vice-president; Wm. H. Gueringer, at present general manager of the Fichtenberg enterprises, consisting of a ch of twelve moving picture theaters, secretary and treasu A. G. Shear, formerly manager of the Consolidated F Company, as general manager. All are well known to exhibitors of the South and all experienced motion pict men. Prospects are so good that the new company pects to purchase three prints of every feature picture offe

AMERICAN BACKGROUNDS ATTRACT ATTENTI

Samuel S. Hutchinson, president of the American F Manufacturing Company, returned to Chicago on Mon Feb. 5, after two weeks with the Western company in Mesa. Mr. Hutchinson was delighted with conditi in the Western studio and expressed himself as hig pleased with the line of subject emanating from the fer mind of his producer, who has scoured southern Califo for backgrounds for his pictures. Recent releases and th booked for the near future show the results of this car canvass. Ranch scenes are staged mostly on the estates famous Americans who possess vast ranches in and aro La Mesa. Where "dress-suit" backgrounds are desired, American is particularly fortunate, having within easy ac some of the most superb hotels in the world. For insta a coming picture entitled "From the Four Hundred to Herd," is a delightful combination of these essentials. early scenes are staged throughout the grounds of famous United States Hotel, while the latter scenes h been produced on the ranch owned by historian Bancr American backgrounds are attracting much favorable co ment in the trade.

Comments on the Films

Licensed.

"A PROBLEM IN REDUCTION" (Vitagraph), February 3.—A picture at gives a clear narrative, logically and smoothly carried forward; but it not a dramatic picture. In it, Miss Gardner plays a woman who is get- ng fat and who is determined to reduce. A good comedienne also plays, it, the part of a beauty doctor. In the end, the woman's husband says, love you just the same." It is well photographed. For the right occa- on, it will make a good feature. It is a picture that is wholly good- tured and that will amuse at all times. It is well photographed.

"THE LAW OR THE LADY" (Vitagraph), February 5.—An artistic elodrama of political life, it has much quality in its plot, its acting, its neral stage management and its photography. The plot is simple and tural and the story is carried forward speedily with no flat places and th a steady deepening of interest.

Perhaps, taking it as a picture of life, and it is very convincing, its ost interesting character is the astute machine boss (played by Brooke). c see him confronted by a knotty problem. He must save the railroad esident (played by Eldridge) who had broken the law and who was to tried before a judge (played by Costello) who is known to be just. s first attempt to suborn the judge fails and he then craftily makes use the fact that the accused man's daughter (played by Miss Neason) is gaged to the judge. But his scheme fails completely by the merest ance. The other three characters were also intelligently and clearly own and were very interesting.

One of the most noticeable qualities of the picture is its quiet dignity. gets this largely from the fact that it is one whole, and not a broken ries of situations. Scene follows scene without padding or complication any kind. The center of interest keeps its balance, so to speak, as it is nded from scene to scene. There is also little suggestion of stage craft it. Every scene at once throws the interest to the center where it be- ngs and keeps it there regardless of other considerations. We don't tice the furnishings much; nothing is obtruded; everything seems just have happened. It takes great pains to arrange naturally. The photo- aphs also are natural or are the kind that seem so. There's no doubt out its being a feature. It is a very good melodrama.

"THE BATTLE OF POTTSBURG BRIDGE" (Kalem), February 5.—A ar-time picture, showing a Southern heroine successfully firing the tim- rs of a bridge on which an interesting, but not very convincing skirmish tween Jeb Stuart's cavalry and Union infantry is raging. It is a picture at will please the gallery a great deal. It is very well photographed for e most part.

"A NEAR TRAGEDY" (Biograph), February 5.—A good comedy in ich a pair doing a vaudeville sketch figure. It gives a chance for some ry good acting and shows some amusing characters. It is interesting, well otographed and made the audience laugh.

"LILY'S LOVERS" (Biograph), February 5.—A farce showing how Lily twitted three or four of her presumptuous lovers. It caused laughter.

"THE LITTLE STOWAWAY" (Selig), February 1.—It has been re- rked in our hearing that it is a pity the Selig photographs are so dim, ce their settings and backgrounds are so excellent. In some of the enes in this picture poor photography even lets in some confusion. The ory of the stowaway and how she came to be dressed as a boy and on e ship on which the parents of the little boy who was stolen were voyag- g, and also how she was able to do the mother of her little friend, the len boy, a double service, and which ends in a happy family reunion, in- ding herself as an adopted daughter, is very interesting. It has the at- osphere of real life. It is full length and a good filler.

"COWBOY VS. TENDERFOOT" (Melies), February 1.—There are me very well photographed views of rough mountains and of Western e on a ranch in this picture. The picture might have been called "An sterner, But Still a Good Fellow." It tells a not very original love and alousy story in which the heroine finds the lost half of a note. This rows a new light on the other half, signed with his name, which nearly t him hanged. It's a filler.

"NIAGARA FALLS" (Edison), February 3.—An extremely fine scenic. is well photographed and worth while.

"LUCKY DOG" (Edison), February 3.—A delightful picture that will ake the Edison bull pup Rowdy popular from one end of the country to e other. His owner, simple-hearted father of a family, was going to vest his earnings in mining stock. It looked suspicious, but the two pro- oters looked even more so. The man happened to drop his pocketbook just tside the promoter's door. The dog saw it fall and mounted guard. me street crooks also saw it fall and the dog had to "get out," taking e purse with him. We saw it being buried beside his kennel. The man, ying to buy the stock, finds the money gone and is much disturbed. The ening paper came and he then saw that the mining scheme was a fraud. comforted him some to know that the sharpers did not get the money yway. We now see the bull pup digging and presently he walks into the chen with the purse in his mouth. The picture has qualities that make a sure feature and a fine picture for children, and also for private en- rtainments and in churches. It has only one marked awkwardness. The g is made to pick up the purse twice. This losing the purse for the sec- d time shows the man is too careless and isn't convincing. If it was cessary to prepare us for the dog's action, which is doubtful, it could ve been done in some other way.

"JENKINS AT THE CIRCUS" (Cines), February 3.—A picture of a circus ring with ponies, dogs and clowns. Jenkins was one of the audience; but when the clowns were performing jumped into the ring. It delighted the boys in the gallery. No one laughed at this downstairs; but the picture of a circus interests the people.

"LOST" (Cines), February 3.—A picture which gives a most startling representation of a city-destroying earthquake, with three-story brick buildings shaken and tumbling to the ground. If it had been printed on a reddish film and some smoke added, it would have been tremendous, even appaling. The scenario must have contained a very good story; but, as produced, it lacks convincing power. The photographs are very clear. The studio sets seem cheap; but the backgrounds were very well chosen. As a picture of an earthquake it is the sensation of the week.

"AN INDIAN ROMEO AND JULIET" (Vitagraph), January 30.—A very pretty picture in beautiful Mohawk Valley backgrounds, featuring Miss Florence Turner as an Indian maid who is loved by a Huron Romeo, but whose father, the Mohawk chief, has set her apart for a rich Mohawk warrior. The Indian Romeo and Juliet meet by stealth, are married by stealth and, on the eve of the marriage with the Mohawk which she can't escape, she gets from the medicine man a potion which makes her seem dead. The ending scene is exactly almost like the old ending but in Indian settings. It will be a good feature picture although the story is not very vital. The photographs are very beautiful.

"THE JEWELS" (Edison), January 30.—After a long illness that had used up all his money, a man is told by his wife, who had been compelled to take service, of her employer's beautiful gems. The man had just received a note from his landlord telling him that he must either pay back rent or get out and he was worried. He falls asleep and a strange dream comes to him. He sees the gems all around him. They lead him to the apartment of his wife's employer and he breaks in and steals the gems. The woman and her maid, his wife, come in. He hides and his wife's voice wakes him and he realizes that he has stolen them. The maid, his wife, leaves the room and he comes out. The woman faints. The wife comes back, recognizes her husband and they bring the employer back to her senses and then the man faints. The wife tries to explain. The employer takes up the telephone. The spectators don't know that she isn't going to call the police and that the wife seems to understand. The change when we realize that she is calling for help to take the sick man home is effective. Miss Fuller plays the wife; Miss Nesbitt the employer, and Mr. Shaw the man. It might be made a feature; but it will surely serve as a good filler.

"THE POOR RELATION" (Lubin), January 29.—A Cinderella-like picture of modern life, featuring Miss May Buckley as the poor relation of a very bad tempered aunt and cousin. The story is not powerfully convincing in its details, but, broadly viewed, it is satisfying. It has some very pretty scenes, one of these is a dance in a big hall with a balcony above and the stairs. There are many pretty girls in this picture and distinguished gowns. The poor relation, slavey and maid of all work that she is, isn't permitted to come down. She watches the dancers from the balcony and there the man who stands for the prince of the old story finds her and falls in love with her. It is a very pretty picture with good humored comedy; the leading lady gave a clear interpretation and she was well supported. It was well photographed and the audience seemed to be delighted with it. If carefully put on, it will serve as a feature. It has no especial strength, though, as a story.

"WHERE THE MONEY WENT" (Vitagraph), January 29.—A comedy of misunderstanding. The young husband wanted to make his wife a birthday present of a house and lot. It cost him $10,000 and his wife wondered what he was doing with the money. We had seen him bargaining with his friend, the real estate agent. The agent had presented him to his wife and they had gone out to the piazza where a snap-shot had been taken of the husband talking with the agent's wife who is holding her baby. The agent sends a print of this with a note saying that the deed is ready. The husband goes for the deed, leaving the unnoticed print on the floor. The wife finds it and thinks she knows where the money goes. She follows her husband, has an unpleasant time, but discovers the mistake in the end. Miss Helen Gardner plays the lead very well. The photographs might have been better. It is very light and will serve as a good filler.

"AN INTERRUPTED WEDDING" (Kalem), January 29.—A melodramatic picture with a bit more thrill than usual in photoplays that have set forth this story. Two Western lovers are separated by the financial difficulties of the girl's father which make the girl accept the unwelcome attentions of a rich but undesirable neighbor. The girl dislikes him, but she doesn't see him in the same light that the spectators do—he's a scoundrel. The unhappy lover leaves the district. He is elected a sheriff and learns that his rival is wanted for a crime. He gallops hard and enters just at the middle of the ceremony, which he interrupts. The film is of full length, it is fairly speedy, well photographed and the audience seemed to like it.

"A BLOT ON THE ESCUTCHEON" (Biograph), January 29.—An excellent two reel picture of a very interesting poem. Browning's scenario stands out clearly, as shown, and the story is intensely dramatic. The play has been produced several times, but has never been very popular. Perhaps it is due to Browning's peculiar style, for the picture has the elements of popularity in a marked degree. The Biograph producer has also made a scholarly production in it and deserves high commendation. Not only did the three principals act it with much intelligence and suggestiveness, but the choice of the scenes, their management, and the choice of backgrounds and settings are very satisfactory. The story is well known and the argument can be found on page 330, issue of January 27. Browning's philosophy is a little hard, Puritanical, and the story is apt to leave a slightly unpleasant taste in thoughtful spectators. But the story is very famous and the situation is poignantly intense. It is the week's greatest feature picture. It should be advertised among schools and teachers and people of culture. It is just the picture to win new recruits to the photoplay patrons. It should be carefully put on and with well-chosen, appropriate music. No exhibitor should regret having put it on; it ought to be a business getter.

"PRINCESS OF THE HILLS" (Kalem), February 2.—A love story in Mexican costume; it is set in an orange grove and palm backgrounds which are pleasing, especially at this winter season. There is little that is new in the story; but it is kept clear and holds attention. It makes a good filler.

"THE WIDOW OF RICKEY O'NEAL" (Selig), February 5.—A very fair comedy in a ranch-life setting. It is not perfectly photographed but it is well played and gave several good laughs. It is not quite a feature.

"UMBRELLAS TO MEND" (Vitagraph), February 5.—What probably is one of the best umbrella anecdotes of recent years furnished the idea for this picture, which, as played by the Vitagraph Company's comedians, John Bunny, Flora Finch and Kate Price, is very funny. It certainly tickled the audience. It is not very long, perhaps 500 feet.

"IDEAL" (Vitagraph), February 5.—"Ideal" is the swimming name of a very clever young lady diver and fancy swimmer. She is a wonder and this exhibition of her art is instructive. It is a good feature picture for those who want to learn how to swim.

"ALKALI IKE'S LOVE AFFAIR" (Essanay), February 5.—A burlesque in which the well-known Essanay cowboy character plays the lover of a stout young lady. It made the audience laugh more than once and seemed to be popular.

"THE PASSING OF J. B. RANDALL & CO." (Edison), February 5.—A story of a broker who failed and of a newsboy who kept him from killing himself. The broker is played by B. F. Wilson and the newsie, Jimmie Quinn, by Robert Tansey, who didn't look very Irish. It is not up to the average Edison in interest. There were a number of scenes that seemed not wholly necessary and, at the climax, the story, as shown, didn't powerfully convince. But it has a first-rate, human-kind idea and is a wholesome optimistic picture. It will serve very well as a filler.

"THE GIRL HE LEFT BEHIND" (Selig), February 5.—A very interesting picture which is convincing in spite of reason. Perhaps chiefly because it isn't permitted to drag, it disarms criticism. The producer has dressed the heroine in snowy white with a willow plume and several of the scenes are very pretty. The characters are clearly contrasted and interesting, although the unhappy inventor of the story looked very much like an old actor rather than a scientist. It is not quite a feature.

"EARL'S COURT, LONDON" (Eclipse), January 31.—A scenic film giving a very good idea of London's great amusement park, its scenic railroads, coasters, crazy roads, etc. It is well photographed and interesting.

"KITTY IN DREAMLAND" (Eclipse), January 31.—This delightful fantasy shows us the land under the pansies and buttercups where very pretty fairy dances take place. The story has an evil genius in an old witch, who tries to do harm, but is prevented by a good fairy who brings her to trial. Two grotesque dwarfs execute her. Her head is on the block and the axe falls; but there is no blood. She dies as they do in fairyland; she vanishes leaving only her cloak, an old rag, in the hands of the executioner. The reviewer was able to see only the last three-quarters of the film, but it delighted him greatly. It is a good feature for a children's program, or any program for that matter, even for private entertainments. It is well photographed and very pretty.

"LOVE VS. STRATEGY" (Lubin), January 31.—Two young men, in this rather old-fashioned melodrama, are rivals in love as well as rivals in business. The denouement turns on a contract which both are striving for. It is understood that the girl will be the prize. The villain employs tramps to capture the hero and hold him secure until too late to get the coveted contract; but he happens to drop the note written to him by the tramp and the girl learns of the trick. She brings help and the schemer is foiled. He also loses the contract. It is very well pictured, is coherent and clear and will serve very well as a filler.

"THE FIRST VIOLIN" (Vitagraph), February 2.—A sentimental picture the same in kind as The Music Master. It is well acted and although it makes use of shop-worn expedients gets over pretty effectively. The first violin is played by Van Dyke Brooke. Coming from the theater one day he finds a little waif (Helen Costello) whom he takes home and cares for. The little player was never sweeter than she is in this picture. She is shown playing actress and it makes a thoroughly delightful little comedy. The Children's Aid Society won't let the old batchelor keep the child. She is taken to an orphanage and, later, adopted by a lady (Miss Finch). She grows up into an overworked slavey, and from this point Miss Hazel Neason takes the rôle. She runs away and becomes an actress. The method used to bring her and the old and now poor violinist together was, we are sorry to say, very trite—her automobile runs over him. Once or twice Bunny appears in the picture.

"THE HOSPITAL BABY" (Essanay), February 2.—Nearly all the Essanay pictures for some time back have had noticably fresh scenarios behind them. This is no exception to the rule. The life of a baby in a hospital is saved by a young doctor of the institution who gives some of his blood to her. This transfusion operation is not a very pleasant scene and is perhaps the weakest part of the picture. The doctor becomes very much attached to the child who is later adopted by wealthy foster parents. They lose track of each other. The doctor becomes famous; the foster-father dies poor and the child, now grown to a fine young woman, gets employment in the doctor's office as secretary. They do not recognize each other. Some thugs decoy the doctor to a rough neighborhood with intent to rob him. The girl suspects and leads the police who arrive in time to capture the gang. The doctor takes the girl home and the foster-mother recognizes him. There is a wedding and a memory picture that shows the doctor describing the operation to the girl. This double exposure is not very well made. It is a feature picture; but not the best of the week. It is well photographed and of about full length.

"THE GRIP SNATCHER" (Essanay), February 1.—A good, fresh comedy which made the audience laugh and seemed to please them. The grip snatcher was waiting around in the depot for something to turn u One of the sweepers ordered him to get his grip out of the way. I looked down, saw the grip and took it home. There were little bottles it; they smelt good and the snatcher drank up what was in a couple them. He felt very sleepy. In the meantime we are shown a famo physician just back from Africa and who had lost his grip in which had specimens of the sleeping sickness. He advertises it in the pape stating that in the bottles are enough germs to depopulate the whole cit When the snatcher wakes he gets a paper and sees this ad. The docto name had been on the tag and he becomes very very much worried. I hurries to the doctor. The doctor quickly examines the contents of t satchel and, looking away so that the poor man won't see, smiles. Aft impressing the worried man with the seriousness of his condition, he te him that he has been cured and makes him promise to reform. It is bo brisk and bright and will probably be welcomed everywhere. It is just t kind of comedy to brighten a program.

"THE TRANSFORMATION OF MIKE" (Biograph), February 1.— melodrama of the underworld with incidents of the usual, outworn ki such as escapes down a dumbwaiter, the escape of the crook with the he of his sweetheart, etc. The picture's story shows a gangster reform through love. The meeting of this youth and the girl and the progress the romance at the dance hall and on the stairs of the tenement, etc., a often pretty, but not very new or vital. The gangster got a glimpse money in the possession of a collector who was the girl's father, but didn't know this. He broke into his rooms at night. The girl's sm brother got down the dumb-waiter and brought the police. But in t meantime, the girl and the gangster have recognized each other and wh the police arrive, she helps him to slip away, not very convincingly. will serve as a very fair filler, because it was artistically posed and pho graphed, even if it wasn't very convincingly written or acted.

"A TIMELY RESCUE" (Vitagraph), January 31.—A Boer War pictu with skirmish scenes and an interesting picture of Boer cavalry advanci on the English lines in irregular order. The backgrounds do not strong suggest Africa. There is also a little confusion at a critical point in t story, due to the fact that it is hard to differentiate the soldiers in u form. Greater pains must be taken under such conditions than whe difference in dress helps one to recognize different players. The acti soon picks out the hero and the villain;- but, for a moment, something lost. Aside from this, the story is clear and interesting. A false cle gets his fellow clerk discharged for a theft he himself had committed. T innocent man joins the army, but soon the other also is discharged a both go to the front together. The honest man is shot and the one w had had him discharged saves his life, but, doing it, is mortally wound and before he dies confesses. The other is then reinstated and the lo story is also happily completed. The photographs are pretty good throug out. The acting is intelligent and dignified. The picture may serve as feature on ordinary occasions.

"BUNKIE" (Selig), February 2.—A story in which "Bunkie," a s dier's horse, figures largely. It is fresh and interesting; at its clim it held the audience's attention very strongly. In fact, this part of t picture, so well conceived, so simply acted and conducted as it is, deserv high praise as a true work of art. Bunkie is owned by Lieutenant Bro (Hobart Bostworth) and in the early scenes saves his life after he had be badly wounded by Indians. The horse helps him up and then carries h safely to the post. His wounds bring on fever and delirium throu which he is nursed by his fiancée and by an Apache girl, a sort of serva who also loves him. The climax, in which this Indian girl attempts to le him in his delirium, away to her people so that he may marry her, is led to by a fairly convincing train of circumstances. The horse, being loo follows. The drama, up to its denouement, is then carried forward these three and is finely accomplished, Bostworth and the Apache maid bo showing marked artistic work. Because of this, the picture may be lied upon as a safe feature. It is well photographed and of full length.

"THE PHYSICIAN'S HONOR" (Lubin), February 1.—Mr. Arth Johnson in this well-photographed picture plays the part of a physici who was true to his duty. He was taking his fiancée to a ball when got an urgent call from a poor patient. In spite of the displeasure of t girl, who is shown as being somewhat wilful, he accepts the call. Wh he is at the patient's bedside, the girl thinks it over and repents. She f lows and in his office when he has returned makes up with him. It is ve well posed. At the end of an excellent scene, showing the little patient the road to recovery and the joy of his mother, some one in the New Yo audience (he must have come from out of town) broke in with merit applause. At the end of the picture, the applause was more general. will serve as a feature on ordinary occasions; but this same theme has b handled in a more vital way in other pictures.

"THROUGH THE DRIFTS" (Lubin), January 27.—A very melod matic picture which tells a clear story in interesting backgrounds; but wh is full of peculiar inconsistencies. This was so plain that people behi the reviewer laughed at them. There were no drifts, but a light snowf of about three inches, just enough to make snowshoe tracks. It was sn ing fiercely just around the cabin door, but hardly any outside. It is, fact, perhaps the most artificial, so far as production goes, of any Lu picture. The Western postmistress is loved by two men and, at first prefers the coward and turns the hero down. Her little sister goes fo ride with the coward who is the mail carrier. A furious blizzard swe snow almost across the postoffice when she opens the door and in anxiety she gets the hero to go for her sister. He finds her where she been abandoned by the coward. After several incidents that show how a character this hero is and how cowardly the other, the postmistress gi her affections where they should have been at first. It will serve as a fil where the audience isn't very critical.

NOT WITH THE NATIONAL.

The Fox Motion Picture Company, of Los Angeles, C desire this paper to deny that they are in any way connect with the National Film Distributing Company; neither they contemplate being connected with them in any mann Previous announcement to this effect was not authorized the Fox Motion Picture Company.

Independent.

"THE REAL ESTATE FRAUD" (American), February 5.—A young an and his mother are very hard up, but suddenly they receive a legacy. he man goes to the West and there falls into the hands of a fraudulent nd dealer. He is saved from wasting his money by the man's stenographer. few days later, there is a wedding. It is dramatically effective but ght; it also has instructive qualities (several of the "Flying A" films have en instructive in this way lately) and is very acceptable. The photo- aphs are very good indeed, one shows the panorama view of a western ty, perhaps it is La Mesa. It will serve very well to strengthen a bill.

"TOTO, A DOOR-KEEPER" (Itala), February 10.—The door-keeper in large hotel wins the first prize in a lottery and neglects the door to hold "jamboree" in the dining-room with the other servants. Meanwhile, the te guests come to the closed door and can't get in. It begins to rain. here is also trouble inside the house; the guests are disturbed. The otographs are very good.

"HUNTING DUCKS" (Itala), February 10.—This picture shows the ooting of ducks from a boat with a very large gun, a cannon. On a autiful reach of water the sportsmen are shown rowing up near decoys at are attracting wild birds. The work of the dogs is also shown. It s interest. The split reel will serve very well as a filler.

"A TENDERFOOT'S REVENGE" (Bison), February 9.—The tenderfoot d brought an electric battery with him from the East. It was such as ctors use and a big one. The punchers on the ranch horsed the tender- ot badly and he and the ranch girl, who had become his sweetheart, got venge by means of this. They rigged it up to the tin plates on the din- er table and had the whole bunch held fast while they got married at the rsonage. It isn't convincing; people know too much about electricity. shows very fine camera work on very poor stock; the pictures are faulty, ut clear. It is about full length and will serve as a filler. Miss Grandin ays the ranch girl.

"THE PROTECTION OF THE CROSS" (Bison), February 6.—A exican story of passionate people. There's a mistaken posse in it and innocent man and woman suspected of murder. The woman takes fuge in a church and the padre protects her. The struggle in which e supposed murdered man lost his life is then described to the sheriff ho declares the suspected ones to be innocent. The scenes were chosen d made by an artist; but, although these are extremely pretty, they have en photographed on defective film. The defects do not destroy, they erely mar the beauty of the pictures of the scenes. The action is car- ed forward smoothly and doesn't drag. The picture will make a first- ass filler.

"MRS. CRANSTON'S JEWELS" (Solax), February 9.—Cranston, in eat need of money, takes an impression of the key of his wife's jewel se and is filing a key like it when his wife, who has found out his nancial predicament, sees him at work and by some means, knows or sus- cts what he intends doing. She removes the jewels and when Cranston nds them gone he calls the police. The butler had seen the wife opening a indow (she had done it so that her husband would suspect that burglars d stolen them). When the detectives hear the butler's story, the wife's t is disclosed. It is an interesting picture, fairly fresh; but it has a ot very vital theme. The camera work is only so so. It will serve a filler.

"GUILTY CONSCIENCE" (Solax), February 7.—The opening of this cture may remind spectators of an old joke; but it breaks away from the ke and uses a somewhat fresher idea; one that the Lubin people used a w weeks ago. It is, however, a very much better picture than the one st noticed, chiefly because it is played by a number of much more in- resting characters. One amusing scene finds the man who lost his um- ella hunting in vain, among the scores that were left on his piazza, for e one he had had taken from him. The old joke appears in the last ene again; but is so amusingly shown that it is very acceptable. As very light comedy it will be very good to brighten a bill.

"CALLED BACK ON THE RIGHT PATH" (Ambrosio), February 7.—he married man was making love, as a single man, to another woman. is little girl's doll in his pocket accused him and the woman left him, he went back and made friends with his wife and family. It is very ght; but there is a good picture on the same reel.

"TWEEDLEDUM AS A RIDING SCHOOL MASTER" (Ambrosio), ebruary 7.—Out of a job, this clever character got a position in which it as his business to follow the horses on a bicycle and whip them over ostacles. These obstacles are hard and risky and many a rider has a bad ll. It is more interesting as a picture ot excellent and eccentric riding an on account of any farcical quality in it. It is a picture that is re to be popular; the riding and the horses will make it so. The photo- aphs are very good.

"THE AVIATOR AND THE AUTOIST RACE FOR A BRIDE" Champion), February 5.—The girl was out with the autoist, but slipped way to ride with an aviator. This made the autoist jealous and he en let it be seen. The aviator follows as they drive off and we see good race. The auto breaks down and again the aviator takes the girl. here's another good race. She proposes then that the two men race and e one who wins takes her home. The result is an exciting race in which e bird-man wins. It is very good and will serve very well as a feature. he photographs are fair. It is nearly full length.

"THE DIVIDED FAMILY" (Champion), February 7.—A picture full the most sensational incidents. The story is complicated, but very clear d in places it is rough. It is fairly well acted by a part of the cast. It ill serve as a filler in places where an exciting, sensational picture is de- red.

"THE STOLEN LETTER" (Reliance), February 7.—The picture might so have been called "Between Two Loves"; for the dramatic struggle takes ace in the hearts of two lovers. The girl knows that the man is en- ged. Perhaps she also knows that the man loves her more than his ncée. It was she who stole the letter. She knew it was from the other rl; but not that it broke the man's engagement, for, in contritition, she turned it unopened. The end is happy for her. The picture tells a pleasing story in a pleasant way and is likely to be popular. Miss Robinson and Miss Fernley play the parts of the two girls.

"BEDELIA'S BUSY MORNING" (Reliance), February 10.—A character farce giving a cook's experience for a day. It ends by her being fired. It is a very fair character picture and is amusing.

"RELIANCE EDUCATIONAL PICTURE NO. 3," February 10.—An intensely interesting picture showing how big rattlesnakes are captured and also how snake-bites are cared for. It is commendable.

"THE NURSE" (Powers), February 6.—There are some very pretty backgrounds in this picture which are well photographed. The story is fairly reasonable and is well acted. It tells how a woman's schoolgirl chum, when in later years she was invited to make a visit, made trouble between husband and wife, who had one child, a pretty little girl. She did this by working on the jealousy of both until the wife and mother ran away from the home. The child became very sick and the news of this brings the mother back in disguise as a trained nurse. The nurse came in a wig. The spectator doesn't know it is the mother and when the child knocks off the wig, we have an undramatic surprise. It is not a feature, but will serve well as a filler.

"THE SIGNAL CODE" (Thanhouser), February 9.—A spy story, telling how a clever woman worked to obtain a signal code book from a young and somewhat susceptible lieutenant in the United States Navy. The lieutenant falls in love with her and, as his guest, she visits the ship determined to secure the code. One of the ship's sailors has reason to be grateful to the lieutenant, and when he weakly permits the girl to take the code book, craftily substitutes in her bag a brick for the book. The backgrounds were obtained during a recent visit of a large fleet to New York; they include a dreadnought's deck and bridge, the Hudson River, with the ship at anchor, and the scenes about the decks, etc. These pictures are very interesting. Most of the photographs are good. It will serve as a filler.

"THE TROUBLE MAKER" (Thanhouser), February 9.—These scenes have the prettiness we naturally look for in Thanhouser films. Excellent photographs, with carefully made stage sets, make the backgrounds seem alive. The story is human and typical in a fair degree. Two young married people (Mr. Russel and Miss La Badie play the parts) grow suddenly rich and come to the East. Social ambitions lead the young wife into perilous places and nearly bring about an irreparable break in the relations of the pair. Both in deep trouble start back toward the old home in the West. They encounter each other again and again on the trip and although they had got a divorce decide to get married again in the same little church. It has more truth and likelihood than Clyde Fitch's "The City" has; it is not so sensational and is artistically a better production. It will make a first-class feature.

"I NEVER SAID A WORD" (Nestor), February 10.—Mrs. Tittle overheard Mr. Joy talking with his dear wife over the telephone. She supposed he was making a "date" with a woman and went out of the office. She found Mrs. Tattle just outside the door and together they manage to get the story spread all over town that Charlie Joy is running after other women. Three of the "cackling old hens" come to tell Mrs. Joy; but are coldly received by the lady who sees through it. It is well photographed and amusing.

"TITEWAD PAYS FOR A DOG" (Nestor), February 10.—Wifey said that her husband was "too stingy to live"; because he wouldn't buy her a willow plume nor a puppy. She got into such a rage that Titewad, when she wasn't looking, hid the wad where he thought she wouldn't find it, in a shotgun. It stayed there all right until that night when a dog made a bad rumpus outside and Titewad fired both barrels covering the dog with bits of greenbacks. There's a hearty, good laugh in it.

"WHITE CLOUD'S SECRET" (Nestor), February 7.—A story is told by a dying Indian to his son, just back from school. It begins with the murder of a white man by the Indian who found him crossing the desert alone. The man had had a bag of gold which the Indian had later abandoned. The son goes out to recover this. In the desert he encounters a white man who treacherously robs him of his horse and water and leaves him to die. He is saved by the son of the man whom his father had murdered and, on discovering this fact, returns to him the gold by leaving it with a note on the kitchen table and then departs from the cabin alone. The complications of this story are what chiefly keep it from being most effective. Such stories are apt to break themselves up into loosely connected incidents, and the changing of the situation keeps the mind from grasping anything very strongly. The photographs are very good. The picture drags a bit in places; but has much that is interesting and will make a good filler.

"DOG-GONED LUCK" (Nestor), February 5.—A boarding house farce helped by the Nestor subtitles. The impecunious boarder is ordered out of his room for non-payment of rent and, to get even with the lady of the house, he steals her dog, a white poodle. The man then suggests to her that she advertise a reward and this he collects with the help of a friend outside. Because his advertisement had so quickly brought back the pet, Mr. Hopkins is soon back in favor with the mistress. It is amusing, but very light. It is very hard to get anything effective, and original, too, out of the boarding house situation. The photographs are good and the subtitles very clever. It will serve as a filler.

"CARDINAL FARLEY'S RETURN" (Nestor), February 5.—The night pictures of the illuminations on St. Patrick's are the best views in this picture. The views of the parade are not so clear as the best among the others that have been released.

"THE BARGAIN" (Rex), February 8.—This reel has been reviewed on page 492, issue of February 10.

"A BURGLAR'S LOVE" (Great Northern), February 10.—A melodrama with a very novel idea. A burglar enters a house to steal, but, because of the beauty of the owner of the gems, he leaves without taking anything, much to the disgust of his pal. In the next two or three weeks he manages to get acquainted with the girl whom he saw asleep and later becomes her accepted suitor. He is still dishonest and at the races steals a hand bag from a lady by cutting it from its strap. A motion picture camera was pointed toward him. Later, he takes the girl into a picture show and the very scene is projected. The girl sees him commit the crime. He proves to the girl that he has turned over a new leaf and she forgives him. It is a well designed picture, but depends for its interest chiefly on the novelty of its idea. The thread of the story seems hardly reasonable enough to be very affecting.

"THE TRAMP'S DOG" (Lux), February 9.—The dog adopted the tramp and when his new master was unjustly arrested for highway robbery, played detective and led the authorities to the hiding place of the true robber. There is much in the picture that is very interesting. The photographs are fair.

"WEAVING CARPET" (Lux), February 9.—This valuable industrial on the same reel with the above shows the different steps in the weaving of fine carpets. It is clearly photographed. Together they will make a fair addition to the program.

"MRS. MATHEWS, DRESSMAKER" (Imp), February 8.—A picture of a dressmaker's difficulties. She was a widow with one little girl, who had fallen sick. She had no money to get the necessary medicine—a rich woman who owed her money had refused to pay, because the dress was a minute or so late. She stole the medicine and was arrested and this fact softened the rich woman who came to her assistance. It is not an original story, but it is a truthful, human one, within limitations. It is well acted and very well photographed.

"THE HELPING HAND" (Imp), February 5.—Troubles don't come singly very often. Just when a big debt fell due as shown by this picture was the time the factory needed to lay off men and the old man is out of work. He has almost enough to pay the debt and, after returning a hand bag that he picked up on the street, is given enough to make up the amount due. He pays the debt and saves his home. There is heart interest in the picture and it is well acted. The photographs are good and it leaves a pleasant taste in the mouth. It is not quite a feature; but will make an honored place for itself in the bill, as a filler.

"A GRUBSTAKE MORTGAGE" (American), February 8.—The foreman of the quartz mine has a pretty daughter. She is loved by the young engineer on the works and also by a prospector who salts a worthless hole in the ground with gold dust and induces the girl's father to mortgage his home to grubstake him while developing it. The father is injured and dies just before a payment on the mortgage becomes due, but the girl gets an extension. The superintendent, who holds the mortgage, becomes interested and sends the young engineer to inspect the claim. He tells the truth and the mortgage is forclosed; the girl is homeless. She is near the mine when the villain forces unwelcome attentions on her. The hero comes and there is a lively struggle in which the bad man is disposed of. The acting is of the well-known "Flying A" quality without the usual leading lady; it is good and the photographs also are. It is a desirable filler.

College Students Compete for "Odyssey" Prize.

Monopol Film Company Offers Reward for Best Essay on Great Poem.

To stimulate interest in Homer's "Odyssey," the Monopol Film Company only last December offered a cash prize of $100 for the best thousand-word essay on the greatest of all epic poems. Ten thousand letters were written to school superintendents and principals throughout the United States and Canada. The rules of the competition were simple, yet wide enough in scope to embrace a contest that would reach far and wide. The students of every school, college and university were invited to submit essays, which were to be read and passed upon by a committee under the direction of the Rev. Doctor Stockton.

To date, nearly 1,000 manuscripts have reached the Monopol office. As a publicity getter, this has proven one of the best and most inexpensive stunts devised. The students became enthused over the contest; they in turn worked up an interest with the parents at home, and this occurring in nearly every town in America, the interest in the Odyssey became universal.

The winner's name and photograph will be reproduced in the trade papers and also in the home town of the student. Another feature of unique importance is that the Monopol Film Company has on file at its office letters from every university president in America commending the "Odyssey" as a masterpiece of world's literature.

There's a thriller in the "Odyssey"—a genuine one—something that should give the press agent a real chance to use the dictionary, it being granted that big adjectives are only found in the dictionary. The thriller comes in the last scene. There are other thrillers, of course, but here's this one: Ulysses has returned home from the Trojan War to find his wife beset by many suitors seeking her hand in marriage, it being believed that Ulysses is dead. The hero is transformed by the Goddess Minerva into a tramp, and in this guise gains admission to the palace to beg alms.

On this very day, Penelope, the wife of Ulysses, has been made to promise that she will select a husband from among the many suitors, but imposes a condition. She will marry only the man who must be as much a man as Ulysses. The successful suitor will be he that can bend Ulysses' bow and shoot an arrow like the master could. It looks simple. All are eager for the contest, anxious to be the first, as it looks so simple. One by one they fail to bend the bow. The la suitor has given up in despair, when Ulysses, ragged as tramp, grasps the bow; a second later the arrow whizz through the air.

Now the thriller! The crowd is amazed. Amazeme turns to consternation as it dawns upon them that Ulyss has reappeared. There's a flashing of shiny steel as the weapons cleave the air, forty against one—but Ulysses as for no quarter. Silently, swiftly and deadly he spurts arro after arrow into the fighting, struggling forms. All but o suitor are stretched on the floor. He springs at Ulysses ju as the arrow leaves the bow; the dart pierces his body, i sharp point being plainly seen protruding from the man back, with a considerable length of it showing imbedded his chest.

That's the thriller. Of course, it is trick photography; the haven't reached that degree of realism, as yet, when the actually murder even to get a good picture; but the impre sion is there—you'll think it's murder; it's a clever dece tion. The wounded man, apparently in the throes and to tures of death, wheels, turns and squirms, his white rob are seen to redden as the blood apparently gushes from t heart—it's an achievement of master craftsmanship in t art of photoplay deception. The story of the "Odyssey" not gruesome. It is not like some that have gone before repellant to sensitive natures. It's not depressing; there an intertwining of romance, a kaleidoscope of wondrous ill sions, and a varied series of scenes of majestic splend State rights on the "Odyssey" are in better and quicker d mand than any picture ever handled by the Monopol Fil Company.

REFORMER COMES TO GRIEF.

Secretary Frey, of the Reading, Pa. "Committee of Seven Caught Grafting—Leaves Town.

A few weeks ago the Moving Picture World published article from Mr. H. B. Frey, Secretary of the "Committee Seven," of the city of Reading, Pa., duties of which co mittee, as explained by Mr. Frey, were to be the censoring public entertainments. Mr. Frey told at some length wh the committee proposed to do and what it had accomplishe The proposition looked reasonable on its face and mig have worked out in practice to the benefit of Reading a the other cities that might have adopted it.

Now it transpires that the lofty minded secretary of t "Committee of Seven" has proven himself to be actuat by a sordid desire to acquire filthy lucre and, as a resu has been told that Reading is entirely too small a town f his activities. According to a rather lengthy story in t "Reading Herald" of January 30, the "blow off" came wh Mr. Frey attempted to collect a little "honorarium" of $1 for permission to exhibit the Dante pictures in Readin Fortunately for the promoters of the Dante pictures, th only paid Frey $2 on account before they called his game.

A meeting of the "Committee of Seven" was called at t office of Daniel J. McDermott, one of its members, whe Mr. Frey was given his "ticket of leave." Mr. Frey depart from Reading the following day, declaring that he was inn cent and intended to come back to prove it. Lest "Secretar Frey should resume activities along the same lines in oth cities, it is well for moving picture men generally to lo out for him. He is about thirty-five years old, five fe nine or ten inches in height, and weighs about 165 poun He has dark hair and eyes, smooth, full face and speaks wi a slightly Southern dialect. His beginning in Reading w as a member of the staff of the "Reading Telegraph," whi shortly after began a crusade against the moving pictur which resulted in the organization of the "Committee Seven," with Mr. Frey as secretary.

RICHARDSON REFUSES TO BE BURIED.

An undertaking establishment is located next door the studio of the American Film Manufacturing Company, Mesa, Cal. Along the wall in the rear of the undertaki house is a long row of pine boxes used to ship coffins One day last week, Jack Richardson, the "heavy man" the American, came in from a most trying and tragic pict feeling much depressed. He strolled into the rear of t building and there, to his utter amazement and dismay, found that someone had posted a placard on each b which read "Jack Richardson." Did this cheer up t "heavy man?" It did not, according to other members the "Flying A" company. Richardson is said to be s searching, craftily and carefully, for some carelessly dropp word that would inform him as to the exact whereabo of the gentleman or lady who conceived the joke.

The Pictures From the Public Viewpoint.

Observations in a Kindly Critical Tone by a Confirmed Moving Picture Fan.

THE very backbone of the silent drama is realism of effect—actuality of background and accessory—the feeling that what is seen really happened because it appears to happen in natural surroundings. It is the reason why the acting in a silent drama in front of painted scenery must be forty times as strong as that which occurs in the open, with nature for scenery, and it is the reason why so many Western pictures "get by" when the audience is heartily tired of the subject—the intense realism of the scene and action, unduplicatable by the finest stage manager on the best equipped stage in the world.

Producers are forever trying to get new ideas of realism and to set silent drama in new but none the less obviously natural surroundings. We are taken from ship to shore, from railway to steamboat, from jungle to the far north, in search of the new and novel but nevertheless unquestionable reality of scenery.

Gaumont has gone a step further in this search, and in "**The Early Christian Martyrs**" has given us a piece of work which has small hooks indeed on which to hang criticism—so perfectly is it done, so simple is its plot, and so strong and sustained its interest. Taking its theme from those cruel days when Nero threw Christian men and women to the lions in the arena, this photoplay doesn't dodge the action with side scenes and implication—there are real lions—and lots of them—men are thrown in with them, and only a miracle, which actually happens (or seems to) saves the victim.

We are shown poor Christians gathering wood, and see them terrified at the roars of the lions. We see them flee, and learn that one, more courageous than his fellows, determines, as he may not kill the beasts, to tame them. Then we see him feed them, and, creeping closer and closer, finally pat and embrace these lions and make them his friends. No, it isn't faked. They are real lions and it is a real man—probably he was a lion tamer and "played with his pets."—but he is a mighty good actor, at that—so are the lions!

Then we see the Christians taken by the soldiers to Rome and in a very well-managed scene indeed watch them praying in the dungeon near the arena, with the lions roaring behind the bars of their cages. The arena, which certainly presented difficulties to the scenic producer, is excellently done, and the little touch of realism of about a dozen lions being whipped about the arena by two men and finally forced into their cage is the last touch necessary. Finally we see our Christian thrust into the arena and a lion loosed upon him. That lion made straight for the man, but instead of eating him, caressed him! It was the same lion the same man had tamed—before he was caught for the use of Nero in the arena! And, naturally enough, the spectators think it a miracle, and Nero, the cruel, turns his thumb up, and the Christian and all his companions were saved. It wasn't a wonder, after all,—it was perfectly natural, yet as the title asks you, was it not, after all, a miracle.

My compliments to the makers. It is a film rich in realism, true to history as we know it, and not spoiled in the telling with any side issues of love tale or revenge motif—simply a little bit of a great human drama. It is highly educational, extremely interesting, and with so happy and human an ending that in spite of the dread theme of human sacrifice on which it is built, it would give no child bad dreams. I would there were more like it made in this country.

* * *

The first few minutes of "**Love and Lemons**" (American) seemed to promise that the audience was being handed a bunch of the end of the title. It was because of the photography, which was pretty poor. Now, why a manufacturer should put out a reel of film which is mostly well photographed and yet permit a couple of hundred feet of decided under-exposure to begin it, present scribe does not know. It's poor business. It gives people the idea the film isn't going to be worth looking at. Which in this case was not so. It was worth looking at. It not only tells a reasonable probable love story in a reasonably probable way, but it brings up a brand new way of winning a girl, introduces the audience to some things they never heard of before, such as lemon-testing rings and the necessity of cutting lemons instead of pulling them, etc., and is, altogether, not only reasonably entertaining, but thoroughly instructive and interesting. It's a sort of human interest lesson in lemonology—I wish there were more like it, the first part being poorly photographed, to the contrary notwithstanding!

The curious conception of their own abilities which some people have is often astonishing, isn't it? But in the theatrical profession it isn't often that you find someone doing something so distinctly inartistic, so ridiculously inappropriate, as to be positively grotesque, and coming out in print in sober praise of it!

* * *

Do you ever hold imaginary conversations with yourself when looking at a film? Do you suppose a producer ever does? I can't help thinking that that particular producer who staged "**Mother and the Girls**" did so. It ran like this, I imagine:

What is a comedy?
A funny play!
When is a play funny?
When it reflects common everyday life so we see the humor of it.
Is a man chasing a dog funny?
He is not.
Is a man careering over the street and knocking inoffensive old apple women into the gutter funny?
He is not.
Is a runaway automobile which knocks people down and smashes up store windows funny?
It is not.
Well, let's then, make a funniment which is funny.
All right.
What is the final test of fun in a comedy?
Seeing whether the audience laughs!

Well, the audience does laugh. It laughs because it's true to life—the half-baked girls, thinking of beaus and parties, the mother slaving for the girls—the father raving but helpless. Then mother falls ill and the girls must housekeep and cook—note the cook. And beaus come to call with flowers for mother, and Dad asks them to stay for supper—and such a supper. Bread like stones, meat like wood, and the rest on a par. There is no proposing or ring-giving that night. And two tearful daughters learn housekeeping as soon as Mamma is well, and the next dinner tells a different tale! Simple, natural, unaffected, well acted, well staged, it is really funny and really well done, and in a dearth of funny films worth the name, stands out exceedingly well. My compliments to Edison.

* * *

I am told on no less authority than that of the editor that the only sort of criticism which is worth anything is constructive, not iconoclastic criticism. In other words, if I object to what has been done, I should suggest something better. So here goes for a trial.

The matter in hand is Bison's "**Empty Water Keg.**" It wastes some good acting and beautiful scenery, together with fine photography and well-managed "settings" (although practically all out of doors) on a rather threadbare plot. There are several misfits and improbabilities in it. In the first place, miners of twenty years experience set water kegs on end, not on their sides—they don't take chances with spiggots getting loose when no water means death. If the keg had to leak water to make the man die of thirst, the horse could have kicked it, or a boulder dropped on it. It didn't have to be an unnatural carelessness. But listen to this, carefully: One small keg, between this man and death by thirst—where was the water for his horse? Horses drink a lot! Also, when he found he was waterless, and went away on his horse, why and how did he lose him? We are not told. He was easily within horseback ride of water because two lovers are shown in a stream, ahorse, and they find him, apparently in his death agony.

All this doesn't "hang." He shouldn't have had a horse, in the first place, and, if he was to be found by a girl and a man, they shouldn't have ridden off for an afternoon's jaunt—it puts them too close to him—and he was supposed to be dying of thirst in a desert! We can pass over this dying of thirst—it is somewhat doubtful if men do die of thirst when they are strong enough to talk and to draw diagrams in the sand describing locations of mines—especially just after having a drink. But why not have him already have the diagram made? Even a dying man can sometimes point to his breast! Finally, why call it a "desert" when there are grass and trees growing, and when, on precisely the same character of ground we see a cattle range scene?

Scene from "The Lemon" (Essanay).

Cattle have to have water No, I won't say anything of the man who with twenty years' experience hunts nuggets ("pocket hunters" they call them) in a "desert," and where there is no water, nor the fact the nuggets are not usually found lying loose on the surface, nor that practically the only gold mining the individual can do, outside of "pocketing" is placer mining, which requires water. Enough has been said as it is. Bison was hard up for a plot and got a bad one. And in these days of the critical audience, it's only the good ones which get the hand. The more the pity, too, when cast, scenery and photography are so good.

* * *

Majestic's **"Old Lady of Twenty"** is delightful—delightfully conceived and as delightfully played—a comedy, well carried out, with practically only three characters (and two of these the same person in different guises) is as rare as it is acceptable. Outside of its humor its charm is in its daintiness and the restraint in its acting.

* * *

I have ranted so much in these columns about films which libeled physicians that I am glad to note two which do not—and one of them is Essanay's **"Hospital Baby,"** which has as fine a hospital scene as one could wish to see—natural, strange, curious and interesting and well, well played, even to the lack of the start and stagger of pain bravely repressed which one couldn't help expecting of the young intern when they stuck a knife into him to get his blood for transfusion to the sick child—and which he, very properly, didn't give. And, what is even more unusual, the last scene, in which the saved child, now grown, saves the doctor's life, is as good as the first scene, and a bit of sentiment when she, recognizing through her mother's words that this is the man who saved her from death as a child, is exceptionally natural and well played.

The other medical picture is Lubin's **"Physician's Honor,"** in which a doctor has to choose between his girl and a party, and a professional call. Leaves the girl—gets his ring back from her in a pet, saves baby's life, girl repents, puts on ring—all well. Not much to it, but does show, what is surely a fact, that to a doctor, and a good doctor, there is nothing —not even his best beloved's pleasure, which must come before his professional work.

But why drag Dad into it? Why have the doctor quarr with father over a game of cards, first—why have the docto ask girl and father to this party, why not confine the stor to the doctor, the girl, the poor mother and father and th sick child, and the footman? I think I know why—that fat ful sign which hangs in the brain of every producer- One Thousand Feet! The film had to be padded—henc Dad, a quarrel over cards, and a lot of side play that didn belong to the story at all—could be bodily chopped fro the film and leave it the stronger for the chopping.

* * *

I would I had space for a lengthy review of Thanhouser **"On Probation."** I haven't, and so I won't hurt any one feelings (supposing any one's feeling can be hurt by wh happens in this column). But in the reaching after effe here, it seems to me as if a very slight alteration in th plot—even, in the titles, would have saved this film from a atmosphere of gross improbability. Here sister has broth accused of theft he didn't commit—nay, has him arreste before a dinner party—to gain another and supposedly dea brother's income. Here Great Aunt treats with great cruelt her grand-niece for no special reason except that she wan to. Why have this person a sister? Why not a cousin, a dead daughter's dearest friend? Such animosity, suc criminal willingness to destroy one's own flesh and bloo for the sake of money we see in court now and then—b do we look for it in every day life? No. And it is the li of every day, on the screen, which we find convincing.

One must, however, pay one's respects to the cast—th supposed weak brother, who is idle and not trusted, show himself rather a sweet natured chap in a very artistic mann —the two children are sharply contrasted in nature an acting, the Thanhouser kid attractive and rather grown up i action as usual, but very dramatic—the bad boy distinct a badly spoiled child—the villainous sister most unusuall well played with no histrionics at all and the rest of the cast acceptable.

But the "theft" was very amateurish. You can't put a met bag, even a small one, into a man's coat pocket and h not feel it—and when he has to swing his arm away fro his body so he won't accidentally feel it, the effect is ver bad. Please, Mr. Director, why couldn't it be slipped in a overcoat pocket and found there by a servant?

C. H. CLAUDY.

Manufacturers Advance Notes

"A WESTERN KIMONO" (Essanay).

One of the very funniest of Essanay's popular "Snakeville" eries is "A Western Kimono," which is booked for early elease. The "Snakeville" comedies, originated and proluced under the personal supervision of Mr. G. M. Anderson, ontinue to bring joy to the exhibitor's heart as he listens o the shrieks of laughter from his audiences as they watch he droll antics of "Alkali" Ike, "Mustang" Pete and other amous fun-makers, and in the present release "Alkali" certainly gives lovers of clean-cut comedy a great run for their noney.

Scene from "A Western Kimona" (Essanay).

The story goes that pretty Betty King is adored by "Snake-le's" entire contingent of cowboys, including "Alkali" Ike d "Mustang" Pete, Ike and Pete being the strongest rivals her hand. Alkali wins. A year later the stork gallops to his corral and presents him with a bouncing son and ir.

It is at this time that the community becomes greatly rmed over an article in the "Snakeville Bugle" reading to s effect:

> **Citizens and Ranchmen Worried.**
>
> A new disease that is puzzling our doctors has made its appearance in our midst. It is termed "KIMONITIS," and seems to attack women and babies. Ranchmen will do well to be on the watch.

'Holy mavericks!" yells Alkali when he reads the item. ll sure have to warn Betty and see that the yearlin' don't ch anything in that brand uh diseases!" and forthwith he es down the trail toward his shack.

Finding the door ajar, Alkali hustles in and is amazed to find both Betty and the baby missing, but sees a note on the table and reads:

> Sweetheart:—
>
> You must get your own dinner to-day. I am compelled to go to Pocatello to get my kimono cut out. WIFEY.

"Alkali" lets out a wild yell of terror at the thought of his precious Betty having contracted the new and horrible disease, "Kimonitis." With the one insane desire to get to Pocatello, "Alkali" reaches the railway station just in time to be too late to catch the Pocatello train. Dashing up the track he comes upon a section gang bowling along on a hand-car. With a whoop "Alkali" knocks them off with one sweep of his lusty arm, jumps on the car and pumps off for dear life.

Arriving in Pocatello, winded and exhausted, he rushes down the main street and suddenly bumps into his darling Betty coming out of a store. Under her arm is a rather bulky package and she amazingly shows no signs of being a "kimonitis" victim. "Alkali" finally finds his voice, relieves her of "Alkali, Jr." then questions her about her "operation." Suddenly Betty begins to laugh and, while "Alkali" plies her with questions, she gets him on the next train and they return to the shack.

Here it is that poor "Alkali" is brought to realize what a locoed idiot he has made of himself, when Betty opens the package and flaunts the new kimono before his gaping eyes, and he sees it to be a thing of calico and frills instead of the dreaded disease he had thought. Whereupon, Betty takes him in her arms, soothes his ruffled temper and laughs while he solemnly swears off on "kimonitis" and all kindred ills.

With Augustus Carney in his favorite rôle of "Alkali," this screaming comedy is a sure-fire winner with any audience. It is booked for release Saturday, February 24th.

IT'S THE NEW ROCHELLE 'PHONE AGAIN!

Buzz—Buzz—Buzz—

'Twas New Rochelle trying to get the World office; and then—"Hello, Moving Picture World?"

"Yaas!"

"Well, this is Thanhouser Company talking. Say, did you hear how our 'Thanhouser Kid' stopped the show at the Exhibitors' Ball in New York last week?"

Scene from "Washington in Danger" (Thanhouser).

"Shuah, Bert, we did. What about it?"

"Well, we just wanted to tip you to watch for the Kid in our George Washington picture, 'Washington in Danger,' out Tuesday, Feb. 20th."

"All right; but what has that to do with the Exhibitors' Ball?"

"Nothing much, Jim, coming to think hard on it! You see, I'm an almost press agent—good-bye!"

"IN DIS-A COUNTREE" (Lubin).

Angelo Ragone was one of the happiest men in Italy the day he married Marie Perfetti. She was a pretty little doll of only 15 years and she was good, too, for she had been brought up with due regard for her religion and respect for her parents. They were hard-working people and did not complain at their humble station in life, but when Angelo realized that he had a wife to take care of, he felt that he wanted to do better for her, and with that ambition resolved to leave Italy and seek fortune in America, where he was told all people were better off and did not have to work so hard for a living. Kissing his wife and her family good-bye, he boarded a liner that steamed away to the land of promise. He would send for Marie "verra soon," and the little wife took the separation bravely.

Landing in New York, Angelo immediately went to work as a laborer and divided a humble room with another laborer named Tony Bosso. Another laborer, Gasico, and an organ grinder with a monkey, and the four men became companions, occupying the same room. One night Angelo was awakened by a commotion and found Bosso and the other laborer trying to rob the organ grinder of his moneybag. Angelo immediately sailed in and a desperate fight took place in which he was knocked senseless. The organ grinder was killed and the robbers escaped. When the police arrived they arrested Ragone and he was accused of the murder. At the trial, Angelo, not speaking English, made a poor defense. Of course, the evidence was circumstantial, but the jury would not acquit him and he was thrown into jail, where he lingered to await developments.

The Betrothal of Angelo and Marie—Scene from "In Dis-a Countree" (Lubin).

Marie, over in Italy, gives birth to a little boy and not hearing for a long time from her husband, she, with her father and child, come to America to find him. After much inquiry, they hear the story and use every effort to get Angelo released, but fail. Bosse, sick with pneumonia, is occupying a room in the same tenement house as the family, and feeling that his end is near, sends for Marie's father and makes full confession of the crime. His accomplice has fled from the country and Bosso dies that night. After, however, having admitted the confession to the authorities, Angelo's case is re-opened and the worthy fellow is released. The family are reunited and commence a new and happy life in "dis-a countree."

"HUBBY DOES THE WASHING" (Solax).

Mr. Jay Poole	Billy Quirk
Mrs. Jay Poole	Blanche Cornwall
Elizabeth Lincoln Jefferson Lee	Fanny Simpson
A neighbor	Mrs. Foy

and others

Some men have peculiar ideas of economy. For exampl a man will perhaps walk two or three miles in order to sav five cents and then he will spend a dime for a pack of cig arettes. Or a fellow will stint himself at lunch for a whol week so as to be able to take his "goil" to a moving pictu show! (You never can tell—some fellers are desperat sports.)

Scene from "Hubby Does the Washing" (Solax).

Mr. Poole, who plays the husband in the Solax producti of "Hubby Does the Washing," the Billy Quirk comedy lease of February 21, is just such a sport. He has, as t scientist would say, a false idea of economy. He tells wife that expenses in the household are cutting too great dent in his bank account. "We must cut down expenses," his cry. He gets an idea that the best way to begin cutti expenses is by cutting down laundry bills. Wifey is indigna at such a preposterous suggestion and retorts that perh hubby would like to undertake the washing himself.

Hubby doesn't at all think ill of the plan. In fact hul prepares to do the work. Hubby starts all right, but mal such a mess of things that by the time he gets through laundry costs him about six times more than ordinarily.

Billy Quirk is the whole thing in this comedy. Irrepressi Billy brings a laugh with each foot of film.

THE GAUMONT WEEKLY.

A photographic record of the world's most import events for each week, and the people who have played p in these happenings, certainly should make a most interest film. Such an animated picture of the passing show on merry old earth as it rolls its rumbling way, is to be, Gaumont Company announces, the striking feature of Gaumont Weekly, which will make its bow on February and on each Thursday thereafter. The film will run fr 900 to 1,000 feet, and its projectors believe, will excel a thing of the kind ever before attempted. The best operat procurable have been stationed at various points on continent and with the aid of these, it is promised that ev big news item of pictorial value occurring in North Ame will be covered. In addition, the French Gaumont Comp will send over, for each issue, a condensed, but highly gra record of all important European happenings. Variety its widest sense will be, it is said, the keynote of Gaumont Weekly, the idea being to cover as many subj in each issue as is practicable on a film of this length, at the same time give a satisfying view of each topic trea Mr. Blaché, manager of the Gaumont Company, says no pense is being spared to bring the weekly record up to last minute in timeliness, and he is certain, from the m tude of letters already received, that it will instantly come immensely popular throughout the country. Gaumont Weekly will be released on the date of issue, week, that is, it will be available for exchange men day it leaves the Gaumont plant at Flushing, N. Y., o soon thereafter as it can reach its destination.

"SO SPEAKS THE HEART" (Rex).

Oftentimes what is supposed to be love will never stand e test. The love of some folks will stand very little testg, and the love of others will stand the greatest of tests. etween these two extremes there are many points at which ve fails to stand up under a change of conditions, dependg entirely upon the strength or the weakness of the lover. "So Speaks the Heart" we have an example of love put to e of its most severe tests. The picture takes up a much ooted question upon which, so far, the cynics seem to have uch the better of the argument. The question is whether ve will stand the loss of the more important physical facules by one or the other of the lovers. In this particular ase, love is not equal to the ordeal.

In the opening scene are a pair of happy lovers whom we e in the act of choosing each other as life partners, and l seems propitious for the sounds of early wedding bells. ut soon a change of conditions puts a new aspect upon the ase. In carrying a lighted lamp from one room to another, e young woman is suddenly blinded by the lamp exploding. er intended husband is notified and comes to view the sad reck of the girl's beauty. There is no doubt that he is very rry; still it is clear to be seen that he is debating with imself as to whether a marriage with the blinded girl would w be advisable. After an inward struggle, the young man ecides that he cannot assume the burden of taking to himlf a blind wife, and, therefore, to further his purpose, he akes arrangements to go to another part of the world. e adopts a dishonorable plan for breaking the engagement y telling her that he intends to go to the far-distant mining elds and win a fortune, to the end that he may return and pply it to the restoration of her sight. It is plain to be en by the action that he is not sincere and that his plan is a wardly subterfuge. His trusting sweetheart accepts his ord in good faith and the young man starts away. As we llow him to the gold fields we observe how soon he forgets is obligations and how soon he is taken up with the whirl f rough Western gaiety. There are other women there of a ss desirable character who attract his fancy and occupy his are time to such an extent that he does not find it convennt to write to his neglected sweetheart back home.

Scene from "So Speaks the Heart" (Rex).

The mother and sister of the blind girl soon become aware at she is being deceived and their sorrow is, of course, ery great. In order to satisfy the pleadings of the unfortuate young woman for news of her absent lover, they think wise to read to her some imaginary letters which are nothg more than blank paper, purporting to come from the oung man out West. This deception is kept up for some me, until a great surgeon interests himself in her case and ecides that her eyesight can be restored by an operation. eanwhile she has been keeping all the blank letters in her easure box. Her eyesight at last restored by the great rgeon, one of the first things she does is to discover that er much-prized love letters are merely blank paper. Thus the scales fall from her eyes in more senses than one. eing in a weakened state from suffering, this sudden agony f mind proves too great for her frail physique and she sinks eneath her weight of woe to rise no more.

The picture contains the moral that young men should not ter lightly into betrothal pledges, and that once having ne so they should be prepared to be loyal, whatever Fate ay decree. The scenes are tasty and bear the hallmarks of xcellence, while the acting is first-class. The part of the lind girl is played by Marion Leonard, which in itself is a uarantee of good work.

TWO CLEVER MAJESTICS.

"Does Your Wife Love You?" is the question asked by the title of a forthcoming Majestic picture, and then the players essay to answer the question in a novel manner. Two couples of newly-weds, living upon the same floor of a flat building are on calling terms. The respective husbands have been turned down by their wives when they sought to bestow a fond caress and have interpreted the coldness to a lack of love. The young husbands meet in the hallway and frame up something to put over on their wives. The wives have heard the plot and they plan a counterplot. What happens is good comedy and will get many a laugh.

"Bought" is the title of a splendid comedy-drama that has been most carefully portrayed by the Majestic players. The opening scene is a saloon in a mining camp. The saloonkeeper's daughter, a pretty girl, but apparently of little consequence to her father, becomes the stake at a game of cards and is won by a big, handsome miner. The big fellow falls in love with the girl and sends her back East to his sister in Chicago with the request that she be given a proper training. A few years later he succeeded in making his pile and returns home to see what the sister has accomplished. Upon reaching his sister's home he learns that the folks are celebrating New Year's Eve at one of the big hotels, so he goes to join them, and arrives in time to rescue his ward from her companions, who are trying to make her drink wine against her desire. He takes her home and then goes back for a session with the young man friend who was the girl's escort. The result is a call by the young man next day and his rejection by the girl, who afterward makes it plain to the big miner that he is the only fellow with whom she is in love. The dramatic situations in this picture are good and are well portrayed.

Scene from "Does Your Wife Love You?" (Majestic).

HALLBERG INCANDESCENT LIGHTING SYSTEM.

J. H. Hallberg, "The Economizer Man," showed us a letter from Frank A. Green, "Arcade Theater," Morgantown, W. Va., reading as follows: "Your incandescent light economizer sold us is working fine. Before using same the wheel on the meter ran around 67 times a minute; now it runs 38 times, and when we install the other Economizer and special lamps for the sign it will surely slow down some more. (The meter won't wear out so fast.)"

Feature Advertising of a Feature Film.

Free Paper to Buyers of "Homer's Odyssey."

It will not be the fault of the Monopol Film Company if the state-right buyers of "Homer's Odyssey" do not reap a rich harvest. Never in the history of the film business has such an elaborate advertising campaign been outlined. The Monopol Film Co. knew that they had a good film; all they needed was someone to enthuse the public to an equal extent. So Frank Winch, a well-known theatrical publicity man, then acting in that capacity to the Buffalo Bill show, was engaged, much to the disappointment of Mr. W. F. Cody. Winch immediately started in to apply his theatrical experience to film exploiting, after first studying his Homer and the Milano film. Advertising matter of every description was quickly prepared, from 24-sheet posters down to post cards. The list of advertising matter given in their advertisement last week is only a portion of what has been prepared.

Striking figure study reproduced from a scene in "Homer's Odyssey" and used to good advantage in the posters and advertising matter for the film.

We have no hesitancy in saying that no motion picture has ever been so thoroughly advertised and never was so much well-designed advertising matter placed at the disposal of the state right buyer. The Monopol Film Company have also devised a plan whereby state right buyers will get without cost much of this special advertising matter—another new feature in the business.

Some of the booklets and paper that Mr. Winch has designed is most elaborate. He has drawn liberally upon the film itself for striking illustrations, as, for example, the two figures shown herewith.

POLICEMEN AND FIREMEN INSTRUCTED BY MOTION PICTURES.

Policemen and firemen amounting to about 250 in number were recently called out to attend an animated picture instruction held at the Orpheum Theater in San Francisco, Cal. The film which was shown was that of the Equitable fire in New York City and was run twice with explanations to give the men an opportunity for a thorough study of fire-fighting. It proved an exceedingly interesting and instructive picture to the firemen in particular and was enthusiastically received. Among the interested spectators was Chief Ely, who is considered here as a daring fire hero. One man from each firehouse was assigned at a time to observe this film, this keeping up until every fireman in San Francisco reviewed it.

WEST VIRGINIA EXHIBITORS TO MEET.

The motion picture exhibitors of West Virginia will meet in Parkersburg, W. Va., Wednesday, Feb. 28th. Arrangements for hall, music and entertainment have already been made. The committee on arrangements is P. W. Barrett, Star Theater; F. L. Harris, Bijou Theater. Headquarters have been established at the Blennerhasset Hotel. The Board of Trade will co-operate with the committee of arrangements. West Virginia exhibitor is not only invited but urged to attend this, the first, State convention. A permanent organization will be effected; a president, first vice-president, second vice-president, secretary and treasurer will be elected. A State censor, legislative committee and insurance committee will also be elected. Every exhibitor is requested to communicate with either the committee at Parkersburg, or M. A. Neff, president Motion Picture Exhibitors' League of America, 1003 Mercantile Library Building, Cincinnati, O.

PERSONAL.

Mr. W. S. Simeral, treasurer of the Simeral Amusement Co., of Clarksburg, W. Va., and owner of several large theaters in the South, stopped over in New York to visit his son, H. C. Simeral, sales manager of Champ films. Mr. Simeral left New York last night for Ohio with a goodly batch of Champ forthcoming releases under his right arm for the benefit of exchanges and exhibitors of the Buckeye State. Among these reels of film is the initial release of "Sherlocko and Watso" in a picture entitled "The Robbery at the Railroad Station."

THE SOLAX "MAGNET."

If there is anything in the drawing power of a house organ, the Solax Company has hit upon the right title for its new publication. It is called "The Magnet," and the first issue made its appearance under date of Feb. 10. On the front cover is the design of a magnet enclosing a fine half-tone engraving of Madame Blaché, president of the Solax Company. It is neatly printed and beautifully illustrated with engravings of scenes from Solax pictures. Ought to pull business.

NEWMAN CO'S. NEW CINCINNATI SHOWROOM.

The Newman Mfg. Co., 717-719-721 Sycamore Street, Cincinnati, O., who manufacture a large and complete line of brass theater fixtures such as brass easels, brass frames for photos or posters, brass railings, etc., have taken over the large storeroom adjoining their large factory, formerly occupied by the John R. Evans Leather Co., and are converting same into an excellent showroom, where all of the brass fixtures which they manufacture will be on display. They extend a cordial invitation to all exhibitors and theater managers to visit their factory and showroom, and Mr. Sam Newman or any one of his four sons will take great pleasure in showing them around.

COBB-EGAN.

Announcement of the marriage of Mr. C. Lang Cobb, Jr., and Miss Agnes Egan is made. The auspicious event happened February 5. Congratulations of the Moving Picture World are extended to Mr. and Mrs. Cobb with wishes for abundant happiness.

TIRED OF WESTERN PICTURES.

Cosy Theater, Tyndall, S. D., January 3, 19

Editor Moving Picture World:

Dear Sir.—I note with interest letters recently published in The Moving Picture World, protesting against the so-called Western subjects, and wish to call attention to one point. If some manufacturers must release these Cowboy-Indian-slaughter bar-room pictures, why not arrange with exchanges so such subjects go to eastern exhibitors only. Many exhibitors have no voice in the selection of programmes. We must run what is sent or be short a reel. We are on the firing line, and reap the result of the unfavorable impression made by the miscellantous assortment of deaths, robbery, murder, etc. We western people have been long-suffering and patient. We have witnessed the death struggles of Tom, Dick and Wild Cat-Bill from gun, knife or rope, and have agonized with various easterners disguised as Indians in their frantic efforts to mount a horse, and even the irrepressible small boy has had his fill of bar-room death scenes.

Do—we beg of you—take it up with the exchanges, send these tiresome western pictures to eastern exhibitors only—if some one must run them—send them east.

We prairie people have the average amount of intellect that is permitted each human being and can understand many things beside a [illegible] shooting and slaughter-them-all picture. We must look to The Moving Picture World to aid us, as you can talk to the exchanges for us. Our experience has been that the people want the best. We never fail to draw big crowds when we announce a leading subject—and then they know they will not be fooled with this "western stuff." I am not trying to break into print, or anything of that sort—my letter is merely to ask you to take up this matter with the manufacturers who turn out such rot.

Yours truly, E. M. LOW.

CHAMPION AVIATION PICTURES.

There have been a number of pictures placed on the mar-k featuring aviation and aviators, but the most novel of ts class has been produced at great expense on the part of t Champion Film Company and at a great risk of life by t aviator and cameraman. It is titled "Robert G. Fowler's Tns-Continental Flight."

he film opens up in Frisco, where the aviator, Robert G. Fwler, is about to start off. Here is a bit or heart interest aused, for we see him bid good-bye to his dear mother, wo is clasped in his arms, before the great throngs of wildly cering people. At last he is off on his trip of daring. Then th scene changes to his flight over Beaumont, Texas, and inthe picture herewith we see Robert G. Fowler, accompaied by the Champion cameraman, about to soar aloft over Bumont with their photographic apparatus in readiness tofilm the country over which they fly. And as one looks upn the picture, screened, we see the country as from the sae point of observation as the aviator—a bird's-eye view othe country traversed, decidedly the greatest novelty that ha been presented in a scenic subject since the making of pitures began. The Champion folks are to be congratulated fo their enterprise in securing this feature for pictures.

owler and Cameraman in Champion Aviation Pictures.

"THE LIE" (Imp).

In "The Lie" the Imp drama for Thursday, Feb. 22, a young Northern officer is confronted by a grave problem. Unknowingly he and his men have been on the track of a Southern fugitive, who is in reality none other than the brother of the Northern officer's fiancée.

The young man is discovered hidden in the bedroom of his own home, seriously wounded, and he is discovered by the Northern officer. Here is the dramatic moment of this singularly fine play of military life. Shall love triumph or shall duty? Love triumphs. The officer tells his men the lie, that the man whom they were in search of is not in the house. Casuists might exonerate him from the charge of falsehood. It is clear that he did not expect to find the brother of his fiancée there. Be that as it may, the incident forms the central point of a very powerful Imp dramatic offering, which is appropriate enough to be released on a day associated with a military hero—George Washington.

Scene from "The Lie" (Imp).

Scene from the Powers Picture Play, "The Turning Point," Released February 13th.

"YOU REMEMBER ELLEN" (Kalem).

We were treated this week to a treat by a well-known treater, namely, the Kalem Company, in being allowed a glimpse of an exquisite adaptation from Thomas Moore's pretty poem, "You Remember Ellen." The picture was done by the O'Kalems in the southwestern part of Ireland, which will make it doubly dear to picture patrons who are natives of Erin's Isle. The sub-titles are all quotations from the poem, and the principal charm of the picture is its humble simplicity. The poem of Ellen is something in the nature of a fairy tale, wherein the stranger who captivates her heart turns out to be the Lord of the Manor. The story is told amid genuine and charming bits of Irish scenery.

According to the poem, the handsome young lord is journeying on foot through his domains in the guise of a peasant. At the roadside he comes upon Ellen with a heavy basket of berries. He gallantly insists upon carrying the maiden's burden to the modest cottage of her aged parents. There he arrives and is made welcome in a humble way. There also he finds employment in the hay fields, where he manages to court the fair Ellen, who is a rustic beauty loved by all. In time the pair are married in the peasant way, and in the picture we are allowed a glimpse of this quaint Irish wedding. We later see the stranger and Ellen in a lowly cottage, living the life of peasants, working in the fields and happy in each other's presence. There comes a day when Ellen's young husband decides that other lands afford a better chance of livelihood than the poor district in which they live; therefore, they say good-bye to the old folks and the old home. Ellen bids a tearful adieu to the many things and places she has known since childhood, but never knew how dear they were to her until now. So together these two fond hearts wander forth and journey on foot along the roads, making their bed where night overtakes them, and living upon wild grapes as they go. At the close of one stormy day they come to "a proud castle among the trees."

Scene from "You Remember Ellen" (Kalem), showing the Gap of Dunloe in the distance.

> To-night, said the youth, we'll shelter there;
> The wind blows cold, the hour is late.
> So he blew the horn with a chieftain's air,
> And the porter bow'd as they pass'd the gate.
> Now, welcome Lady; exclaimed the youth;
> This castle is thine, and these dark woods all.
> She believed him craz'd, but his words were true,
> For Ellen is Lady of Rosna Hall!
> And dearly the Lord of Rosna Hall loves
> What William the stranger woo'd and wed;
> And the light of bliss, in the lordly groves,
> Shines pure as it did in the lowly shed.

The poetic charm of the picture is well sustained and as a whole it may well be termed a picture poem. It is bound to be welcome wherever seen and will find response in the heart of every beholder. The work of Miss Gauntier Ellen is tender and true and that of Mr. John Clark as t stranger is sincere and winning. There are only four pri cipals in the picture, which accounts for much of the si plicity and ready understanding of the picture, which is, was said in the beginning, a treat.

One of the scenes is particularly worth mentioning; th being a part in the journey of William and Ellen where th are seen walking in a driving rainstorm. It is real, real ra and not scratches. We see the rain splashing violently the puddles and dancing on the top of the wayside wall. is a feature picture in one reel, and no mistake about t feature.

THANHOUSER'S NIAGARA COMPANY AGAIN HEARD FROM.

While the "Southern Stock" is hard at work in bal Florida and the New Rochelle company busy with "Nichol Nickleby," the Thanhouser Niagara Falls company rele "A Message from Niagara" on Friday, Feb. 23rd, making the star Thanhouser effort of the week. This is the cont gent that was sent to the Falls with plots that called plenty of exterior scenes, to play them with the "Worl Greatest Cataract" as a "back drop."

Scene from "A Message From Niagara" (Thanhouser)

The message with which the present story deals was pla in a bottle and the bottle was whirled through the Ameri Falls, Prospect Point and Whirlpool Rapids until finally t reached the hands of him for whom it was intended. A he, through the message, rescued the sender of it, who, you will guess, was a girl. The story is an all-action one, good photography abounds.

GREAT NORTHERN FEATURES BOOMING.

Demand for the big special features of the Great North Special Feature Film Company is growing rapidly. Des the efforts of the Mormons to suppress that sensational s ject, "The Victim of the Mormons," the hold-up was i fectual and the rights for that picture have been rapidly posed of. The company is greatly pleased with the re of its first distribution and now announces the second rele another sensational feature entitled "A Nihilist Conspira" in two parts. This picture has been noticed in these colu in a previous issue. The big scene is a wild automo chase ending in a fatal plunge over a precipice. This ture is certain to draw.

Manager Charles Abrams announces that R. H. Ma formerly general manager of the Consolidated Film change, of Atlanta, Ga., has resigned his position with company and will organize his own company—the G Southern Feature Film Co.—to handle all the subjects tributed by the Great Northern Special Feature Film Mr. Mason begins with three reels of "A Victim of the M mons" for the states of North Carolina, South Caro Georgia, Tennessee and Florida. For all future subjects State of Alabama will be included in his territory. Mason's headquarters will be in Atlanta.

MONTGOMERY COMES TO TOWN.

F. T. Montgomery, the promoter of high-class pic theaters, was in New York for a few hours last week. looked over the film situation and visited the firm of & Co. to place his order for some of that firm's specia Mr. Montgomery is pleased with the volume of busines several houses are doing, and reports early additions to number.

THAT MILDRED HOLLAND PICTURE.

Moving picture patrons are to have the opportunity, hrough the enterprise of the Powers Motion Picture Comany, of seeing the well known emotional actress, Mildred Holland, in her big success of the legitimate stage, "The Power Behind the Throne." Owing to the length of this popular play the picture will be presented in two reels, a omplete entertainment in itself—a two dollar show at moving picture theater prices. Miss Holland is supported by members of her original company, assisted by the regular Powers photoplayers. The original costumes, scenery and other accessories have been used in this production and will help to make it one of the most notable feature films ver shown.

OHNS-MANVILLE COMPANY HAS NEW PITTSBURGH HOME.

The rapidly increasing demand in Pittsburgh and vicinity for the asbestos, magnesia and other products of the H. W. ohns-Manville Company, has necessitated a move from their present location in Liberty Avenue, above Ninth Street, to arger quarters. After January 24, 1912, the Pittsburgh branch will occupy the entire eight-story building at the northeast corner of Wood Street and First Avenue, which has been leased by them for a term of years. This building, 1 x 96 feet in size, totals in gross floor space approximately 3,808 square feet, and is one of the most substantial strucures in the downtown section of Pittsburgh.

NEW FIRM OF PICTURE MAKERS.

The Art Film Company is the name of a newly incorpoated motion picture concern which will have offices at 145 W. 45th Street, New York City. The active members are Messrs. Galley and Milne, both formerly engaged in a cenario brokerage business. Mr. Galley is the artistic member of the firm and has met with some success in the past s an author of photoplays. With his experience in this line, ombined with his ability as an artist, the Art Film Co. expects to turn out some pictures that will discount the average un of moving pictures and blaze a trail of their own. Mr. Wm. C. Thompson will be in charge of the photographic nd laboratory work, and Mr. Earl Tompkins will act in the apacity of chief electrician. Their product will be released hrough the General Film Publicity and Sales Co.

MACKIE HAS MOVED.

The motion picture supply business that has been conucted for a year at 853 Broadway has moved to a ground floor store at 21 East 14th Street, between Broadway and Fifth Avenue. "Everything for the moving picture theater but the film" is the watchword of this hustling concern and he growth of the business proves that such an emporium was needed in the metropolis. We understand that branch ffices will be opened in other large cities. Buying in large uantities they can, of course, obtain and quote the best prices. This, together with prompt and courteous service, peaks for the continued growth of the business in its new uarters.

Calendar of Independent Releases.

MONDAY, FEBRUARY 12th, 1912.

AMERICAN—Where Broadway Meets the Mountains (Western Drama)	1000
CHAMPION—Mr. Piddie Rebels (Comedy)	500
CHAMPION—Robert G. Fowler, Trans-Continental Aviator (Topical)	500
IMP—Reflections from the Firelight (Dr.)	1000
NESTOR—Inbad, the Count (Com.)	

TUESDAY, FEBRUARY 13th, 1912.

BISON—"Broncho" Bill's Love Affair (Com.)	
ECLAIR—The Patriotic Sons (Am. Dr.)	
POWERS—The Turning Point (Dr.)	
THANHOUSER—The Silent Witness (Dr.)	

WEDNESDAY, FEBRUARY 14th, 1912.

AMBROSIO—Father's Fault	
CHAMPION—For Her Father's Sake (Dr.)	950
NESTOR—His Side Pard (W. Dr.)	
RELIANCE—Wanted, a Wife (Dr.)	
SOLAX—Bessie's Suitors (Com.)	

THURSDAY, FEBRUARY 15th, 1912.

AMERICAN—The Innocent Grafter (W. Dr.)	1000
ECLAIR—Keeping an Eye on Father (Am. Com.)	
IMP—Through the Flames (Dr.)	1000
REX—Taming Mrs. Shrew (Com.-Dr.)	

FRIDAY, FEBRUARY 16th, 1912.

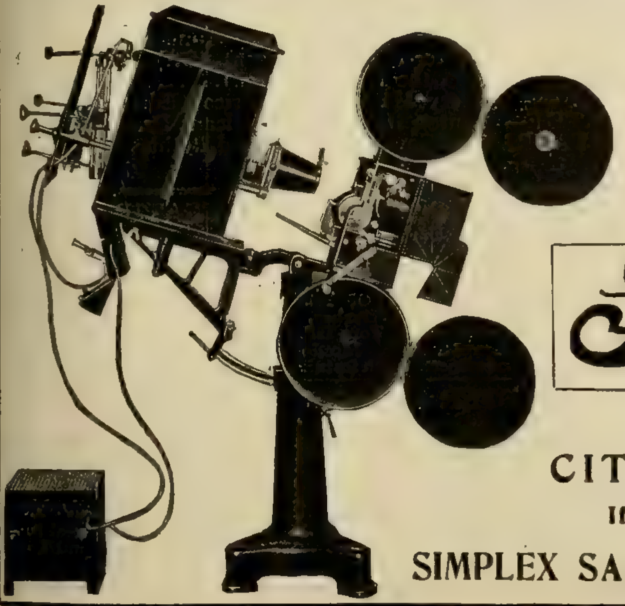
BISON—Wild West Circus	
MAJESTIC—His Step-Mother (Com.)	
LUX—Bill Tunes the Piano (Com.)	541
LUX—Baby's Ghost (Com.)	400
SOLAX—A Terrible Lesson (Dr.)	
THANHOUSER—Surelock Jones, Detective (Com.)	

SATURDAY, FEBRUARY 17th, 1912.

GAUMONT—Fire at the Mines (Edu. and Dr.)	817
GREAT NORTHERN—Unexpected Duty (Com.)	
GREAT NORTHERN—Along the Italian Riviera (Sc.)	
ITALA—The Italian Army in Tripoli	
ITALA—Making a Cinematograph Scene	
IMP—Pushmobile Race in Savannah (Top.)	200
IMP—The Tables Turned (Com.-Dr.)	800
NESTOR—Brannigan's Promotion (Com.)	
POWERS—A Woman of No Importance (Dr.)	
RELIANCE—The Gambler's Daughter (Dr.)	
REPUBLIC—Human Nature (Com.-Dr.)	

SUNDAY, FEBRUARY 18th, 1912.

ECLAIR—Gontran Is Fond of Animals (Com.)	
ECLAIR—A Congenial Son-in-Law (Com.)	
MAJESTIC—Petticoat Perfidy (Com.)	
REPUBLIC—The Girl Who Waited (Dr.)	
REX—So Speaks the Heart (Dr.)	
SOLAX—The Wise Witch of Fairyland (Dr.)	



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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, FEBRUARY 12th, 1912.

BIOGRAPH—Billy's Stratagem (Dramatic) ....
KALEM—An American Invasion (Dr.) 1000
LUBIN—'Tis an Ill Wind That Blows No Good" (Dr.).1000
PATHE—Pathe's Weekly No. 7, 1912 (Topical) 1000
SELIG—A Broken Spur (Dr.) 1000
VITAGRAPH—The Heart of a Man (Dr.) 1000

TUESDAY, FEBRUARY 13th, 1912.

EDISON—His Daughter (Dr.) 1000
ESSANAY—Tracked Down (Dr.) 1000
C. G. P. C.—Quieting the Neighbors (Comedy) ....
C. G. P. C.—New Year's Celebration in Japan (Scenic)
CINES—The Puppet Show (Dr.) 634
CINES—Jenkins and the Donkey (Comedy) 362
SELIG—Disillusioned (Dr.) 1000
VITAGRAPH—Winning Is Losing (Com.-Dr.) 1000

WEDNESDAY, FEBRUARY 14th, 1912.

EDISON—Hogan's Alley (Com.) 1000
ECLIPSE—The Gambler's Wife (Dr.) 1015
KALEM—Far From Erin's Isle (Com.) 1000
PATHE—Two Convict Brothers (Am.-Dr.) 1000
LUBIN—His Mistake (Dr.) 1000
VITAGRAPH—Bunny and the Twins (Com.) 1000

THURSDAY, FEBRUARY 15th, 1912.

BIOGRAPH—The Mender of Nets (Dr.) ....
ESSANAY—There's Many a Slip (Com.) 1000
LUBIN—A Note in the Orange (Com.) 650
LUBIN—Oversea Celebration (Topical) 350
MELIES—Smiling Bob (Dr.) 1000
PATHE—His Wife's Jealousy (American-Dr.) ....
SELIG—The Hypnotic Detective (Dr.)................1000

FRIDAY, FEBRUARY 16th, 1912.

EDISON—At the Point of the Sword (Dr.) 1000
ESSANAY—The Wife of a Genius (Dr.) 1000
KALEM—Caught in the Toils (Dr.) 1000
SELIG—The Little Match Seller (Dr.) ....
SELIG—The Taos Indians at Home—New Mexico (Ed.)
C. G. P. C.—La Favorita (Dr.) ....
VITAGRAPH—The Chocolate Revolver (Dr.) 1000

SATURDAY, FEBRUARY 17th, 1912.

EDISON—Curing the Office Boy (Com.) 1000
EDISON—The Little Delicatessen Store (Com.) 1000
ESSANAY—The Prospector's Legacy (Western Dr.) ..1000
CINES—Darling (Com.) ....
CINES—Kerka Falls (Scenic) ....
LUBIN—Gingerbread Cupid (Com.) 1000
PATHE—Pawnee Love (Indian Dr.) ....
VITAGRAPH—The Hobo's Redemption (Dr.) 1000

ADVANCE RELEASES.

MONDAY, FEBRUARY 19th, 1912.

BIOGRAPH—The Fatal Chocolate (Com.)............
BIOGRAPH—Got a Match? (Com.)..................
KALEM—The Alcalde's Conspiracy (Dr.).............1000
LUBIN—Army Aviation Practice (Novelty)........... 200
LUBIN—A Midwinter Night's Dream (Dr.)........... 800
PATHE—Pathe's Weekly No. 8—1912 (Topical)........1000
SELIG—The Danites—Part 1 (Dr.)......................1000
VITAGRAPH—The Struggle (Dr.).......................1000

TUESDAY, FEBRUARY 20th, 1912.

EDISON—The Nurse (Dr.)...............................1000
ESSANAY—The Biter Bitten (Com.) ....
ESSANAY—Curiosity (Com.)...........................
C. G. P. C.—The Gamekeeper (Dr.)...................
C. G. P. C.—The Motion Picture Man in the Dark Continent (Scenic) ....
CINES—Leah's Trick (Com.) ....
CINES—The Valley of the Umbria (Scenic)...........
SELIG—The Danites—Part 2 (Dr.)......................1000
VITAGRAPH—The Love of John Ruskin (Dr.).....1000

WEDNESDAY, FEBRUARY 21st, 1912.

EDISON—One Thousand Miles Through the Rockies (Scenic) 350
EDISON—Everything Comes to Him Who "Waits" (Com.) 650
ELIPSE—The King's Command (Dr.).................1000
KALEM—The Girl Deputy (Dr.).........................1000
PATHE—Marriage or Death (American Drama).......1000
LUBIN—In Dis-a-Countree (Dr.) 1000
VITAGRAPH—Her Last Shot (Dr.)....................1000

THURSDAY, FEBRUARY 22nd, 1912.

BIOGRAPH—Under Burning Skies (Dr.)..............
ESSANAY—The "Lemon" (Com.) 1000
LUBIN—Her Heart's Refuge (Dr.).......................1000
MELIES—Melita's Ruse (Dr.)............................1000
PATHE—Poor Jimmy (American Drama)..............1000
SELIG—When Memory Calls (Dr.)......................1000

FRIDAY, FEBRUARY 23rd, 1912.

EDISON—Children Who Labor (Edu.-Dr.)............ 425
ESSANAY—The Little Block Box (Dr.)..................1000
KALEM—Back to the Kitchen (Com.)....................1000
SELIG—A Persistent Suitor (Com.).....................
SELIG—Seeing Detroit (Sport and Scenic).............
C. G. P. C.—The Presentiment (Dr.)....................
C. G. P. C.—Ancient Rome (Scenic)...................
VITAGRAPH—Cure for Pokeritis (Com.)................1000

SATURDAY, FEBRUARY 24th, 1912.

EDISON—New York City Street Cleaning (Vocational). 425
EDISON—The Lost Kitten (Com.)....................... 575
ESSANAY—A Western Kimono (Com.)..................1000
CINES—Daughter of the Regiment (Dr.)..............1000
LUBIN—Willie, the Hunter (Com.)..................... 700
LUBIN—Pottery Making in America (Edu.)........... 300
PATHE—Phanton Lovers (American Drama)........1000
VITAGRAPH—Cowboy Damon and Pythias (Dr.)......1000

WATCH THIS SPACE EVERY WEEK. FEATURE POSTERS FOR FEATURE FILMS.

Three-sheets 30c. (A. B. C. 3 Sheets 35c.) Eight-sheets 75c. With Correct Title. (Include 1c. for each sheet for prepaid postage, if ordered sent by mail.)

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The Blind Miner. The Heart of a Boss. His Mother. Through the Drifts. Joseph In Egypt. Delhi Durbar. Brutus. Desert Trail. Jack and the Beanstalk. A Just Verdict. Squaw Man's Revenge. To Save Her Brother. Tom Tilling's Baby.

Two Spies, Little Organist, Southern Boy of '61. Lead, Kindly Light, The O'Neil, Question of Seconds, Meeting of Ways, Moses, Cinderella, Revenue and the Girl, Brown of Harvard Vanity Fair, Arrah na-Pogue, Colleen Bawn, and all Licensed subjects worth featuring, past or future releases.

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To
State Right Buyers

Reasons

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Why

WOULD YOU MISS AN OPPORTUNITY LIKE THIS, A CHANCE WHERE YOU HAVE EVERY ADVANTAGE TO GET IN ON A SURE BOX-OFFICE WINNER?

Instead of a train-load of people to carry and tons of scenery in presenting the world's greatest emotional actress before the public, you require only a machine and a picture screen, in giving a production of merit of the highest class. An entertainment for all classes. You come again and again.

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SARAH BERNHARDT

IN

"CAMILLE"

AND

Mme. REJANE

IN

"Mme. SANS-GENE"

THE WORLD'S GREATEST FEATURES

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WANTED—Moving Picture Operator. Must be thorough. No booze. Three shows daily. Two Edison machines. State lowest salary. LOVICK & TAYLOR, "Athens Theater," New Berne, N. C.

MANAGERS & SINGERS, ATTENTION—The Princess Theater Circuit Co., Inc., have some splendid openings for first-class men, in their new theaters. Splendid future. Second-class men save your stamps. Write F. E. NEMEC, Pres., St. Cloud, Minn.

SITUATIONS WANTED.

AT LIBERTY—Operator, four years' experience. Run any machine; no booze. In replying state salary. HARRY KELLER, 318 West South Street, Massillon, Ohio.

AT LIBERTY—Moving picture operator would like position in New England, but will go anywhere. WILLIAM DORA, Gardner, Mass.

OPERATOR, Massachusetts card, wishes to change present position. Boston or vicinity. MARR, 124 Jefferson Avenue, Everett, Mass.

LADY PIANIST wants position; experienced in vaudeville and pictures. Excellent picture player. 120 weeks with one house. Address, "PIANIST," care of Robert Bradley, Jr., 2215 South Webster Street, Fort Wayne, Ind.

POSITION WANTED—Operator and manager of picture house, knows how to improve a poor business. FILMAN, 712 Kearny Street, San Francisco, Cal.

OPERATOR—Sober and competent, with New York license, wants position. Experienced on Powers and Standard machines. H. W., care of Moving Picture World, New York.

AT LIBERTY—Vaudeville pianist, wife. Illustrated songs; seven years' experience; state salary. Can join on wire. Address, GEORGE BOWLEY, 23 West 20th Street, New York City.

THEATERS FOR SALE.

Moving picture houses listed anywhere and purchasers found. Only paying propositions desired. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square Post Office, New York City.

FOR SALE—Modern Moving Picture Theater in Pennsylvania town, over 70,000 population; clearing from $100 to $300 weekly; long lease; $20,000; proposition: half cash; balance weekly payments for one or two years. Gilt edge proposition; will stand investigation. No money, don't write. Address ECONOMY FILM CO., 315 Fulton Building, Pittsburgh, Pa.

FOR SALE—Good Paying Moving Picture Theater with stage and scenery; 10-cent house. Price, $1,500 cash. C. W. B., care of Moving Picture World, New York City.

FOR SALE—Moving Picture Theater in town of 38,000, with five years' lease. Price, $1,600 cash. Worth double price asked. Only eight miles from New York. A. K., care of Moving Picture World, New York City.

FOR SALE—Moving Picture Theater, Ridgway, Pa., two hundred seats. Only picture house in town. Price, $800. Apply LARSON & OLESON, Ridgway, Pa.

FOR SALE—Picture Theater. Seating 225 in city of 45,000; near Boston. House recently renovated and practically new equipment. F. L., care of Moving Picture World, New York City.

FOR SALE—Picture Theater on Main Street, in good Connecticut town. Little opposition. Everything practically new. A snap for quick action. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square P. O. New York City.

EQUIPMENT.

FOR SALE—Eastern Oklahoma. Equipment in up-to-date Vaudeville and Moving Picture Theater just completed. Will seat 350. Only theater in town of 2,000. Centrally located; 20-foot stage, new oil painted scenery, silver screen curtain, type 1021-A; $310. Motiograph, Electric lights, good sidewalks. Expenses light. Rent only $10 per month, everything ready to start up. Sacrifice for $475 cash, for immediate action. Address SELBY O. CARR, care of Annex Hotel, Muskogee, Okla.

FOR SALE—One Edison Machine, Model B. One Underwriter's Model Edison. Both in A-1 condition. 450 high class opera chairs, used one year, cost $4 each. Eight 16-inch D. C. fans. One exhaust fan with 2 horsepower motor. One piano, fair condition. Beautiful theater front can be moved. Entire equipment for installing first class theater. Price, $1,200, if sold at once. Original cost $3,350. Address AX, care of Moving Picture World.

FOR SALE, CHEAP—Electric sign "Idle Hour." For particulars write CHAS. NAMUR, 617 Walnut Street, Des Moines, Iowa.

FOR SALE—245 Opera Chairs. Good as new Hardesty make, Canal Dover, Ohio. Will se them cheap. C. E. PRICE, Mt. Vernon, Ohio.

FOR SALE—Moving Picture machine head. Use three days. Cheap. No dealer. Sent subject t examination. C. M. CHENEY, 5356 Calumet Av nue, Chicago, Ill.

EQUIPMENT FOR SALE—A snap! Grab i Twenty Adams Bagnall Regenerative Flaming A Lamps, 220 volts, alternating current, 7 ampe multiple, completely equipped, never used, still original package. Price, $30 singly, or $500 f the lot, f. o. b. Chicago. Write at once to FRAN MERKEL, Box 432, Chicago, Ill.

MISCELLANEOUS.

WANTED—Scenarios for Moving Pictures, wit strong dramatic plots. Good comedy and Weste plots welcome. We pay good prices, accordin to value. All manuscripts must be tyepwritte Address FOX MOTION PICTURE CO., 4600 Suns Boulevard, Los Angeles, Cal.

OPERATORS, Sharpen carbons and keep you hands clean. New invention to make operator life easy. Simple, convenient. Saves time a labor. Patent applied for. Price, 50 cents, pos paid. HARRISON MFG. CO., 1221 Jackson Stree Seattle, Wash.

INSTANTANEOUS FILM CEMENT—Positivel will not wrinkle film. Makes a clean sure splic Ounce bottle 20 cents. HARRISON MFG. CO 1221 Jackson Street, Seattle, Wash.

LEARN TO MAKE FILM CEMENT—Formula, $ HARRISON MFG. CO., 1221 Jackson Street, S attle, Wash.

WRITE ON GLASS—Make your slides on gla like on paper, cheaply. No blurs, finest lines, a color. Send 3 dimes. REV. JERRY JETE Sapulpa, Okla.

FOR SALE—Exclusive state rights' proposition f New York and New Jersey. Beautiful three-she and one-sheet posters and other advertising ma ter. Chance to clean up a fortune. Will exhib print to interested buyers only. Answer by ma TOM HAUPT, 515 West 56th Street, New Yo City.

FOR SALE—6 Schneider Perforating Machine in first class condition. Reasonable price. E. M ROSKAM, 104 West 101st Street, New York Cit

SCENERY AND SCREEN for your picture hou free. Write for proposition. JESSE COX SCEN CO., 1221 Roberts St., Estherville, Iowa.

In answering ads kindly mentio Moving Picture World.

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A MOTION PICTURE HANDBOOK

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I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on *ONE DROP OIL* and *BULL DOG CEMENT* the best articles of their kind on the market.

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PATHE'S WEEKLY

The Motion Picture
Exhibitor's Mascot
ISSUED EVERY MONDAY
Book It Every Week

Song Slide Releases.

Excelsior Slide Co.

"When the World Comes to an End"—Song Review Co., N. Y.

"Flowers of Love"—Pub. by Tell Taylor Music Pub. Co., Chicago, Ill.

"I've Got to Go and Get Myself a Girl Like You"—Pub. by Song Review Co., New York.

"I'd Like to Have You Do a Little Something For Me"—Pub. by Head Music Pub. Co., N. Y.

"The Barbary Prance"—Pub. by the Head Music Pub. Co., N. Y.

"With One Smile You've Won My Heart"—Rogers Co.

"Who Knows?"—M. Witmark & Son, N. Y.

De Witt C. Wheeler.

"Golden Deer"—Pub. by J. H. Remick & Co., N. Y.

"By the Old Rustic Seat I'll Be Waiting"—Pub. by A. C. Harriman Co., Boston.

"Dixie Moon"—Pub. by J. H. Remick & Co., New York.

"Somebody Else Will If You Don't"—Pub. by Remick & Co., N. Y.

"Just as Long as the Suwanee Flows"—Pub. by Remick & Co., N. Y.

"Love-Rose"—Pub. by Metropolitan Mus. Pub. Co., of N. Y. City.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.

"My Marguerite"—Pub. by Shapiro.

"He Never, Never Said Good-bye"—Pub. by Shapiro.

"You're Just the Girlie I Adore"—Pub. by Shapiro.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.

"If I Knew"—Pub. by Burdick.

"Knight of the Road"—Pub. by Burdick.

Scott & Van Altena.

"College Boys"—Pub. by Theo. Morse.

"In Dixie Land with Dixie Lou"—Pub. by F. B. Hav land, N. Y.

"That Hypnotizing Man"—Pub. by York Music Co.

"The Undertaker Man"—Pub. by Harold Rossiter Co.

"Take a Tip from Father"—Pub. by Ted Snyder Co.

"Every Time I Smile At You Your Eyes Smile Back T Me"—Pub. by Jos. Stern Co.

"If I Forget"—Pub. by Harold Rossiter.

"My Bill from Louisville"—Pub. by Ted Snyder, N. Y.

"Girl of My Heart That's You"—Pub. by W. Rossiter.

"You Don't Love Me Half As Much As I Love You"-Pub. by Harry Von Tilzer Co.

A. L. Simpson, Inc.

"A Poor Little Boy Loved a Rich Little Girl"—Pub. b F. B. Haviland Pub. Co.

"The Kiss of Spring"—Pub. by Walter Jacobs, Boston.

"When I'm Away"—Pub. by Thompson Music C Chicago.

"Sailor Boy, My Sailor Boy"—Pub. by Simpson.

"Oh, You Little Rascal"—Pub. by Geo. W. Meyers Mus Co., N. Y.

"When a Boy Without a Girl Meets a Girl Without a Bo —Pub. by Geo. W. Meyers Music Co., N. Y.

"My Old Girl"—Pub. by Wm. Cutty Music Co., N. Y.

"A Wee Little Drop O' the Cruiskeen Lawn"—Pub. by Fred Helf Co., N. Y.

"Sing Me a Song of Twilight"—Pub. by Wm. Cutty Mus Co., N. Y.

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Stage Coach, Cowboys, Indians, Costumes aud other Paraphernalia for Western and Military Pictures. Open for engagement by the day, week, month or season.
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THE IMPROVED
SPIEGEL MOTION SLIDE
"MOVES WITH LIFE LIKE ACTION"
Should Be the Leading Feature of Your Theatre
It Draws the Crowds. It Pays the Advertisers
THE AMERICAN MOTION SLIDE CO.
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SCENARIOS WANTED
Indian, Military, Pioneer, Cowboy, Historick, for our tw reel feature films. Best prices paid. Send scenarios to:
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MAKE THEM YOURSEL
Clear as Glass—Will Outlast Glas
You can write or print on them as easily as on a sheet of writing paper
Ask your Film Exchange for them or write to
BATTERSHALL & OLESON 39 W. ADAMS S CHICAGO, ILL

WORLD WANTS WORK WONDER
Read Classified Advertisements, Page 598

Why Spend Money for Experiments
When We Offer You a Perfect Screen, Long Past That Stage
A screen that rolls
Beautiful Daylight pictures
Saves half your juice bill
No eye strain, glare
No veil to mar the perfect surface
A PERFECT reproduction and blending of the natural colors of your picture, with the soft, harmonious effects that are true to life and nature only
Our price less than many inferior curtains now on the market. Write today for particulars
RADIUM GOLD FIBRE SCREENS
Manufactured by AMERICAN THEATRE CURTAIN & SUPPLY CO., Main & Chestnut, St. Louis, Mo

NO HOLD-UP
ON
STATE RIGHTS
For Our Exclusive Features

NEXT FEATURE TO BE DISTRIBUTED

THE NIHILIST CONSPIRACY

WATCH FOR OTHER

Without a doubt the most sensational film of the season! See the pursuit in which the fugitives from justice go headlong to their doom in a powerful automobile over a tremendous precipice! No Toys! A real car with real occupants! Nothing like it has ever been produced before! Lose no time getting in line for this ***Star 2 Reel Attraction!***

"A Golden Box Office Opportunity"

VICTIM OF THE MORMONS

Only a few states still open for this mammoth feature production.

THE TALK OF THE TRADE

Exhibitors are requested to write for addresses of parties handling this film in their state. Will cheerfully furnish this information. ***Write us today!***

Elaborate one and three sheet posters! Elegant Lobby Displays at Cost! ***New York and Jersey Exhibitors write for Bookings!***

BIG FEATURES

Great Northern Special Feature Film Company

1 UNION SQUARE, NEW YORK CITY

Correspondence

INDIANAPOLIS.

Contracts have been awarded by the Orpheum Amusement Company, of which Fred C. Dickson and Henry M. Talbott are the principals, for the erection of a new motion picture theater at 42-44 West Washington Street. It will be built on the site of the present Casino Theater and that of an adjoining building. The theater will be 30 x 120 feet and 36 feet high. The foyer will be 14 x 14 feet. Side walls and stairway cases in the lobby will be finished in American Pavanzzo and second statuary marble. Rockwood tiling will be used in the floor and heavy mirrors will form the ceiling. On each side of the main entrance will be ornamental copper lampposts, 17 feet high. The main floor will seat 592 persons and the balcony 90. There will be a glass curtain 11 x 12 feet, with boxes at either side for the singers. There will also be a large pipe organ. There will be three separate booths on the second floor, one to be used as a direct operating booth, the second as a rewind booth and the third for an echo organ. The building will be fireproof and will cost $25,000.

William M. Taylor, judge of the local juvenile court, has given orders that no child under the age of sixteen shall be permitted to participate in any performance in moving picture or other theaters. He said where children are permitted to do so, the parents will be tried in the court for neglect of children. Many motion picture houses give prize vaudeville performances for amateurs and children have been taking part in them.

The Motographic Publicity Service has been organized and incorporated at South Bend for the purpose of making motion picture films for advertising purposes. The company has an authorized capitalization of $15,000, the directors and principal stockholders being C. J. Allardt, S. D. Moran and Dala Rowe.

T. C. Young, G. E. Underhill, F. E. Johnston, G. E. McDonnell and H. L. Somers have organized the Wayne Amusement Company, at Fort Wayne, for the purpose of conducting motion picture theaters. The company has been incorporated and has an authorized capitalization of $7,500.

During the convention of the Indiana Retail Hardware Association in this city during the week of January 29, one of the special features was a motion picture entertainment by the Du Pont Powder Company, showing the uses to which dynamite may be put.

The warden of the Indiana Reformatory, at Jeffersonville, has secured a motion picture machine, which he is using for the entertainment of the inmates.

PHILADELPHIA.

The death of Theodore J. Harbach removed from the moving picture world one of its pioneers as well as one of its most ardent promoters. As the largest dealer in magic lanterns and all manner of stereoptical devices Mr. Harbach, very naturally, drifted into the moving picture trade, as all such novelties were first offered to him by the great great army of novelty inventors who always found him a keen adviser and liberal backer. He sold his wares all over the world and was one of the first merchants in the world to develop a mail order trade on the theory that it paid best to give the distant buyer all the better of the transaction. The Harbach novelty advertisements have appeared in novelty papers since the memory of man runneth not. Miss Anna Harbach, a niece, assumed charge of the large business at No. 809 Filbert Street as soon as Mr. Harbach fell ill and will continue it under the name that has been famous for more than forty years.

The Mirror Amusement Company, of Philadelphia, has been granted a charter by the Governor of Pennsylvania. The invested capital is stated in the application as $5,000.

The clock in one of the large film exchanges is always kept twenty-five minutes fast. The manager claims that it is the best bore-chaser yet devised. It accomplishes results without giving direct offense.

It will be recalled that it was the Market Street Business Men's Association that forced the suits which resulted in all the moving picture houses on that thoroughfare cutting out gramophone and outside posters. This association now proposes to dine Mayor Blankenburg on February 20 at the New Bingham House and the moving picture men rather think it might be a good stunt to attend in honor of the Mayor. No bitter feeling prevails over the abolition of the outside music.

Notice has been issued by the State Factory Inspector that any person who employs a woman at labor of any kind in Pennsylvania for longer than 10 hours in any one day or 60 hours in any one week will be sent to jail. The law has been tested and it will now be most rigidly enforced. Ticket sellers in some moving picture houses up the State work twelve hours. They come under the protection of this law.

The West Philadelphia Bank has been established in the Nixon Theater Building, occupying space once suggested for a moving picture house for the five-cent trade overflowing the main theater.

A New Jersey charter has been granted to the Harris Theater Company, of Washington, D. C., with legal offices at No. 419 Market Street, Camden, N. J. The capital is named as $25,000 in the application.

Messrs. Karrer & Short have taken over the new Lafayette Theater, No. 2416 Atlantic Avenue, Atlantic City, N. J. Mr. A. S. Siracousa was formerly manager of the house. The name will be changed to the Central Theater.

Messrs. Havenson & Gilensky have opened a new moving picture house at Trenton, N. J., called the Broad Street Theater.

The Union Amusement Company, No. 2711 Germantown Avenue, has bought the property at Lehigh and Germantown Avenues, on which stands the Lehigh Palace, for $55,000. Mr. William J. Smith, proprietor of the Palace, offered $50,000. It is rumored that the Union Amusement Company contemplates building a large vaudeville and moving picture house in line with the Nixon Theater. It is at the intersection of two principal streets and would be an excellent corner for a theater of that type.

The Grand Theater, No. 5206 Market Street, has changed hands. it has been taken over by the Grand Amusement Company, of Philadelphia, Mr. James S. Alcorn, treasurer.

The many friends of Mr. Lewis Bache will be glad to know that he is back with the General Film Company. Mr. Bache is well known in this city and enjoys a wide circle of friends and acquaintances.

Messrs. Brown & Savage of the Elite Amusement Company, have opened up a vaudeville and moving picture theater at Perth Amboy, N. J.

Manager Samuel F. Barke, of the Casino, No. 4435 Frankford Avenue, reports business as excellent and has bought several machines for his house.

The Novelty Amusement Company intend moving in the near future from their present address at No. 11 North Tenth Street, and will be located in the neighborhood of Thirteenth and Vine Streets.

CLEMENT H. CONGDON.

ST. LOUIS.

The film exchanges of this city were up in arms over a bill as the following excerpt from a general letter sent out early in the week attests:

"The purpose of the bill is to add to the present powers of the Public Recreation Commission which at present has the direction and care of all public playgrounds, public baths and public recreation buildings. The added powers which are contained in House Bill No. 24 include the right to investigate all matters connected with public recreation and amusements, whether provided by public organizations or private persons. The duty to report to the city attorneys, or police, violations of the laws and ordinances relating to public amusements."

The ordinance also gives to the Public Recreation Commission power to investigate. To make these investigations the commission nas power to appoint sub-committee of persons not members of the commission and such clerks and investigators as the commission may deem necessary. It is commonly understood that the bill is a step in the direction of classing picture shows and neighborhood theaters with undesirable and improper dance halls, wine rooms, and other places where the young fall into evil habits.

The bill does a great injustice to the picture shows. If there is to be any supervision of censorship or regulation of picture shows it should be provided for in a bill which applies solely to the picture shows. We have a special ordinance regulating the construction of our moving picture theater buildings. If we are to have regulation of the manner of conducting our theaters (which we do not deem necessary), we should have it by means of an ordinance applying to ourselves alone and not through an ordinance which classes us with "dance halls and other places."

With a censorship in New York by people of good moral standing and again censored by parents in the different neighborhoods, local picture men are a unit in declaring that pictures shown here are not only innocent means of enjoyment, but instructive as well. Some of the local showmen believe that behind House Bill No. 24, which has been put forward by well-intentioned people, lies a well defined opposition of other lines of business which have suffered from the popularity of the moving picture theaters.

A good deal of enjoyment was had at the hearing by those present when some of the leading women of the commission quizzed as to local conditions betrayed a woful lack of knowledge governing what was termed "depressing moral conditions" when they admitted on the stand that most of their knowledge was gained from "mere hearsay." It is conceded on all sides that the Public Recrea Commission is an influence for the good of community, but that, in as far as the moving tures are concerned, the commission exceeds scope of its power.

The Waldorf, 2251 Market Street; The Mack 5415 Arsenal Street; The People's Palace, 18 Market Street; The Shoppers' Rest, 610 Lo Street, and The Salisbury, 1107 Salisbury Str have closed their doors.

The Kings, the sixteenth theater in the O. Crawford circuit, was opened Thursday ni January 25th, with four reels of pictures and t vaudeville acts. The theater cost $100,000 build and has a seating capacity of 2,100. T are sixteen boxes and the seating capacity of balcony is 800. Fourteen kinds of marble used in finishing the lobby. White cement in front of the house, while gold pervades the terior decorations. On each side of the house rows of glass doors which can be utilized in summer months in cooling the house. These doors also afford escape from fire. According present plans the O. T. Crawford people are f ing on having enough houses built or under co to afford actors solid time of 18 weeks on t circuit.

F. J. FEGA

SEATTLE, WASH.

Mr. J. Haas, manager of the Grand Opera H of this city, arrived back after a tour throug the State of Washington and British Colun with "Twenty Years In Sing Sing" and st the pictures went big everywhere they were sh and are booked up to Feb. 20, 1912.

Capt. F. E. Kleinschmidt and Louie Lane rived in Seattle from San Francisco with t 20,000 feet of film of Alaska, which was veloped and printed in San Francisco. Mr. Levy, of the Levy Amusement Co., secured pictures for Seattle. They were shown at Alhambra Theater January 12 and 13 to capa business, and also at the Lyceum Theater for week, beginning January 15. The pictures very good, in fact the very best that have been taken in Alaska, and Capt. Kleinsch should be praised for the wonderful pictures he has taken of the far north. The pictures taken over to Tacoma and shown at the Prin Theater for three days, beginning January 1912.

Mr. W. H. Smythe, of the Class "A" Thea of this city, states that he has incorporated will hereafter be known as the Class "A" ater, incorporated, and will shortly enlarge frontage twenty feet, making the theater 40 x feet, with a seating capacity of 700. The fea of the Class "A" Theater has always been projection. Mr. Smythe figures on expending 000 in remodeling and redecorating his new ater, and when finished will be one of the pr est photoplay theaters on the coast. The p of the house will be three first run associ films and a song for five cents.

During the meeting of the State Federatio Spokane the matter of the jurisdictional dis between the International Brotherhood of Elect Workers and the International Alliance of atrical Stage Employees' locals of operators taken up by the grievance committee of organization, and as a result both unions banded, and a new organization was formed promised of former operators of both un They unanimously voted to affiliate with the ternational Alliance of Theatrical Stage Emplo and will be known as Local 185.

The Dante's Inferno Co., of Washington, its first meeting at North Yakima, Wash., claring dividends and dissolved partnership. Dante's Inferno Co. is now owned by Mr. F Stebbing and Mr. Jack Woody, of this city. other tour of the State will begin shortly, pla the towns they have never shown it before, playing the larger towns. They report bus as being very good all through the State.

Mr. Ray Grombacher, of the Pacific Film change, of this city, has returned from a extended trip through the East.

L. L. GOLDSMIT

IN THE SOUTHEAST.

Thornton Parker has opened the Star The at Jacksonville, Fla.

E. B. and A. L. Rawls will open a new ater on Main Street, at Columbia, S. C.

Freeman Owens, of the Industrial Moving ture Company, of Chicago, is doing some sp work for his company in Asheville, N. C.

Manager Waters, of the Bonita and Alcaza Tampa, Fla., banqueted his employees last and everything "was approved by the Nat Board of Censorship."

I. N. Frankle will open the Crescent The 208 Dauphin Street, at Mobile, Ala., on ary 24.

The manner of attack in the war between Dreamland and Grand theaters, in Asheville, N for supremacy has furnished considerable ar ment in that city.

E. O. UEDEMA

Victory! Victory!! Victory!!!

THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY WINS IMPORTANT LEGAL DECISION!

JUDGE HAND, of the United States District Court, of the Southern District of New York, has just decided an important patent suit, brought by the Motion Picture Patents Company, against the Independent Moving Pictures Company of America, for alleged infringement of Latham Patent No. 707934. The Latham Patent No. 707934 claimed the continuous feed by means of sprocket and perforated film, also the loop or slack portion of film which supplies the intermittent feed. Judge Hand decided in favor of the Independent Moving Pictures Company by dismissing the Bill of Complaint on the ground of **non-infringement, with costs.**

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

111 EAST 14th STREET NEW YORK CITY, N. Y.

OAKLAND, CAL.

[illegible] of this city, which has [illegible] pictures, will also run [illegible] will be changed twice [illegible]

[illegible] which opened a few months ago, is [illegible] doors north of the Model, [illegible]

The Grand ran Independent pictures and the Model is showing Licensed pictures.

The Oakland Photoplay Theater has also been playing to packed houses. The Oakland runs Licensed pictures.

The Camera, which has been showing Licensed pictures in the past, has changed to the National Film Distributing Company's pictures. The pictures are liked by the patrons, but have caused [illegible] comment on account of the poor spelling of the titles and subtitles.

The Fairyland Theater, which was recently opened in Sacramento and showing Independent pictures, has crowded houses every night. The pictures are clear and distinct.

WM. L. IRWIN.

DAYTON, OHIO.

At a meeting of exhibitors, held at the Auditorium Monday afternoon, Jan. 28, the following officers were elected for the ensuing year: Benjamin G. Wheeler, president; George P. Weed, vice-president; R. E. Alexander, financial corresponding secretary; W. Rayner, treasurer; A. A. Wall, press representative. Several new members were elected and the meeting was a big success, as very nearly every picture manager in Dayton was present. The organization is permanent and is named the Dayton Motion Picture Exhibitors' League. The work outlined is to the interest of every manager and his patrons.

Ben G. Wheeler, the worthy president of the Dayton Motion Picture Exhibitors' League, is a hustler, and he is enthusiastic over the prospects for all managers in this territory.

Clem Kerr, a moving picture hustler, is doing things up right for the big convention of moving picture managers, to be held here in March. Mr. Kerr has promoted the National Cash Register to the extent of using their big convention hall and in turn the N. C. R. is going to entertain them right.

The theaters in Dayton are all doing nicely. The Bijou Dream, Lyceum, Lafayette, Dreamland, Majestic, Bonita, Enterprise, Electric, Star, Jewel, Photoplay, Reliable, Forest and Adam Leis theaters were represented at the recent meeting.

Mr. Lehman has purchased the Photoplay Theater.

The Bonita Film Service opened offices at Nos. 6 and 8 N. Main Street, in Dayton, and they are doing a fine business. They have a first class exchange and carry all kinds of supplies. Independent service.

The Bijou Dream has changed from Association to Independent.

A. A. Wall is manager of the new Bonita Film Service, in Dayton. C. E. Ramby, a well known real estate and race horse man, is president.

The new Jefferson Street Picture House being built is near completion.

Frank Q. Doyle was in Dayton with his wife, visiting A. A. Wall in reference to the bookings of the new theater under way.

Among the Exhibitors.

Yankton, S. D.—The Yankton motion picture theater has been reopened.

Marshalltown, Iowa.—Thompson Brothers & Case have sold the Gem Theater to Hulbert, Benson & Hulbert.

Williamsport, Pa.—A new motion picture theater has been opened in the Weightman block at Fourth and Campbell Streets. It has a seating capacity of [illegible].

Worcester, Mass.—The Worcester Auditorium Company have plans under way for converting the big auditorium in Burnside Street into a motion picture theater which will have a seating capacity of about 1,500.

Des Moines, Ia.—The Golden Theater, a modern motion picture playhouse, has been opened at 805 Walnut Street.

Akron, Ohio.—Maurice Winters, recently owner of the Norka Theater, will open a motion picture and vaudeville theater in South Akron.

Chippewa Falls, Wis.—F. E. Noyes will open a moving picture theater here.

Colfax, Wis.—W. H. Gaumert, of this city, will engage in the moving picture theater business here.

Yankton, S. D.—The Yankton Theater Company will open a moving picture theater here.

Sisseton, S. D.—F. D. Chausse will convert his café into a moving picture theater, to be known as the Star.

Philadelphia, Pa.—J. B. Flounders is estimating on the erection of a one-story moving picture theater for H. [illegible]

Cedar Rapids, Ia.—William King will erect a [illegible] theater on South First Street here.

Augusta, Ga.—J. H. Pinkham has leased the old Universalist Church and will open it as a motion picture theater.

Kionsville, O.—Chris Lindig has leased the second floor of the J. H. Thompson Building and will open a motion picture theater.

Torrington, Ct.—A new motion picture theater has been opened in the Vroom Building, in Water Street.

New Haven, Ct.—Fahey Brothers are building a new moving picture theater in Congress Avenue, which will have a seating capacity of 600.

New London, Ia.—Myers & Worthing have bought the Johnson Opera House and will convert it into a moving picture theater.

Sisseton, S. D.—Burt & Strand will open a moving picture theater here to be known as the Grand.

Scranton, Pa.—The Ideal Nickelette, formerly the Star Theater, has been reopened on South Main Street, with motion pictures.

Connellsville, Pa.—The Olympic is the name of a new motion picture theater which has been opened here under the management of Peter Mikalarlas and N. Berbatis.

Colville, Wash.—James W. Evans, manager of the New Odd Fellows Opera House, has installed a motion picture entertainment.

Birmingham, Ala.—The Vaudette, a modern and ornate motion picture theater, has been opened under the management of H. A. Spielberger.

Canton, Ill.—Lee and Sam Robinson have leased the Grand Opera House here and will convert it into a moving picture theater.

Ishpeming, Mich.—The Lyric Theater has been sold to Fred Zema and Arthur Heron, who will conduct it as a moving picture house.

Brady, Tex.—Mann Brothers have awarded the contract for the erection of a motion picture theater here.

Tarpon Springs, Fla.—The Sillica Mining and Manufacturing Company will erect a moving picture theater here.

Alva, Okla.—E. E. Bland has taken over the Majestic Theater and will conduct it as a motion picture and vaudeville theater.

Ticonderoga, N. Y.—The Wigwam has been leased by A. H. Ripley and has been opened as an up-to-date motion picture theater.

Columbus, Ohio.—Architect J. A. Jones has prepared plans for a one-story motion picture theater to be erected at Tenth Avenue and High Street, which will be managed by H. O. Armstrong.

Milwaukee, Wis.—M. Guttenberg is preparing to build a motion picture theater at 1175 Holton Street, which will cost $7,000.

Vergennes, Vt.—The New World Motion Picture Theater has been opened in the Gaines Block, on Main Street.

Baltimore, Md.—Plans for a new motion picture theater to be built at 118 Light Street, near Cross Street Market, have been completed. The building is to be two stories high and will cost $20,000. It will have a seating capacity of 800.

Raymond, Ill.—Max and Vivian Sajlee have leased the Opera House here and will reopen it as a motion picture theater.

Nashville, Tenn.—The Bonita Motion Picture Company will open two new theaters here. One will be located at 608 Church Street, and the other at 214 Fifth Avenue, North.

Chambersburg, N. J.—Papier Brothers have accepted plans from Architect Hunt for a new motion picture theater which is to be built in South Broad Street between Hudson and Roebling Avenues. It will have a capacity of 1,000.

Tulsa, Okla.—J. W. Houck, W. S. Dill and W. F. Heber will erect a moving picture theater at a cost of $4,000.

Enid, Okla.—Bolinger & Field, managers of the Majestic Theater, will have plans prepared for the erection of a new theater here.

Phoebus, Va.—Philip A. Fuller, Sr., is organizing a company to erect a $15,000 moving picture theater.

Maxton, N. C.—Hector MacLean has awarded the contract to J. A. Williams of this city, to erect a motion picture theater here.

Chicago, Ill.—Harry Moir will erect a one-story theater, at a cost of $18,000, at 21 North Clark Street.

Fort Dodge, Ia.—C. W. Young will erect a $10,000 moving picture theater here.

Beatrice, Neb.—Harry Schroeder of this city, contemplates improving the Royal Moving Picture Theater.

Ottawa, Ill.—The new Crescent Theater will be opened in the Fisk & Beem building here.

What Cheer, Ia.—Chas. Sprinkle will open a moving picture theater here.

Cleveland, Ohio.—The Alexander Amusement Company will erect a photoplay theater at Detroit Avenue and West Eighty-third Street.

Cuyahoga Falls, Ohio.—Architects Huberty & Summerell are preparing plans for the erection of a moving picture theater here for A. Shippancasse.

Hebron, Nebr.—J. A. Crawford and Milt Myers have leased the Hebron Opera House for the coming year and are installing apparatus for an up-to-date moving picture theater. This will give Hebron two [illegible] places of amusement.

Spokane, Wash.—H. S. Reagan, formerly owner of a motion picture theater at St. Anthony, Idaho, has purchased the Scenic Theater on First Avenue, of H. L. Shern.

Racine, Wis.—Mr. John C. Wagner has purchased property on Sixth Street, and will build a new photoplay and vaudeville theater, which will cost, when completed, about $6,000.

El Dorado, Ark.—The Bijou Motion Picture Theater has again changed hands, W. R. Vance acquiring the half interest of A. S. Hadden.

Atlantic, Ia.—Myers & Worthington are openi a moving picture theater here.

Estherville, Ia.—C. G. Stedman sold the Lyr Theater to F. H. Graaf.

Indianola, Ia.—Roscoe West sold the Cryst Theater to the Majestic Amusement Co.

Westminster, Md.—The Odd Fellows Opera Hou here has been remodeled at a cost of $8,500 Messrs. Beach & Powers, who have leased the ha for the purpose of giving exhibitions of movi picture shows.

Butte City, Mont.—The Montana Amusement C will erect a new American Theater.

St. Joseph, Mo.—Alexander Pantages, head of t vaudeville circuit that bears his name, will organ a stock company here to erect a new theater.

Redondo Beach, Cal.—F. R. Fancher has purchas the Redondo Theater, and will remodel same.

Mobile, Ala.—Walter Mitchell will remodel bui ing on Dauphin Street for a moving picture th ater at a cost of $3,000.

New Orleans, La.—Mrs. A. Smith awarded co tract to Louisiana Building and Contracting C to repair moving picture theater at 417 St. Charl Street at a cost of $3,000.

Phoebus, Va.—Louis N. Mears has been award contract to erect theater to replace burned Ame can Theater, at a cost of $8,000.

Rhinelander, Wis.—P. J. Hanson has leased t Bijou Theater and will reopen it shortly, after modeling it and refurnishing it so as to make one of the prettiest moving picture houses northern Wisconsin. Mr. Hanson is a showm who is popular here, he having managed the Bij and the opera house for several years. He h sold his interest in the theater at Wausau.

Grand Rapids, Mich.—The Marion, the new pl to-play house, has opened to the public. The se ing capacity of the theater is 425 and is own by Marion Higgie and J. E. Becknell.

Onawa, Ia.—J. C. Williams has traded Onawa barber shop for a moving picture theat at Oakland, Neb.

Houston, Tex.—Sam Parish has purchased t Dixie Theater here.

St. Louis, Mo.—The Lafayette Theater, used moving picture exhibitions and which seats 7 has been sold by the Independence Amusem Company to Jacob Berger for $12,500.

Sioux City, Ia.—The building at 412 Nebras Street owned by L. B. Martin is to be remode for a moving picture show at a cost of $3,000

New Orleans, La.—The Greenwall Theater l been leased by a syndicate of local people hea by R. M. Chisholm.

St. Louis, Mo.—Gratiot Wielms & Bott. will er a new $10,000 theater at 6141-43 Virginia Street

Negaunee, Mich.—The management of the Bi Theater has decided to reopen the place about middle of the month. Extensive repairs h been made in the theater.

Cedar Falls, Ia.—E. R. Stannard bought Majestic Theater here.

Oakland, Neb.—Heinrich Bros. sold the Bi to Williams & Clemons.

Martinsburg, W. Va.—Messrs. Fred H. and B man H. Hable, managers of the City Hall Aud rium here, have closed a five-year lease with Walter J. Lambert for the Central Opera House Martinsburg, W. Va., and will succeed Mr. Chas W. Boyer, whose lease expires on April 1 ne The Hable brothers have been managing the Au torium for a number of years, giving high cl motion pictures.

Bridgeport, Conn.—Peter Dawe will have pl prepared for the erection of a moving picture t ater on East Main Street, which will be mod throughout and will afford accommodation for 1, people.

Baltimore, Md.—Architect Paul Emmert is p paring plans for the erection of a moving pict and vaudeville theater for Dr. Frederick W. Scha

Evansville, Ind.—W. G. Henne will erect a m ing picture theater at 108 Blackford Avenue, a cost of $8,000.

San Diego, Cal.—Fulkerton & Edwards will e a $30,000 motion picture theater here.

Marquette, Mich.—The Bijou Theater will re-opened.

New York, N. Y.—Work has just commenced the new Palace Theater to be erected at 4 Street and Broadway by Martin Beck.

Casper, Wyo.—W. R. Sample, proprietor of Bell Theater, will erect a new opera house Center Street, near the Bell Theater.

San Diego, Cal.—Fulkerton & Edwards h plans for a new Mirror Theater, to be six stor and cost $30,000.

Grand Rapids, Mich.—The Lyric Theater, 3 Canal Street, has incorporated with a capital $7,000, by Frank and Evelyn Rose and Bar Davis.

Marmarth, N. Dak.—A new moving picture ater is to be established here.

Huntsville, Tex.—Mr. Sam Parish has purch the moving picture outfit of Mr. Richard Phi and will take charge of same.

Bedford, Ia.—Miss Nettie Brown has purch the Fern Theater and will manage same.

Carrington, N. D.—Henry Bruening will erec moving picture theater here.

Rosseau, Minn.—William Hohn will erect a ing picture theater here.

Badger, Minn.—Arthur Fuller will engage in moving picture business here.

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"SOCIETY AND CHAPS"

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"A LEAP-YEAR COMEDY"

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"THE LAND BARON OF SAN TEE"

(Release Feb. 26th.)

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"AN ASSISTED ELOPEMENT"

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[illegible] Neb.—The new Empress Motion Picture [illegible] reopened.

K[illegible], N. D.—[illegible] Westf[illegible] will open a moving [illegible]

M[illegible], S. Dak.—The Marion Opera House will [illegible] as a moving picture [illegible]

B[illegible], Mass.—The Gordon Amusement Company [illegible] a moving picture theater here.

Cedar Rapids, Ia.—William King will build an addition to the building at South First Street, between Second and Third Avenues, for moving picture theater.

Fort Dodge, Ia.—C. W. Young will erect a $10,000 moving picture theater here.

Long Prairie, Minn.—William Maybury has bought the Scenic Theater property from William Crastens, and will continue to operate it as a high-class motion picture theater.

Atlantic City, N. J.—Frank Hubin, of Boardwalk fame, has ordered plans for a new motion picture theater in Pleasantville. The building will have a frontage of 90 feet in Atlantic Avenue and a depth of 125 feet.

Wardwood, W. Va.—A new motion picture theater is to be built on Main Street, in West Wardwood.

Burlington, Ia.—Ralph Connor has bought a half interest in the Dreamland Motion Picture Theater here.

Huntsville, Tex.—Sam Parish has bought the motion picture theater of Richard Phillips.

Newburgh, N. Y.—Plans have been prepared for the new Broadway Theater, which is to be established in the Dewey Building.

Macksville, Kan.—Arch, Mann & Gerow have prepared plans for a new opera house, to be erected here.

Chicago, Ill.—Reuben Levine will erect a modern one-story $7,000 moving picture theater, at 5352 Wentworth Avenue.

Chicago, Ill.—Ed Rothe will erect a $4,000 addition to his moving picture theater, located at 7815 S. Halstead Street.

Geneva, N. Y.—The Temple Moving Picture Theater will be opened for business in a short time.

Philadelphia, Pa.—Jas. B. Flounders will have plans prepared for the erection of a one-story theater, 40 x 83 feet, in Media, for H. G. Snowden.

Denver, Col.—The Paris Amusement Co. will erect a large moving picture theater in Curtis Street, between Seventeenth and Eighteenth.

Chicago, Ill.—C. H. Zuttermeister will erect a $10,000 moving picture theater, at 1415 Fullerton Avenue.

Ottaway, Ill.—The Orpheum Moving Picture Theater here will be remodeled.

Boone, Ia.—The Star Moving Picture Theater has been purchased from Manager John Peters by R. S. Voss and O. E. Waupler. The B. Airie & Son Realty Co. will also erect a moving picture theater.

Bird Island, Minn.—M. Gittleson will engage in the moving picture theater business in Hector.

Cedar Rapids, Ia.—William King will erect a moving picture theater here.

Chippewa Falls, Wis.—P. E. Noyes will engage in the moving picture theater business here.

St. Paul, Minn.—The Colonial Theater Co. was granted a permit to erect a $50,000 moving picture theater at Eighth and Wabasha Streets.

Baltimore, Md.—Frederick W. Schanze is building a two-story motion picture theater in Pennsylvania Avenue, near North Avenue. It will be constructed of reinforced concrete and will have a frontage of 140 feet in Pennsylvania Avenue.

Perth Amboy, N. J.—William Allgair and William Armstrong will open a motion picture show at Main and Albert Streets.

Northampton, Mass.—James O'Neill has bought the interest of William O'Leary in the Lyric Motion Picture Theater in Pleasant Street.

East Taunton, Mass.—Motion picture entertainments will be given in St. Charles Hall, in Liberty Street here.

Brockton, Mass.—W. D. Foskett, of Boston, has bought the motion picture theater which has been conducted in Randolph by Edmund Thompson and Fred Joyce.

Seattle, Wash.—A building permit has been issued for a motion picture theater to be erected in Second Avenue, between Union and Pike Streets.

Bangor, Me.—The new motion picture theater, which will have a seating capacity of 500, is nearing completion and will be opened under the management of Pope D. McKinnon.

Provo, Utah.—The Princess Motion Picture Theater, erected at a cost of $10,000 by the Rex Theater Company, has been opened under the management of John B. Ashton.

Vicksburg, Miss.—Architect M. J. Donovan is preparing plans for extensive improvements to the Lyric Motion Picture Theater.

Owatonna, Minn.—J. W. Hayes will erect a moving picture theater here.

Dickinson, S. Dak.—J. J. McCarthy will open a moving picture theater here.

New York, N. Y.—A new theater to cost $250,000 will be erected at Houston and Chrystie Streets.

New York, N. Y.—A new theater is to be erected at Washington Heights district, Broadway and 181st Street, at a cost of $175,000.

Jefferson, Ia.—The Unique Theater will be opened in the near future.

Eagle Grove, Ia.—C. T. Smith, of the Princess Theater, has purchased the Armory Opera House from W. F. Insel.

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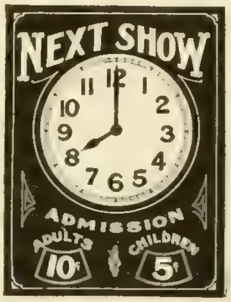

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Reading, Pa.—Carr & Schad, proprietors of the Victor Moving Picture House, 748 Penn Street, purchased the property they occupy from the owners.

De Witt, Ia.—Messrs. Ritter & Helmal, of Davenport, will open a moving picture theater in the Wiess Building.

Racine, Wis.—John Wagner has announced that he will erect a new vaudeville house on 6th Street in the spring.

Olathe, Kan.—C. H. Hyer, F. R. Ogg and several other business men have formed a company capitalized at $15,000 and will build a new opera house.

Chicago, Ill.—J. Kohlmann will erect a new theater at, 5419 S. Ashland Avenue, at a cost of $6,000.

Rich Hill, Mo.—H. S. Spraker, president and manager of the Spraker Amusement Co., is contemplating the construction of an elaborate and commodious photoplay theater here. It is estimated that when this beautiful piece of architecture is thoroughly completed it will cost about $5,000. Mr. Spraker being an experienced showman, and having several years' experience in the exhibiting end of the motion picture game, will undoubtedly make this new venture a financial success.

Denver, Col.—Before the middle of next summer arrives two new fascinating photoplay houses will be established in Denver, Col., each of which will possess a seating capacity greater than any theater in the city, with the exception of the Auditorium. The first to be completed will be that erected by the Paris Amusement Company, on Center Street, between Seventeenth and Eighteenth Streets, directly opposite the Iris Theater. The other will be located in the same block on the opposite side of Curtis Street, occupying three lots. It will be constructed by S. L. Baxter, proprietor of the Iris Theater, and will have a seating capacity of 2,200. Work on the construction of it will begin in the latter part of February or early in March.

Barnesville, Minn.—E. S. Christianson will open a moving picture theater here.

Fargo, S. D.—The Savoy Theater will be reopened at an early date.

Crandon, Wis.—Glen Ferguson, Winfred Grisold and Guy Ferguson will erect a moving picture theater in the near future.

Independence, Ia.—M. L. Weber & Son will open a moving picture theater in Waverly.

Indianola, Ia.—The Majestic Amusement Co. has purchased the Crystal Theater in this city, formerly operated by Roscoe West.

Chicago, Ill.—C. H. Zuttermeister will erect a one-story theater at 1415 Fullerton Avenue, at a cost of $10,000.

Pomona, Cal.—Architect Myron Hunt has completed plans for the open air Greek Theater, to be erected by Pomona College.

Colorado Springs, Col.—Negotiations are being made for the construction of a $100,000 motion picture theater here, which will compare exactly after the plan of the beautiful Princess Theater. This showhouse will possess an attractive front, being gorgeously illuminated with different colored lights. The interior will also be handsomely decorated with frescoing and painting by distinguished artists and will have a seating capacity of 1,258. Its proprietor, Mr. C. S. Gambrill, has picked out an excellent location, being on the corner between Tyon and Nevada Avenues, directly opposite the newly constructed post-office.

Sioux City, Ia.—Plans have been drawn for the remodeling of the one-story building at 412-414 Nebraska Street, for the purpose of converting it into a moving picture theater. Mr. M. Fox will be manager. The new house will be known as the Iris. The front will be finished in Egyptian style and the remodeling will be done by the Lyric Construction Co. The theater approximately will measure 75 x 50 feet and will have five aisles and six exits. It is expected to open its doors during the month of February.

Bellows Falls, Vt.—Encouraged by the phenomenal success of his Dreamland Theater, the only fireproof cement photoplay theater here, Mr. T. F. Kinery, an enterprising billposter and showman, is again contemplating the remodeliig and enlarging of it. Twice during the spring season Mr. Kinery made extensive improvements, but his business increased so rapidly that more seating room was required. The latest addition to be added will be a new balcony, which will seat 325 people, making a total seating capacity of 725. The patrons receive a most excellent program, consisting of three high class vaudeville acts and five first run pictures.

Tarpon Springs, Fla.—Silica Mining & Manufacturing Co. will erect a new theater on Tarpo[illegible] Avenue.

Marshalltown, Ia.—Thompson Bros. & Case have sold the Gem Theater to Hulbert, Benson & Hulbert.

Washington, D. C.—Empire Circuit Co. will erec[illegible] a new theater, to cost $500,000.

Denton, Tex.—Lee Holder will erect building a 5th Avenue and Elm Street into opera house.

Shamokin, Pa.—J. J. Forsythe, right owner of th[illegible] Cowboy and Indian Frontier Celebration for th[illegible] State of Pennsylvania, recently took a lease o[illegible] the Empire Theater, in Shamokin, and can now boast of having secured a most excellent patronage from the surrounding neighborhood, due to hi[illegible] exhibiting these pictures

St. Louis, Mo.—Jacob Berger has bought th[illegible] Lafayette Moving Picture Theater from the Independent Amusement Co. for $12,500.

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LICENSED Film Stories

ECLIPSE.

THE KING'S COMMAND (Feb. 21).—Prince Frederick falls in love with a pretty village maid named Dorothy Schneider. In order to be near the object of his affections, he disguises himself as a townsman, and persuades old Schneider to take him in as a boarder.

Soon afterward, King William wishes his son to marry a princess, and when Frederick refuses, he is very angry.

Learning of the love affair, the king orders that Schneider and his daughter be brought before him. After reprimanding them severely, he orders that they leave the country, never to return.

Although Frederick tries to interfere in their behalf, his pleading is without avail. The king's command must be obeyed.

CINES.

LEAH'S TRICK (Feb. 20).—Aunt Martha desires to bring about the marriage of Leah and her cousin, Tom, who have never seen each other.

The kind old aunt writes to Tom commanding him to visit Leah, and at the same time prepares her niece for the visit.

Leah determines to test Tom, and dresses up a fat, elderly servant to represent herself when Tom arrives, while she poses as the servant.

Tom, to please his aunt, becomes engaged to the stout lady, and together they visit aunt Martha to receive her blessing.

There the trick is discovered, and the story ends with the reconciliation of the cousins and every prospect of a speedy marriage.

THE VALLEY OF THE UMBRIA—ITALY (Feb. 20).—We are shown the ruins of the August Bridge and the new bridge on the Nera River. The Muto River. A modern high road and that of one hundred years ago. The ancient city of Nursia. The Townhall and the port of Vignola. Art treasures, the reliquary of St. Benedict and fire-irons of the 12th century.

DAUGHTER OF THE REGIMENT (Feb. 24).—Mary, the daughter of the regiment, is a foundling picked up outside of the camp of a French regiment, and adopted by them.

Sixteen years later Mary has grown to womanhood and is the general favorite of the camp. She is as devoted to each one of the grizzled warriors as they are to her, but one in particular, Tonio, she loves.

Everything goes well until one day a great lady, the Countess of Hohenstein, appears, and claiming Mary as her long lost daughter, takes her to the castle.

Mary does not prove a success in her new surroundings, however. Although everything possible is done for her education and refinement, she shows that her heart is still yearning for the beloved regiment.

One day she hears that Tonio and the regiment are in the neighborhood, and she immediately seeks them out. The countess follows her, but concluding that Mary's happiness is centered in the regiment, she finally gives her consent to her marriage with Tonio, to the great joy of all the soldiers.

LUBIN.

'TIS AN ILL WIND THAT BLOWS NO GOOD (Feb. 12).—Roger Pierce decides to go away for a change of scene. Arriving in a small town he purchases workman's clothes, and takes lodgings in a modest boarding house. He secures a job in the Frederick Paper Mill, where Grace Howard's father is gate watchman. One day at noon the old watchman is attacked by an intoxicated man. Roger comes to his rescue and drives the man away. At this moment, Grace Howard comes up with her father's dinner. She is introduced to Roger. After a time Roger marries Grace. Roger decides to surprise his young wife, so takes her back to his own home in the city, where she is treated very coldly by Roger's mother. Later, she leaves his home. She leaves a note to Roger, explaining her act, and taking a photograph of Roger and a small bundle of clothes, she leaves and takes lodgings in a tenement house, which, unknown to her, is owned by Roger's father. By the death of his father, Roger inherits the tenement block. A few nights later, Grace, who now has a little girl between three and four years old, can be seen in a little room, putting her child to bed. Sorrow has made deep furrows in her once handsome face. Then she, too, retires. A fire starts downstairs, caused by a carelessly thrown match. Roger is notified at his club, and arrives in time to rescue Grace, whom he recognizes. He takes her home to his mother, where all are reconciled.

HIS MISTAKE (Feb. 14).—Mary is the daughter of a well-to-do boarding-house keeper. Jim is a young man in fairly good circumstances. Lillian DeVere is a star playing a one-night stand town in which Mary's mother keeps the boarding-house. The parents are old friends of Lillian's and Mabel and John are her former pals and acquaintances.

Jim and Mary are betrothed, he puts a ring on her finger. Lillian arrives at the boarding-house and asks for board, meets Jim, sees that there is no room at the table. Jim offers her his seat. Lillian being intensely interesting and fascinating, interests Jim, much to Mary's disgust. In the course of time Jim marries Lillian DeVere. Mary, alone in her bedroom, broken-hearted looks out of her window and watches the marriage ceremony between Jim and Lillian in the house next door, which he has rented as his future home. In the course of five years Lillian becomes tired of her domestic duties; a little child of four years annoys her so much she longs for the bright lights and the gaiety of her former companions. She dresses herself and meets her old sweetheart and friends for a dinner party, after which they go for an automobile ride to a country club. The chauffeur losing control of the auto, it overturns and Lillian is killed. In the meantime Mary, hearing Jim's child crying in the house next door, enters and finds that it is hungry, gets food and milk and feeds it. After Lillian's death Jim is trying to keep house for himself, but Mary steps in daily and attends to the housework and takes care of the child. Jim seeing this, realizes what he has missed in all these years and taking Mary in his arms all ends happily.

A NOTE IN THE ORANGE (Feb. 15).—Fay and Kitty Forrest live with a well-to-do aunt in Florida. Auntie has never been married. The girls write a note which reads: "If this note falls into the hands of a respectable gentleman it will be to his interest to call upon the writer—object matrimony. Miss Kate Jordan, Empire Point, Florida." The note is placed inside of a chicken quill. They then run to the orange grove, where the packers are filling the boxes to be shipped North. An orange is selected, the quill inserted and placed back in one of the boxes. Away up North, Bob Nugent, a young bank clerk, buys an orange from the Italian stall, presently his tooth strikes a hard substance. It is the quill. Bob examines it and finds the note, rushes to the bank, tells his assistant that he must go South for a week for his health. He hastily packs a grip and takes a train for Empire Point. There he meets the girls and explains his errand, and they immediately take him to auntie, but her sour face frightens him. Miss Jordan, however, is not going to capitulate without a struggle. She enlists the help of the nieces and dresses in her best; she then tries to captivate the bank clerk, who, being closely pressed, runs away. Auntie and the girls follow, they catch him and, when nicely dressed up, auntie does not look all to the bad. Moreover, she looks like ready money, so Bob accepts his fate.

OVER-SEA CELEBRATION (Feb. 15).—This is a very interesting educational picture of the opening ceremonies of the over-sea railroad extending from Knight's Key across the Everglades to Key West. The work took over four years of labor. The picture shows the work of construction, the first train passing over the 46-mile trestle, the arrival at Key West, Henry H. Flagler, the promoter of the great work, the government, state and municipal officials and other scenes of the opening ceremony.

GINGERBREAD CUPID (Feb. 17).—Ed. Yale and Arthur Bishop are partners in business and rivals for the hand of Mabel Taylor. Her real affection is for Arthur. Kate, her sister, is affectionate towards Ed., but he devotes all of his time to wooing Mabel. Ed. and Arthur are helping the two girls bake gingerbread. Arthur forsakes his culinary attempts long enough to tender Mabel his ring as a remembrance. It slips off her finger a moment later and becomes mixed with the gingerbread dough. It becomes embedded in a gingerbread man which Mabel bakes and gives to Arthur. He discovers it in the cake and keeps the cake and ring as a remembrance, telling Mabel nothing about it. Rivalry increases between Ed. and Arthur to such an extent that Mabel, on the eve of her birthday, tells them that the one who brings her the best present can be considered the successful suitor. Ed, buys an expensive chain and locket, places it in an envelope and guardedly puts it in his office desk. Arthur also buys a handsome present and hides it in his desk. Both at their respective desks eagerly await 12 o'clock on Miss Taylor's birthday. Just before noon, while Arthur is answering a telephone call, Ed. slips out of the office, locking the door and speeding away to Mabel's house with his own present, after carefully having hid Arthur's present. Arthur, frantic over the loss, decides to place his chances in the cherished gingerbread man. Securing this, he climbs over the transom of the office and speeds off to Mabel. Meanwhile, Kate has played a trick on Ed. by writing a note to Mabel ridiculing her and signing Ed.'s name, she places this on the table, and when Ed. rushes in a moment later he lays his envelope containing his present on the table close to Kate's letter. Kate unnoticed substitutes her envelope for Ed.'s. Mabel reads the note supposedly written by Ed. and pours bitter invective upon him, so that he is tenderly led out of the room by the secretly delighted Kate, hopelessly crushed. In the adjoining room, Kate opens Ed.'s envelope, pretends she thinks the locket and chain is intended for her and is so sincere about it that Ed. falls in love on the spot and in a crushing embrace forgets all about Mabel. Arthur rushes into the house in time to catch Mabel in the midst of her ill humor. Learning the outcome, he hands her the gingerbread man and watches the effect upon her. Miss Taylor gazes in scorn at the present, and unable to appreciate the humor in the presentation of such a gift, angrily crumbles it in her hand. The ring disengages itself from the gingerbread cake and slips over her engagement finger. Then Arthur explains circumstances to her. Ed. and Kate come in and she tells of her trick. Everything ends happily.

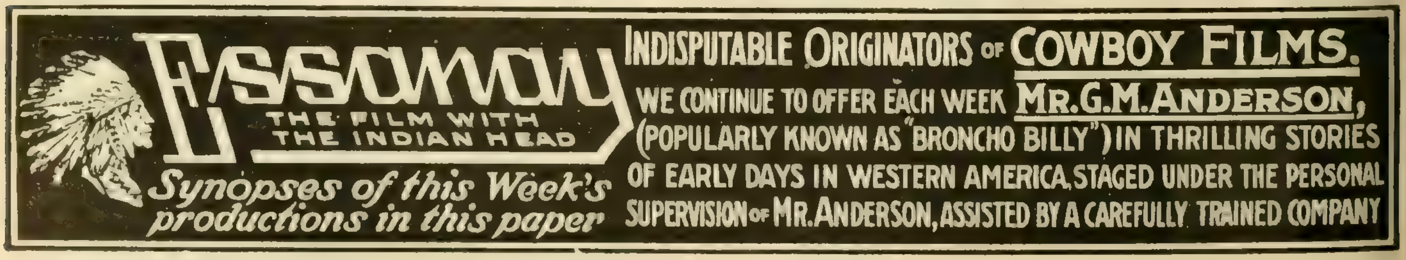
ESSANAY.

THE BITER BITTEN (Feb. 20).—A grouchy old Western landlord takes the Widow Jones' motorcycle belonging to her deceased husband, because she cannot pay rent. He puts a "For Sale" sign on the machine and waits to drive a good bargain. A brisk young man agrees to buy it, but wants to try it out first. He gets on with the old man on the back and they finally strand for lack of gasoline near the railroad. The young man disappears in search of gasoline, then the old fellow discovers a note left by the villain thanking him for the ride and that he is just in time to catch the train. Therefore, the old biter is badly bitten.

CURIOSITY (Feb. 20).—Just a snappy bunch of laughs starting with the appearance of a "suspicious looking man with a suspicious looking bag." He runs frantically through the streets pursued by a panting crowd who imagine him seven kinds of an anarchist. But when they reach the depot and find the "anarchist" raving over missing his train, and that the bag contains only wearing apparel, they all collapse in disgust.

THE LEMON (Feb. 22).—Percy Kelton, a young vaudeville artist and female impersonator, secures a note of introduction from his friend Allison, a theatrical booking agent, to Jackson, a noted manager who has a new show in preparation. Jackson is a grouch, tries Kelton out and sends him back to Allison with a note saying: "He's a lemon!" Later Jackson woos and wins his leading lady and writes Allison an invitation to attend a supper party at the Rex Café in honor of the event. This gives Allison a great idea, and he and young Kelton plan a novel revenge for the manager's past slight. Jackson and his fiancée and the other guests are making merry at the café that night when a beautiful young woman enters, confronts Jackson and dramatically declares, "He's my husband!" A marriage license further complicates matters and Jackson is on the verge of prostration when the "woman" pulls off the wig and reveals "herself" as Kelton in one of his female impersonations. Whereupon the baffled Jackson acknowledges the "lemon" to be a "peach" and signs him up for his new show.

THE LITTLE BLACK BOX (Feb. 23).—A pearl necklace is delivered to Walters, president of the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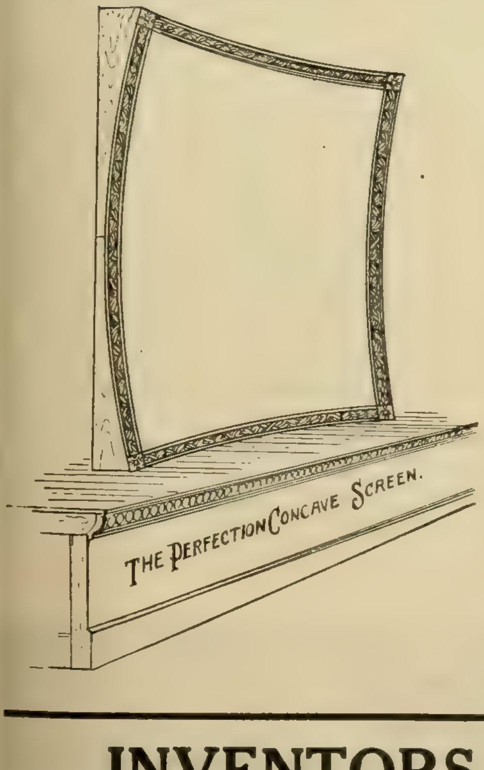
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National Jewelry Company. Later this necklace is stolen, only the thief's hands being shown. Detectives are called in and suspicion fastens on Young Sumner, the stenographer, who is arrested despite his pleas of innocence. The chief of police now makes an investigation of the rooms of two clerks employed in the office and puts detectives to watching them. Both clerks are tested by the detectives producing black jewel-boxes, identical to that the necklace came in, at psychological moments. Only Boardman betrays signs of possible guilt. He is taken to the chief, who cleverly works a subtle "third degree" by keeping Boardman seated for hours under his watchful eye without a word being spoken. Tortured to the verge of hysteria, Boardman finally gasps out a confession to the theft, the jewels are found beneath his office-chair and young Sumner is released.

A WESTERN KIMONO (Feb. 24).—Pretty Bessie King has all the cowboys' hearts thumping ragtime jigs against their ribs whenever she comes to town, and Alkali is the hardest hit of all. After a series of flirtations she finally takes Alkali for better or worse and they are married. A year later a small son and heir keeps Alkali doing Marathons across the midnight floors. A newspaper article now alarms the community concerning a new disease called "Kimonitis," that attacks women and babies. Consequently, when Alkali goes home one day and finds a note left by his wife saying she has gone to Pocatello "to have her kimono cut out," he rides wildly into town on a hand-car, meets wifie coming from a store and is horrified when she tells him she has her "kimono" in the box under her arm. On reaching home Alkali is both amazed and delighted to find the kimono is nothing but a calico affair the town seamstress has cut out for wifie and his wild ride has been in vain.

BIOGRAPH.

THE FATAL CHOCOLATE (Feb. 19).—Upon the arrival of a young girl from the city, Zeke and Jake, brothers, each determine to win her. For a time these rival brothers are amusing to her, but when her real sweetheart appears, she is at a loss to know how to get rid of them. Her city beau, however, wants to have some fun with them, so is introduced to the rubes as her brother. He pretends to be interested in the condition of affairs, and decides they must prove their love by chancing fate for her sake. He places three chocolates on the table, stating that one of the candies contains deadly poison. To the amazement of all they take a chance—but for naught.

GOT A MATCH? (Feb. 19).—Carrie's papa strenuously objects to Ben as a son-in-law, and so the young people decide to elope, Ben to give her the signal of two whistles when he arrives that night at the house. Just before his arrival, two bungling burglars attempt to burglarize the house, one remaining outside to watch. While on the watch, the would-be burglar whistles to his companion inside for a match to light his pipe. This indiscretion was their undoing, but it worked fortunately for the young lover, who got an opportunity to play hero.

UNDER BURNING SKIES (Feb. 22).—Joe would have been happily married to Emily if he could have kept his promise to give up drink. But seemingly it was impossible, and when drunk he became so reckless and dangerous that he had received the name of "The Bad Man of San Fernand." A young man from across the desert meets Emily, and before long she consents to marry him. Joe hears of this, and, his mind inflamed by liquor, he sends a message to the new sweetheart that he will shoot him on sight. Emily fearful that Joe might carry out his threat, marries the young man at once and they start across the desert for home and safety. Joe hearing of this, vengefully follows. On the desert the ripping of their water sack has left the young couple without a supply of water, and when Joe overtakes them they are on the verge of dying from thirst. Gloating over his chance for revenge, he refuses their appeals for water and leaves them to die. He cannot, however, forget little Emily's heartrending appeals, and, his better self awakening to a realization of what he has done, he returns.

VITAGRAPH.

THE STRUGGLE (Feb. 19).—Howard Peyton served two years for forgery. Jerry Grafton, a genteel crook, is on the look-out for him when Howard comes out of prison. He is met at the jail door by his young wife. Jerry also meets him and offers him help, but urged on by his wife, Howard refuses it. When they reach home, his wife, who has a little money, induces him to go to New York and start life anew, and send for her when he has a position.

In New York, he manages to obtain a position in the office of Arthur Jamieson, an importer. Howard sends for his wife to join him. While he is waiting, Grafton finds him and insists that he forge his employer's name, or he will expose his past offense. Naturally weak, Howard yields. His wife returns just as he is doing Grafton's bidding, tears up the forgery and defies Grafton, who leaves them with threats. Olive takes Howard with her, goes to Jamieson's house, and confesses all. Struck by the nobleness of the woman, Mr. Jamieson believes her and promises to help Howard. When Grafton comes with his story, Jamieson threatens to hand him over to the police. Freed from Grafton's tyranny, Olive and Howard are left happy.

THE LOVE OF JOHN RUSKIN (Feb. 20).—John Ruskin became acquainted with his wife through a loan which he made to her father, and his noted generosity no doubt appealed to her and it seems that she married him more out of gratitude than actual love. Be that as it may, the fact remains that when Millais met her, he and she fell desperately in love with each other.

Ruskin observed this. Ruskin loved his wife intensely, but he was not demonstrative. His heart was bowed down with a great sorrow, but he would not deny his wife that love which he could not enjoy himself. He willingly gave her freedom and released her from her marriage vows. He not only consented to the marriage with Millais, but acted as best man at their wedding. Congratulating them and bidding them a fond farewell, he remained a friend to them always, retiring to his home lonely and sad.

HER LAST SHOT (Feb. 21).—John Lewis, a young settler, with his wife and child, go to Minnesota and open up a farm. John goes out to fell trees. The Pillager band of Chippewas, in open hostility to the whites, discover John's absence, and attack his cabin. Mrs. Lewis holds them at bay with her rifle. John hears the shooting and tries to reach his cabin.

Mrs. Lewis finds she has but one shot left and decides she would rather use it in the sacrifice of her babe than have the child taken by the ferocious Indians. She tremblingly takes aim, fires, and then falls in a dead faint.

Her husband and the lumbermen soon make short work of the redskins. They burst into the cabin, revive Mrs. Lewis, who, in a dazed and vacant state of mind, tells them what she has done. Her husband is overcome when he realizes the sacrifice she has made. One of the lumbermen goes over to where the child is lying, and tenderly lifting it in his arms, finds it is uninjured.

CURE FOR POKERITIS (Feb. 23).—Mrs. Sharpe keeps her eye on Bunny. His friend Bigelow invites him to join him in a session with the cards and chips, and tells him that he will fix it up with Mrs. Sharpe. He sends Bunny a notice telling him he has been elected a member of the Sons of the Morning, who meet every Wednesday evening. Sharpe tells his wife that this is a distinction he did not expect and so impresses her with the honor that has been conferred upon him, that she consents to his going to the meetings.

Unfortunately, Bunny talks in his sleep, and his better-half overhears him "passing and drawing," and going "some better" in his dreams. She becomes suspicious, appeals to her cousin, Freddie Dewdrop, who promises to find out where her husband spends his evenings. Disguising himself by changing his trousers and turning up the front of his hat, he follows Bunny, and learns the truth. Freddy and Mrs. Sharpe work up a plot to scare Bunny. They divulge the scheme to all the wives. Freddy consults the members of the Mental Improvement Society, of which he is one, and they agree to disguise themselves as policemen and make a raid on the poker fiends. Before doing so, however, he invites the wives to meet at the point of attack at a certain hour, without telling them just what is going to happen. Freddie, as the Captain, leads his officers and sweeps down upon the poker players, catching them red-handed and placing them under arrest. At this moment the wives enter the room and there is no escape for their husbands, and in fear of disgrace, they agree to give up poker and spend their evenings at home. With uplifted hands they swear it and they are forgiven by their wives and freed from arrest, at the command of the gallant Captain, Freddie Dewdrop.

COWBOY DAMON AND PYTHIAS (Feb. 24).- Asleep on the prairie, Fred Harst is lost in th realms of dreamland, when an Indian spies t cowboy. He is about to slay him, when B Porter makes him bite the dust.

A friendship springs up between Fred and Bo Fred takes Bob home and introduces him to h wife and child. Tom Brundage takes advanta of Fred's absence from home, and tries to gratiate himself into the affections of Mrs. Hars She repulses him. In order to get even with h Brundage steals a horse from a ranch owner a turns it into Fred Harst's corral, where it found. Fred is arrested and condemned to be hange Just as the noose is about to be fastened about h neck, he asks permission to visit his wife a child. The sheriff consents, when Bob voluntee to stand sponser for Fred, to be hanged in his ste if he does not return.

Fred hastens to his home, spends a few hou with his family and bids them farewell. He mak haste to his execution. His horse goes lame a he is obliged to make his way on foot, which accomplishes with great difficulty. Becoming c science-stricken, Tom Brundage gets away fr the scene and sends to the sheriff a confession his guilt. The sheriff releases Fred at once, gras ing his hand, while the boys give three rous cheers for the wronged man, whom they are o too willing to release.

KALEM.

THE ALCALDE'S CONSPIRACY (Feb. 19). Basilio, the carpenter, is at work at his ben Melitta, his sweetheart, is playing the guitar a singing. While the sweethearts are oblivious occurrences about them, the Alcalde and his sis stop at the shop and ask for a drink of water. is very apparent the Alcalde is much attracted Melitta's charms, but in her eyes there is no like Basilio.

The Alcalde sends a note to Melitta, saying sister is sick, and wants Melitta to come to h Arriving at the house, Melitta finds she has b tricked. Grasping a sword she repulses the Alc de's advances and effects her escape.

A month later, to revenge himself on Melitta, Alcalde schemes to connect Basilio with a pa of revolutionists, and is partially successful. T next day the Alcalde's plot is discovered a threatened with exposure, he obeys his sister's a the Padre's orders, confesses his guilt and apo gizes to Basilio and Melitta.

THE GIRL DEPUTY (Feb. 21).—Rose indu Tom, the young sheriff, to make her his depu Rose finds, however, this is an empty honor, that same day when a holdup of the stage is ported, the young deputy is refused permission accompany the posse sent out in pursuit of highwaymen.

An offer of a reward by Mr. Winter, one of passengers in the stage, who has been relie of valuable papers, impresses Rose very strong and she decides to take the trail herself. By cha she takes the identical trail the robber trave over and comes upon him, counting the proce of his adventure, in a little shack in the mountai

Forgetting discretion, Rose steps into the ca and orders the bad man to throw up his hands. stead of complying he knocks the gun out of hand and attempts to capture the young depu but the girl is too lively for him and leads hin lively chase around the table. Finally Rose gr up a pepper box lying on the table and throws contents in the eyes of the robber. While he temporarily blinded, Rose picks up the six-sho the robber knocked out of her hands, and also cures his firearms, then at the point of a g drives him out of the cabin and down the t to the stage office, where she proudly delivers prisoner and secures the reward.

BACK TO THE KITCHEN (Feb. 23).—Mary opposed to housework, and is continually slip from the kitchen to play upon the violin, for w she has no talent. Even the entreaties of sweetheart, Ralph, are of no avail. Mother fin gives Mary funds to go to the city and take mu lessons.

Shortly after her arrival in town, mother Ralph receive a letter from Mary, stating t she is making great progress, and is confident will become famous.

Mary's teacher finally tells her it will be possible for her to learn music. This does not courage Mary, however, as that same day she c

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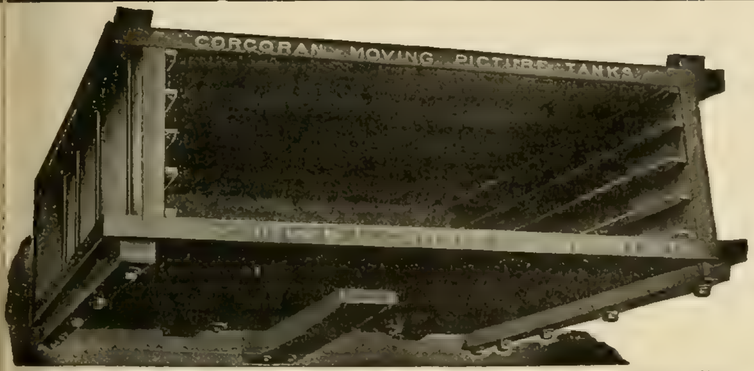

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a vaudeville agent and succeeds in convincing him that she is an artist. The agent secures an engagement for her. Her début is not a success. After the audience has howled itself hoarse with cries, "Get the hook," the curtain is rung down.

This final blow awakens Mary to a correct realization and estimate of her talent, and she decides to return home, where she is welcomed by her mother and Ralph.

MELIES.

OIL (Feb. 29).—On his way to town, Morton meets capitalists who are looking for surface indications of oil on the property thereabout. At the village store he hears that the strangers are buying up all oil-bearing land. A great idea comes to Morton. He will "salt" his land. He purchases a molasses jug, and, carefully evading the boys, has it filled with kerosene, and steals home. Morton sprinkles each rock and bush on his property with the liquid.

Next day the prospectors discover what they believe are signs of oil on Morton's property and come to bargain with him. He rejects their offer of $5,000, demanding $10,000, which he gets. Then he is "some sport."

Scene from "OIL"—(Melies).

Meanwhile the strangers have set up a plant, and John, manager of the new company, falls in love with Morton's daughter, Molly. She reciprocates the affection and gives her promise.

Morton visits the local café and "sets 'em up" for the boys, displaying a roll of yellow backs that arouses the envy of all, especially, when after a bit too much to drink, he gleefully boasts how he fooled the Easterners. But the words are barely out of his mouth, when a note arrives from John, reading: "Dear Father-in-law-to-be—We have struck oil—200 barrels per day. The land you sold for $10,000 is worth half a million!"

EDISON.

AT THE POINT OF THE SWORD (Feb. 16).—Editha is in love with a young count who is greatly despised by her father. In order that they may continue their courtship, the lovers secretly meet each fortnight in an old inn, where one night a company of soldiers come who have just captured a famous outlaw, Francois de Villary. He is bound and thrown on the floor. Editha's sympathies are aroused by the cruel treatment of the outlaw, and she succeeds in permitting him to escape without being suspected herself, and consequently wins de Villary's undying gratitude.

Editha discovers that she will be forced to wed her father's choice, a nobleman sixty years of age. Her lover is sent for in order that he may aid her to escape this terrible marriage, but ere plans can be arranged for their future, they are discovered. A fight ensues and Editha at the risk of her life succeeds in getting her lover away, and in consequence the irate father vows she shall wed at once the first who passes his castle door, the nobleman having stated that she is no fit match for him.

The first who passes by proves to be none other than the escaped outlaw, and a series of romantic incidents follow until at the close of the picture, we have the pleasure of seeing Editha wedded to the man of her choice.

THE LITTLE DELICATESSEN STORE (Feb. 17).—The owner of a little delicatessen store, Carl Swissburger, has a daughter Lena who is in love with Jakie Schmidt, her father's errand boy. When Mr. Swissburger makes this discoverey he determines to get rid of Jakie as quickly as possible. This oportunity comes when Jakie spills a glass of milk on one of his best customers. He is dismissed. Lena and Jakie meet secretly and the courtship continues. The next afternoon Mr. Swissburger, in looking over the evening paper, reads an account of one Jake Schmidt, who, having saved the life of millionaire Brown, is to become the beneficiary of a large legacy for his bravery. Mr. Swissburger writes Jakie a letter, asking him to come back.

Mr. Swissburger receives the following letter: "Mr. Swissburger—I think you are mistaken. I am the Jake Schmidt who saved Mr. Brown's life, but I don't know you nor your Lena. Thanks, however, for the cash present. It comes in very handy.—Schmidt." It now dawns upon Swissburger that he has blundered. Just then poor little Jakie enters the store wreathed in smiles, but he is thrown out into the street in less time than it takes to tell.

CURING THE OFFICE BOY (Feb. 17).—The boss rings for Willie. The stenographer with some trouble awakens him. With the usual boy's contempt for girls, Willie makes faces at them as he exits.

Another ring a little later. The same trouble to arouse Willie; this time the girl from the switchboard does a little electrical engineering. Willie is astounded at this method, but it does the work.

Noon hour. The boss goes to lunch. Four of the girls flirt with the man across the street from the office window.

Willie asleep again! The girls dress him up in some of their clothes. The boss returns; rings for Willie and the girls take him bodily, asleep, clothes and all, and precipitate him in on his employer. The girls overhear Willie get an awful calldown. They go in and confess that they did it. They are all admonished and when out of the boss's office he gives vent to a hearty laugh that shows he has enjoyed Willie's dose of medicine.

THE NURSE (Feb. 20).—Janet Brent, a nurse, having finished a case, arrives home unexpectedly and takes her little brother for an outing. Willie is struck by the speeding automobile of Tom Hardy. Hardy rides out of sight and Janet is assisted into a passing auto and driven home.

Hardy's conscience refuses to give him any peace and he turns back, only to find that the victim has disappeared. Following the directions of a bystander he arrives at Janet's home. He makes himself known to Janet and tries to excuse his conduct, but she, furious at his carelessness, drives him from her house. Dr. Peters now arrives and after examining Willie, announces that his spine has been injured.

Some time later Hardy is stricken with a violent fever, and Dr. Peters, who hapens to be his physician, finding the nurse worn out, phones for Janet. Janet, not knowing who the patient is, leaves little Willie, and going to the patient's bedside, she finds herself face to face with Hardy. Dr. Peters' parting words were, "One mistake would be fatal." Hardy, who is delirious because of his high fever and has not recognized her, now calls feebly for water. The nurse obeys the call. But Hardy becomes worse every moment and she realizes that the crisis is at hand. Hardy passes the crisis safely, recognizes Janet and falls into a peaceful slumber. The reaction now sets in as Janet sees that Hardy is safe, and she falls fainting beside her patient, where Dr. Peters finds her.

During his convalesence, Hardy falls desperately in love with his nurse, but Janet, remembering her little lame brother at home, will not listen to him. Janet's joy at seeing him walk without his crutch is too great and she tells Hardy of Willie's cure. Hardy again proposes and now that the obstacle is removed, Janet realizes that she also loves him.

ONE THOUSAND MILES THROUGH THE ROCKIES (Feb. 21).—The Royal Gorge winds like a silver thread between huge, towering cliffs. The swinging bridge that supports the railroad track is shown. What beauty, what grandeur we see in Tennessee Pass, Eagle River Canyon and that wonderful canyon of the Grand River. Here we pause a moment at Colorado Hotel, at Glenwood Springs, and catch a glimpse of the Hot Springs and the swimming pool and then to Uray, from there by stage coach to Red tain, and at sunset we are on our way to De

EVERYTHING COMES TO HIM WHO "WA (Feb. 21).—Cud McGiven applies for employme in a Bowery restaurant. The restaurant is cond ed by a German, who engages Cud.

Whenever Cud finds himself alone in the p he exercises his mania for juggling plates disastrous results to the crockery. Every the proprietor hears a crash he is Johnny-o spot and takes out his little book to jot the damage and charge it to Cud. At last proprietor loses all patience and decides to charge Cud. Accordingly he summons him his private office and demands a settlement broken dishes and spoiled food. Cud is u to see the situation this way at all. The ment waxes hot and furious and Cud in re breaks all the dishes in the pantry. The brings the frightened guests to their feet, they stand spellbound at seeing a half waiters flee before the burly Cud, who is fli plates after them with the accuracy of a bas pitcher. He then makes a grandstand exit th the front door and everybody heaves a sig of relief.

CHILDREN WHO LABOR (Feb. 23).—A eigner who does not understand the ways of country, applies for work at a mill, but is away with the intimation that if has a child there will be work for it, but none for hin We then travel in vision to New York to the of a wealthy mill owner, to whom an appe being made to use his influence against labor. He indicates that he can do nothing it, and resents the insinuation that his own might be one of the unfortunate except for birth and his protection. His wife shows interest in the project.

We turn to the mill again and find that foreigner, pushed by his poverty and unal get work himself, finally yields and puts his daughter to work, as the family must have

The next thing we see is that Hanscomb, rich mill owner, has sent his wife and child journey, and the little one, getting off the in a spirit of mischief, is left behind in a town, which happens to be the same one in the foreigner, aforementioned, and his f live. The child is found by them, and as cannot understand each other, his kindly wife her home and shares her poor cottage with h

Of course Hanscomb and his wife are fr and put detectives to work on the case, but out success.

Meanwhile things go badly with the fore and he feels that it is necessary to put the stranger to work with his own child. Hanscomb buys the mill and so unconsciousl comes the employer of his own child. Going to look over the new property, he enters the just as his own child has fainted and is ca out by her little companion, and so he misses She is carried past her own mother at the and Mrs. Hanscomb, touched by the inci though not knowing, of course, who the st child is, gets her address and in the evening there with the footman with a basket of for the little sufferer.

Of course there is a reunion. Mr. Hans is sent for and finds that his little daughte learned a lesson that he has not as yet. Sh fuses to be taken away by herself and that all the other little children be set free their slavery. He is unable to refuse her re and the film story closes with the better tions put into effect, though we are reminde the end that the condition called "Child L still exists and demands our attention.

NEW YORK CITY STREET CLEANING 24).—With the co-operation of the New York Cleaning Department the Edison Company has duced a film that will enlighten the outsid to the various methods employed in this

First there is the ordinary sweeper, sweeps the streets, brushing the dirt to one where it is at once picked up and carted A recent innovation is the pneumatic sw which sweeps and picks up the dirt simultane

The latest type of flushing machine now has a gasoline engine, which forces the to the pavement under a pressure that it absolutely clean.

For wet pavements the squeegee, with it volving rubber drums, serves both for cle and drying.

From the refuse of the city has been bui

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
(POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIE
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SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPAN

TRADE MARK
Thomas A Edison

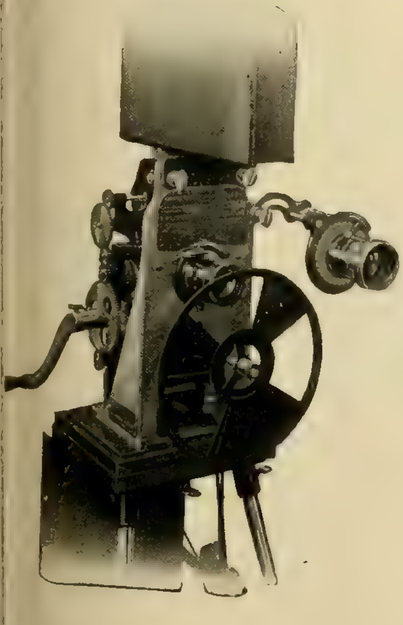
In what other business can you tart with such small capital, such a mall pay-roll and such great promse of big returns as the moving icture business offers?

Success and big profits await very *good* motion picture show hat opens. Short-sighted exhibtors who try to economize by startng with a cheap machine are the nes who fail.

Start with the best machine first—et

THE

Edison Kinetoscope



nd build for the future as well as or the present. The Edison Kinetscope, projecting the clearest, teadiest pictures, without a flicker, ong pauses or dead stops, builds p a permanent, night-after-night patonage that keeps the profits coming ome. Besides, the Edison is the implest and most economical to opeate—you don't throw away a big ercentage of your income on repairs -and it will outlast any other motion icture machine made. Write us toay for complete information and opy of the Edison Kinetogram.

EDISON FILMS

"The Nurse"

By Bannister Merwin

TUESDAY, FEBRUARY 20th

A dramatic story of a trained nurse who is suddenly called on an urgent case. Leaving her little crippled brother, she finds her patient none other than the man who caused his injury. Her duty must be done, however, and she performs it under these trying circumstances. Eventually both brother and patient are cured and her growing love for the latter is allowed to manifest itself.

"One Thousand Miles Through the Rockies"

WEDNESDAY, FEBRUARY 21st

A remarkable scenic picture, showing the unspeakable grandeur of the mountains. The photography is superb. On the same reel with

"Everything Comes To Him Who Waits"

A RATTLING GOOD COMEDY

Cud McGiven was recommended as a smashing good waiter and he was. At the end of his first day he owed the proprietor $11.00 for broken dishes, and what happened after that beggars description.

"Children Who Labor"

By Ethel Browning

FRIDAY, FEBRUARY 23rd

Produced in co-operation with National Child Labor Committee.

This picture, abounding with truth, portrays the appeal of little bread winners who pass through childhood knowing little of its joys. An intensely human and dramatic story; will cause the film to have a far-reaching influence.

"New York Street Cleaning"

SATURDAY, FEBRUARY 24th

Demonstrating in most interesting form the newest methods of cleaning a great city. Of interest to every community. On the same reel with

"The Lost Kitten"

A little story of a lost kitten, a rather bashful young man and a very sweet little girl. Just when he thought he had lost in the game of love the kitten acted as Cupid.

"How Motion Pictures Are Made and Shown"

TUESDAY, FEBRUARY 27th

A film that will be in wide demand and of universal interest. Millions are today wondering how motion pictures are made, and this shows the complete operation from building the scenery to projecting the completed pictures.

HOMAS A. EDISON, Inc., 239 Lakeside Ave., Orange, N. J.

[illegible] island in Long Island Sound, known as Rikers Island. Here when it has reached the proper size the city proposes building a new prison.

The garbage is taken down the bay to Barren Island, where it is thrown into huge vats, boiled, pressed, dried and then ground into fertilizer, from which a considerable revenue is derived.

THE LOST KITTEN (Feb. 24).—Dick Eaton is in love with Lillian Girton.

One cold evening while on his way to the Girton house he comes across a half-starved kitten, which he picks up and places in his overcoat pocket. Upon arriving at the Girton house he declines the services of the butler and hangs his coat in a secluded corner of the hall. In the library he joins the assemblage. When wine is served he politely declines to drink and calls for a glass of milk instead. At the first opportunity he slips out into the hall with his glass of milk and feeds the famished kitten. The kitten, left alone, emerges from the coat pocket and after a sprawling leap finds its way to the glass of milk on the floor. After satisfying her ravenous appetite, she proceeds to attract the attention of some departing guests. Dick Eaton is now obliged to tell how he rescued the kitten. The story is met with more or less ridicule, but Miss Girton sees much to admire in a young man possessed of such a kind heart and when alone with her he is agreeably surprised to learn that his deep love for her is reciprocated.

SELIG.

THE DANITES (Feb. 19).—The Williams family are en route West, when they are overtaken by the Danites and all are killed but Nancy Williams and her little brother, Georgie. They eventually are picked up by another emigrant train and allowed to go on with them.

The "Danites" return to their chief, where they report all but two are killed and receive orders to pick up their trail and never leave it until they, too, are killed. They proceed on their quest and incidentally join the emigrant train of which Nancy and Georgie are members.

Stopping for the night, the "Danites," Hickman and Carter, recognize little Georgie, and seeing their chance, kill him and ride away. Nancy gets her gun and starts after them.

Nancy, being unable to find the murderers, returns to the camp and finds it deserted, except for the grave of little Georgie. From the top of a hill she sees a hunter's cabin, and an idea comes to her and she makes her way to it. Entering, she cuts her hair and takes a suit of the hunter's son's clothes and, changing, is always known as Billy Piper.

THE DANITES Second Reel (Feb. 20).—Billy Piper, a new arrival, inquires of Parson, the town drunkard, where he can lodge, and has just received his answer when Limber Tim arrives with news of the arrival of a new teacher. All the men prepare a welcome for "him" when they are taken off their feet by the entrance of a young woman, who is subsequently dubbed the "widow." Billy Piper is overjoyed at seeing one of her own kind, and these two become good friends. The men, too, have fallen victims and despite their sudden revolution as to looks and presents, maintains a laughing mien, and still favors Billy.

Hickman and Carter, men of the Danite clan, suspect Billy Piper of being the woman they are seeking and follow her as she leaves to visit the "widow."

The Danites arrive at the cottage and look in the window where the "widow" and Billy are talking. Billy sees them and faints. He is resusticated by the "widow" who discovers his sex, but promises to keep his secret.

A year elapses. Sandy and the "wodow," married, are receiving congratulations from their friends upon the arrival of an heir. The Danites, however, still sure that Billy is Nancy Williams, resolve to be convinced, and as Billy spends nearly all his time at the widow's, write a note to her husband, Sandy, warning him to "keep an eye on Billy."

On one of his visits the widow pleads with Billy to reveal his identity, but he refuses, and Sandy, coming in at that moment, accuses the widow of duplicity and orders Billy to leave the house.

In the meantime, the Danites start off for Billy's home, only to find it empty. They go on to the widow's, where Billy is and Sandy enters. Billy pleads with him to save him, vowing his innocence, and Sandy agrees to.

The men, bent on vengeance, crowd in and are met by Sandy's revolver. He orders them to stand aside for Billy to pass. Billy starts away, but sees the Danites, who have pushed forward. A heart attack seizes her and she falls dead in Sandy's arms. Then it is that her identity is revealed, that Nancy Williams drops the name forever of Billy Piper. The Danites, with a triumphant look at each other, quietly leave, their mission entirely fulfilled.

WHEN MEMORY CALLS (Feb. 22).—Uncle Billy Tod, an old accountant, is given charge of his dead brother's little daughter. For years the old man has been in the employ of misanthropic Andrew Grimes, and realizing that his meagre salary will not be sufficient for the support of himself and his ward, he goes to his employer to request a small increase in salary which is refused and during the heated argument which follows, the old man is discharged.

The little girl, wearing her name and address tagged around her neck, is placed aboard the train at Chicago and finally arrives at Aurora, Uncle Billy's home town, where she is taken in charge by a big-hearted cabman and driven to her destination.

Through a series of circumstances the little orphan finds herself in the big house of Andrew Grimes, who, alone with the memories of his wife and child, is passing his wedding anniversary in solitary seclusion. Awakened from his reverie by the sound of happy childish laughter, he finds the little stranger feasting at his banquet board. Memory calls him back to the little child of other days and the love which has long been slumbering with the departed, is awakened for the living, making Andrew Grimes, misanthrope, one of the strongest dramatic characters in one of the sweetest stories released by Selig in many days.

A PERSISTENT SUITOR (Feb. 23).—Smith falls in love with his employer's daughter. Clandestine meetings are planned and for a time all goes well—until Mildred sends the following paragraph:

"Dear Boy:—Come up to the house on the evening of the 26th. Be on the porch at 7.30 P. M. Father is going to lodge meeting.

"With all my love, MILDRED."

The message by accident finds a resting place on the floor of the office and is found by the father. Suffice to say he cancels the lodge arrangements and goes on duty as a guard for Mildred.

As the time draws near on the 26th, Mildred repairs to the porch, likewise Papa a close second. They return to the parlor. Smith, in the meantime, was foremost in the minds of each, and shortly after appears at the appointed place. The father, hearing the noise, opens the door and leads his "right in by the ear," and leads him "right out again." Disconsolate, he returns home and determines to see Mildred. He secures a disguise and delivers a note saying he will be on hand that night in disguise. Father not again suspecting his discharged employe, goes to bed, and peering through her window Mildred sees whom she believes to be Smith and opens her window and admits him. Her violent demonstrations of love overwhelm the burglar whom she takes for her persistent suitor. Discovering the mistake, she screams; he jumps through the window just as Smith appears, and a fight ensues. Police are called and the two taken into the house, the real culprit arrested and Smith fired.

Again home, he plans another scheme. His lodge is giving a Bazaar and he offers to raffle himself off (but is to be in disguise), to be drawn by the lady holding the lucky number.

The night arrives and Mildred and her father attend the Bazaar and the lucky number is held by the daughter and all ends happily.

SEEING DETROIT (Feb. 23).—Another city in Selig's famous series of sight seeing trips to principal cities of the world. A subject of rare worth, showing the thrilling sport of iceboating on Lake St. Clair.

PATHE.

MARRIAGE OR DEATH (Feb. 21).—This is a story of early life in Utah. A young girl is seen by one of the Mormons and demanded in marriage. Her family, however, refuses and is driven from home by the combined force of the Mormons and Indians. The girl is captured and once in the hands of the Mormons is about to be forced into marriage with the man she loathes when she is rescued by a band of cowboys from a ranch nearby.

POOR JIMMY (Feb. 22).—This is the story of a poor boy whose parents having died, is adop by an Irishman by the name of O'Houlihan. It is not all beer and skittles for Jimmy and he has many hardships to contend with. Finally he is found by a wealthy, kind-hearted man who takes him into his home as his son.

PHANTOM LOVERS (Feb. 24).—This is a story of a young artist who falls in love with a beautiful girl; his bosom friend is in love with his (the artist's) sweetheart. He goes to sleep and dreams that he meets them everywhere, and finally seeing them on the edge of a cliff he attempts to push them over, but they disappear into space and he falls over the edge of the precipice down, down, down into his own studio.

C. G. P. C.

THE GAMEKEEPER (Feb. 20).—A gamekeeper, long in the service of his master, is driven into debt by his wife's extravagance. His employer finding it out, sends the gamekeeper sufficient money by his son to meet the gamekeeper's obligations. The employer's son makes love to the gamekeeper's wife, or rather attempts to, but the wife proves faithful to her husband. The husband, however, seeing them together and not knowing his wife's fidelity, shoots his benefactor's son.

MOTION PICTURE MEN IN THE DARK CONTINENT (Feb. 20).—A series of remarkably interesting views of Africa, which will prove entertaining as well as highly instructive.

THE PRESENTIMENT (Feb. 23).—A man is called away from home in the evening on business. While he is away he has a freboding that e has come upon his home. He sees his wife attacked by two thugs while she clasps her little children in her arms, and jumping into a motor he begins a wild ride home, arriving just in time to save his wife from the actual occurrence.

Among the Exhibitors

Mahanoy City, Pa.—Richard Dabb, proprietor of the Lyric Theater, Center and Jardin Streets, Shenandoah, intends to erect upon the site in the near future a three-story brick and steel structure, with a gallery, which will seat 600 people.

Des Moines, Ia.—The Majestic Theater, moving picture and vaudeville house, again has changed hands, John Nott selling it back to S. J. Boyers.

Pawnee City, Neb.—O. M. Clouse has sold his Elite Moving Picture Theater to W. Headl

Dodge Center, Kan.—F. A. Etrick has purchased the Martin Brothers' Picture Theater.

Chicago, Ill.—C, P. Lautenslager will erect a $25,000 moving picture theater here, at 3433 W. North Avenue.

Huntsville, Tex.—Mr. Sam Parish has purchased the Richard Phillips Moving Picture Theater and will assume immediate control.

Toledo, Ia.—Arthur Ludwig has sold his interest in the Bijou Theater to F. G. Haworth.

Clarksville, Ia.—Ed Madigan has just opened a moving picture theater here.

Chatfield, Minn.—George Harrington will open a moving picture theater here.

Madison, Minn.—S. R. Holte has sold his moving picture theater to Novak Brothers.

Chicago, Ill.—Ed Rothe will erect a new one-story addition to the theater at 7815 S. Halsted Street, at a cost of $4,000.

Detroit, Mich.—The Washington Theater will erect a new theater at Clifford Street and Washington Boulevard.

Racine, Wis.—John C. Wagner has purchased property on 6th Street and will build a $6,000 vaudeville theater.

Roseville, Ohio.—H. E. Birch, representing the Twin City Amusement Co., of McConnelsville, Ohio, has added the Grand here to their circuit of picture houses.

Earlington, Ky.—Messrs. R. H. Minor and W. Clements have leased the lower floor of the Victory Building and will have it remodeled, and convert it into a high class moving picture show.

Havana, Ill,—Charles Hale, who has been giving motion picture exhibits at Kilbourne two nights each week, is taking two other days out of six for shows at Oakford.

Cedar Rapids, Ia.—A. F. Walker has been granted a permit to erect a moving picture theate

Hartford, Conn.—The S. C. Taylor Amusement

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"THE CALL OF THE WEST"

Always Present in the Hearts of American People

IS NEVER ANSWERED

So Completely as when the Action and Scenery

SHOWS THE WEST AS IT IS AND WAS.

Our Exclusive Features offer the best of these

THE 1911 CHEYENNE FRONTIER CELEBRATION

"GOING SOME"

On January 1st, 1912—We opened the Sale of State Rights for Our Latest Exclusive Feature.

The Great

"AMERICAN ROUNDUP"

Wise Film Men Have Since Secured

Ohio---Indiana---Michigan---New York---Georgia --- Pennsylvania --- Florida --- Alabama---Tennessee---Illinois---Oklahoma---British Columbia --- Australia and South Africa.

A Hint to the Wise—Savvy?

THE GREAT AMERICAN ROUNDUP

Exclusive State Rights Now Selling.

The Cream of the Season is now at hand and Big Money awaits the Owners of Our Big Features. In every State of the Union

EXHIBITORS BY THE HUNDREDS

are writing us for dates.---These dates we turn over with every State Purchased.

HE WHO HESITATES LOSES --- DON'T HESITATE!

WRITE FOR PRICES AT ONCE

THE TOURNAMENT FILM CO., Toledo, Ohio

Independent Film Stories

ECLAIR.

(American Make.)

KEEPING AN EYE ON FATHER (Feb. 15).—The children of Joshua Hamilton, a man of sixty, are afraid of his marrying again. They keep a close watch on him, but he escapes on several occasions, and gets in the company of ladies. Always sure to arrive on the scene, however, he is tormented by their surveillance. He gets a letter from a sister in the West, a woman the children have never seen. She tells him she is coming on for a visit. To get the best of his children, he proposes to meet her, and bring her home as his new wife. The plan works out all right and the children are filled with consternation. None of them, of course, will make up to the supposed new wife, and Mary, the daughter who lives with Joshua, leaves home. Joshua and his sister make love on the front porch, in daylight, and further shock his children. But the worst comes when Joshua's sister receives a wire from her grown-up son, saying he will visit her. Joshua meets the man at the station, and proposes that he act the part of lover. The young man agrees, proceeds to the porch, makes love to his mother, is seen by Joshua's children, who are tickled to report the facts to their father. He appears to be very angry; rushes home, and accosts the couple on the porch. The sister and her son appear greatly frightened, and the children of Joshua enjoy the situation. Then the three conspirators explain the affair; the children are ashamed; and family equilibrium is at length restored.

THE FATEFUL DIAMOND (Feb. 20).—John Belmore when leaving home, one morning, is entrusted by his wife with a diamond brooch to get it repaired. He puts it in his overcoat pocket and departs. He visits a restaurant, hangs up his overcoat, and a waiter by mistake puts the coat on another customer who goes away wearing it. When he arrives home, Simpson discovers that the coat is not his; then he learns from an advertisement in a newspaper that it is Belmore's coat, and sends it to him by a messenger. Belmore receives the coat, but finds that the brooch is missing from the pocket; goes to police station and obtains a warrant for Simpson's arrest. Simpson is arrested, tried and sentenced to prison. The overcoat is given by Belmore to an ill-clad man who takes it home, and whose wife, when repairing the coat, discovers the lost brooch in the lining, whence it had fallen through a hole in the pocket. The man restores the brooch to Belmore who hastens to report the news to Simpson's wife. She appeals to the Governor to pardon her husband; the pardon is granted—Simpson is released, and Belmore gives him a position in his office.

ECLAIR.

GONTRAN IS FOND OF ANIMALS (Feb. 18).—Gontran is fond of animals. He loves a cabman who is good to his horse. He can't see chickens, ducks or rabbits being shut up in a cage and always releases them. He sees a calf being led to the butcher, he buys it to save its life and brings it home. The janitor won't let him take it in and his wife and mother-in-law take after him.

Exasperated, Gontran is about to do something desperate when his eyes rest upon a notice, "Be good to animals." He continues to be good to animals and receives as a reward a certificate of honor from the humane society.

A CONGENIAL SON-IN-LAW (Feb. 18).—A certain young man takes a fancy to the daughter of a great actor. He wants to marry her, but the girl's mother makes this answer: "My daughter will only marry a man who has at least half as much talent as her father." An idea strikes his mind. He will play all the parts of a terrifying drama to the old man. Stealing into the latter's house, he wakes him up, ties him up as if he were a brigand and then a policeman rescues the old man, who at last discovers that the brigand and the policeman were but one person. The prospective son-in-law after proving his ability to the satisfaction of all, obtains his reward and marries the girl he loves.

JEALOUS JULIA (Feb. 22).—"Jealous Julia" is the personification of cleanliness in its theme and plot. A delightful flow of humor which ripples effervescently from first scene to last. Every scene is distinctive for its novelty of construction, which offers opportunity for many unique and pleasing light effects.

AMBROSIO.

CALLED BACK (Feb. 7).—Brown, a married man, is flirtatiously inclined. His actions cause much grief to his young wife. Posing as a single man, he pays attention to a pretty girl who has caught his fancy. During a call she notices a doll projecting from his pocket, and, her suspicions being aroused, she questions Brown so persistently that he breaks down and confesses that the doll belongs to his little daughter and that she had placed it in his pocket to have it mended. The indignant girl so thoroughly crushes the man and shows him the error of his ways that Brown goes back to his wife and thereafter is content with his own home.

TWEEDLEDUM AS A RIDING MASTER (Feb. 7).—Tweedledum is broke and answers an advertisement for a riding master. He makes a good bluff, but comes to grief when his deficiency in horsemanship is exposed.

BISON.

THE PROTECTION OF THE CROSS (Feb. 6).—The monk saves a woman from the wrath of a mob and she is later found innocent of the charge of having slain her brutal husband.

A TENDERFOOT'S REVENGE (Feb. 6).—The tenderfoot is hazed by the cowboys, but is revenged by means of a strong electric battery. While they are held prisoners by the current, he elopes with the girl they all love.

RELIANCE.

WANTED, A WIFE (Feb. 14).—Charles Hubbard, a young bachelor, is left a large legacy by his uncle's death, with a provision that he must marry within thirty days. Twenty-nine days elapse, and not having made a choice he places an advertisement in the papers for a wife who will allow herself to be divorced after the ceremony, offering the sum of $10,000 as an inducement. A swarm of women besiege him, none of whom he would wish to lead to the altar, even for a momentary ceremony. A lady reporter calls upon him to get the story, and after a brief conversation he suggests that she take up the proposition. Thoughts of her invalid mother prompt her to accept, and the wedding takes place. She receives the $10,000 and goes home, while Hubbard makes his way to his bachelor apartments. To his surprise he finds that he has fallen in love with the girl and that he really wants her for his wife. He rushes to the girl's home and finds that she has also fallen in love with him, and after a little persuason she falls into his arms and receives the blessings of her mother.

THE GAMBLER'S DAUGHTER (Feb. 17).—Garfield, a young gambler, and Weston, son of a minister, are in love with Rose Leigh. Weston is favored, but Garfield is so infatuated that during Weston's absence from town he forces Rose to marry him by threatening her life. When Weston returns he goes to call upon Rose, to demand an explanation. Garfield sees him coming and compels Rose to tell him she does not love him. Weston is crushed with grief and leaves the house. A girl baby is born to Rose and shortly thereafter Garfield is arrested and sent to prison. Rose becomes fatally ill and on her dying bed sends for Weston and gives him the child, requesting that her husband be notified that both she and the child had died. The girl, Elsie, grows to womanhood, tenderly guarded and cared for by Weston and his parents. Garfield serves his time and returns back to the old life. One of his proteges, Dalton, meets Elsie and falls in love with her. He gets her to call on Garfield with him, thinking the latter will help persuade her to marry him. Some gamblers drop in and their unkind remarks break the girl down just as Garfield comes in. He throws the men out of the room and furiously upbraids Dalton. lsie's startling resemblance to her mother arous Garfield's suspicions and he makes an invest tion, discovering the truth. He calls upon Wes and asks Elsie to choose with whom she sha live. The tie of blood proves stronger and Elsie rows her arm about her father's neck and dec s to remain with him, persuading him to cho an honorable vocation.

REPUBLIC.

A TANGLED SKEIN (Feb. 24).—Harry ir is entertaining some old classmates at a stag ar His young wife, Irene, on the departure th guests starts to set the room aright. Ha h indulged too freely and Irene is shocked hi condition.

His wife sees a burglar enter the next ro an frightened, calls her husband. She is un e t arouse him. Desperate, Irene goes to h oc and starts to pack. The next morning sh av before any one is up and goes to her ther home. Irene tells her mother that she w s port herself, and goes as a stenographer t larry Canton, a prominent politician.

Harry Blair goes to Canton's on busin an there encounters his wife.

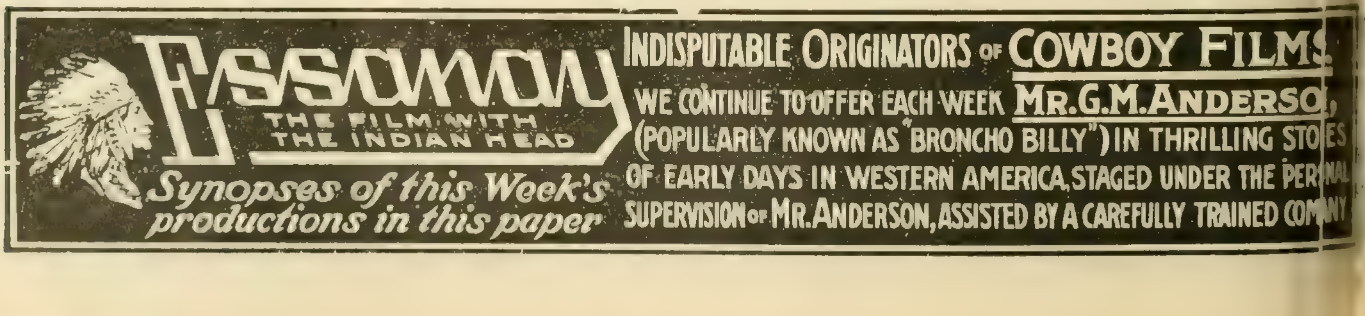
Mrs. Canton is inclined to be jealous he husband's attractive stenographer and on nding the note thinks it is from Mr. Canton. be comes furious, and upbraids Irene, who is orant of the cause of her anger. She rememl the note and finds it necessary to disclose h rela tionship with Blair.

Mrs. Canton is suspicious and sends for arry who confirms her statement. Mrs. Canto po gizes and asks her husband's forgiveness larry entreats Irene to forget the past and n t him. Irene finds her love for her husba still alive and happily yields to his embrace.

LUX.

BILL TUNES THE PIANO (Feb. 16).—Bill is in love with a charming young lady, Billy llows and overhears her ordering the piano t r t call that afternoon. He procures a disg an goes to the home of his fair charmer. cer tainly does not know much about a pia but he soon succeeds in "disemboweling" the str ment. His investigations necessitate h pres ence in the interior of the piano, so he cl s in. The "turtle-dove" is surprised to see her mirer emerge from the interior of her piano. e en trance of papa causes Bill to again seek efuge in the interior of the piano. Some time l r the true piano tuner arrives. He is short ghted It surprises him considerably to find that can get no tune out of the instrument, but ll he perseveres, and is further surprised to ceive several sharp blows upon the head. Tl tuner becomes aware of the presence of some ly in the room, and, concluding that this is per son who taps him so gently upon the h ad ministers a good sound kicking to the p n— other than papa, who has entered th room. The genuine tuner leaves the building v the window, and all ceremony is dispensed th is his exit. Then papa leaves the room, the turtle dove" enters, and Bill emerges from his iding place. A sudden re-entrance of papa ca s Bill to be caught in the act of crawling back o the piano. Much trouble follows, but Bill, ev ready of tongue, successfully pleads his case, nd is forgiven. The state of the piano at t finale leaves no room for doubting that a ne piano will be needed to play at the wedding

BABY'S GHOST (Feb. 16).—Papa and amma have seen their little baby to bed and gon out to a party. Jimmy and Jane, the servan hav seen their employers depart and also go to party. Bill and Enery, two members of e bur glary profession, witness these departu and immediately force an entry into the house nd en deavor to become closely acquainted w the contents of daddy's safe. Hearing a nois below baby creeps downstairs and, peeping thr h the keyhole, sees the burglars at work. As e does not want those "naughty people to take addy's money," the little lady thinks of a an t frighten them away. Her clever little e will bring rounds and rounds of applause fr even audience. The burglars are surprised by he en trance of a great white ghost, and im diately decamp, leaving the safe untouched.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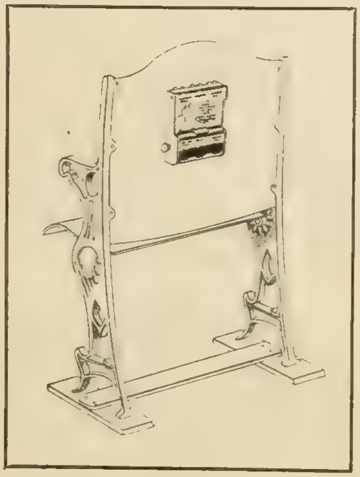

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MAJESTIC.

HIS STEP-MOTHER (Feb. 16).—Jack Morton, studying art in Paris, is shocked by a cable from [illegible] to the effect that he has married a second [illegible] and that Jack is to come home at once and [illegible] his step-mother. Before sailing, Jack receives a letter from his fiancée, Lucy Wordon, explaining [illegible].

Upon Jack's return to home and his fiancée, his fancied dislike toward his youthful step-mother soon disappeared. His kindly regard and liking for her had grown into a love that threatened to wreck his entire life and break the heart of Lucy.

Madge realized that all were standing on the brink of a tragedy and summoning every particle of womanly strength to the rescue used her potent influence over her step-son to bring about a marriage at once with Lucy, feeling certain that a little separation and time would cure him of his infatuation and restore his love for the sweet girl he once loved so devotedly.

The marriage was quickly consummated and the young couple off on their honeymoon. A year passed and Jack returned with his bride to his father's home. At the first look into his step-mother's eyes he realized that she had passed through the fire safely, but at the same moment realized that while his feeling for her had dulled to the point where control of its expansion was possible, the old love still lived.

However, a solution of the problem is impending for direct from the source of all goodness comes the factor that, once introduced into this tangle of twisted, aching, but right-doing hearts, brings first peace, then content and finally happiness.

PETTICOAT PERFIDY (Feb. 18).—General Wilmer Wilberford had maintained a consistent attitude since the close of the Civil War. He was willing to acknowledge the "cause" was lost and that the conquerors and their descendants be treated with consideration, but his very nature rebelled at the thought of any real intimacy with those of the North.

He had been much perturbed during his daughter's last year at a "finishing school for young gentlewomen" by her letters relating to a growing friendship between herself and Priscilla Waltham, a young girl whose people were prominent socially in Boston, and at the close of the school term, laid up by an attack of rheumatism, he had given a grudging consent to his little Virginia spending a few weeks with Priscilla's family before returning home.

At the end of the visit Virginia found herself listening with beating heart to Jack Waltham's proposal of marriage and a wire to her father threw that gentleman into a fit of rage not equalled since '65.

He wired a sharp command to return home at once and as for husbands—he had one picked out for her in the person of his old childhood companion whose father owned the neighboring plantation. He also refused absolutely to allow Mr. Jack Waltham to enter his home or even to accompany his daughter on the journey to her home. Jack's sister, Priscilla, while hurt by the attitude of Virginia's father toward her brother, decided to accompany the little Southerner to her Virginia home and Jack, driven to desperation at the thought of losing sight of Virginia, decided and won the girls over to a daring expedient by which he would at least be able to be near his sweetheart while she endeavored to win her father over to a union with the North.

Priscilla's clothes and a blonde wig and much torture of Jack's masculine, if slim figure, resulted in a young lady of rather alarming height and breadth, but none the less at least "Passing fair."

Jack's stay at the Wilberford mansion was lengthened far beyond the original time planned and he and Virginia found themselves involved in one complication after another until at last fate intervened in a most striking manner and Virginia's father was won over.

AMERICAN.

SOCIETY AND CHAPS (Feb. 19).—Rich as the result of a lucky mining strike, Jack Farleigh married Bessie Evans. He did not remain contented with idleness very long, and when Bessie invited some dear friends to visit her Jack fled in disgust to the ranch, where Mexican Joe and the cowboys soon made him at home once more. Bessie and her friends went touring. An automobile mishap brought Jack to the rescue—also it led to some mighty funny adventures for the auto party, when Jack as a highwayman held up his own friends in his own automobile.

THANHOUSER.

WASHINGTON IN DANGER (Feb. 20).—The American army was encamped near West Point, the British forces being some distance away. Many nearby landowners were patriots, and they delighted in a chance to entertain the gallant leader of the army of the people.

There was one man who was particularly profuse in his expressions of patriotism. With this individual, whom Washington frankly trusted, he frequently dined, and to all appearances was the most welcome of visitors.

It was therefore with grief that the ge al received word that his genial host was a tr or.

The general's informant was a little d ey boy, a slave in the employ of the traitor, w by a happy chance had been able to overhear is master dickering with a British officer.

According to the darkey, Washington was be invited to dine with the traitor at 2 P. M., nd while he was at table, a British force w to suddenly appear and capture him. Circumst ial proof came in the shape of the invitation, but ill Washington hesitated, and at last decided to ke a thorough test before he acted.

The general was on hand for his dinner en gement, but he was half an hour ahead of e, much to the surprise of his host. The latt te tained Washington in conversation, waiting nd watching for the soldiers of the king to a ar. Finally, to his joy, they marched in. He dr ed his deferential manner, and turning to Washin n, said:

"General, you are my prisoner."

"I believe not," was Washington's stern ly "but sir, I know that you are mine. Arrest his traitor, officer!"

At the general's command, the "British" s rs removed their military cloaks and the traitor w, to his horror, that they were Continentals o he commander's bodyguard.

The general's ruse secured his safety, an he humble darkey, no longer a slave, lived many s, happy and well to do, and always commande the high regard of the Father of his Country.

A MESSAGE FROM NIAGARA (Feb. 23 A widower and his only child, a daughter just d ding into womanhood, lived at Niagara The man had retired from business with enou live in comfort, but his lonely life led him evil habits and he became a drug fiend. He the secret from his daughter, and for a long e she did not suspect him. Then a chance m ng with the man who supplied him with the revealed everything to her, and she labored r- nestly, but unsuccessfully, to reform her f er. About this time she met a young artist from ew York, and he immediately fell in love with r.

When the smuggler again appeared at her the girl refused to permit her father to ve dealings with him. The old man stormed nd raged, and in his weakened condition, his e ion was fatal to him. Frantically endeavoring to ach the drug he craved, he staggered and fell de

Over the body of her father, the girl vengeance on the man she blamed for his h, and swore she would bring him to justice, for the crime, at least for some other mi ed. Her sweetheart found her still obdurate, st declaring that no love could enter her life til justice had been done.

A chance encounter and an overheard con a- tion put the girl on her enemy's track, an she trailed him to a lonely hut on the river nk above the falls, where the smugglers had eir rendezvous. Listening at a window she so is- covered their secret, and realized that sh ad the evidence to put her enemy and his pals jail for long terms.

Unfortunately for her, one of the gang, a ing late, surprised and captured her. The smu ers locked her in an upper room of the hut, int ing to detain her until all danger to them was st.

The window was too small for her to escape The room downstairs, the only other exit, was fille with her enemies. There was one chance to get ord to the outside world and the girl took it.

She wrote a note telling where she was a re, and put it in a bottle, corking it. She knew s bottle might be overlooked, so tied her lig hat to it. Then she hurled this unique messag nto the swiftly rushing river, knowing that it uld be speedily carried away.

The message went down the upper river ver the falls and through the rapids, and ged against a rock in the placid water beyond ere it was found by the artist, who was out r ing, and aid came on without delay.

The smugglers, preparing to depart, were ver- powered and led away to prison, while th girl at last listened to the pleadings of her love who had come to her aid in response to a plea f help sent over Niagara Falls and through the wh pool rapids.

IMP.

A MODERN HIGHWAYMAN (Feb. 19 Old Noah Prescott was a mechanical genius, w had passed some of the most valuable years of life in the employ of William Steele, a manuf urer of labor-saving devices. Noah invented a usual street cleaning machine. Steele agreed to m a partnership with Noah and to assure Noah tent protection at Washington. Shrewd and unscru ous Steele thus got the game in his own hands d it was not difficult for him to play double; per- suade the Washington authorities that No was not the real inventor and that he, Steele, was

Unfortunately Steele was not so careful he might have been of documentary evidence ving that Noah was the real inventor. These per- were lying about in Noah's humble home the he repaired after being dismissed by Steel

To increase poor Noah's troubles a little and girl were sent him as a legacy. The kind- arted fellow tended the little children with all a her's care and gratified tiny Ruth by stuffing her when

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HE WAS THE LEADER OF THE
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DESPERATE ATTEMPT AT
ESCAPE
WITH OTHERS

Three of whom were killed. After his discharge from the hospital he was a

"Red Shirt Man"

Which meant: Beware! he's a dangerous man. It also meant that in event of trouble the guards were to pick off the Red Shirt Men first. To-day SONTAG is no longer the desperado of yesterday, but a pardoned citizen, who, in order to point out

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[illegible] some fragments of paper taken from a waste basket.

Steele put out his machine and was acclaimed by the press as a great inventor, but his clerk was suspicious of him and at a visit to Noah's home discovered that some paper which came out of the little girl's doll supplied sufficient evidence proving Mr. Steele to have been a purloiner of Noah's ideas.

Confronted with this evidence, therefore, the manufacturer was compelled to disgorge some of his profits to the tune of $10,000. So poor Noah and his young charges were made happy by the money.

THE LIE (Feb. 22).—It is war time and before the brave Northern Captain, Robert Evans goes away he bids adieu to his sweetheart, Edith Hobson. As victory after victory attends the Northerners, despair grows in the South. Lieutenant Hobson, Edith's brother, who is, of course, fighting on the Confederate side, is a fugitive from Grant's men. After many desperate wanderings and adventures, he takes refuge in his own home. Thither come Captain Evans and his men in search of the fugitive. He is admitted to the room where the wounded man lies. Instantly he realizes the gravity of the problem. Shall he arrest the wounded brother of his fiancée, or shall he not?

He decides on the latter course and returning to his men, he tells them that the man whom they were pursuing was not in the house. So the poor, hunted wretch escapes, presumably to recover and to interpose no barrier to the marriage of the victorious Northerner and his sister, Edith.

ICE BOATING ON THE SHREWSBURY RIVER, N. J. (Feb. 24).—During the freeze of last January some races were arranged upon a frozen lake in Shrewsbury, and we see these beautiful iceboats gliding across the smooth ice surface at great speed. There are also races between ice boats and automobiles. Also the lads brought out their miniature ice boats and had races amongst themselves.

THE BROKEN LEASE (Feb. 24).—Mr. and Mrs. William Gleason, a young married couple, are residing in an apartment in which no dogs nor children are allowed, and for which they signed a lease covering a period of three years. Before the time expires Gleason is ordered by the firm with which he has been connected for many years, to proceed to Australia to manage a branch office there.

Of course, the next move is a visit to the agent to ask to be allowed to break the lease. This the agent emphatically refuses to let Gleason do, and threatens, if he moves, to make him pay the full amount of rent for the three years.

Gleason returns home very much discouraged and sits down to think the matter over. What can he do to get himself peremptorily ordered to leave the apartment? A brilliant idea occurs to him and he hurriedly proceeds to carry it out. Walking through the streets he sees a number of children at play, and immediately invites them to his apartment for a real good time. This they have with a vengeance, dancing, singing and racing about to their hearts' content. To this din is added the barking of dogs, which are also brought along, a few being tied to the stair railing, to the terror of the other tenants, who in a body proceed to call at the Gleason apartment to ascertain the trouble.

In the meantime, Mrs. Gleason has gone home to her mother to relate their predicament, and she returns at the height of the frolic. For a moment she believes her husband has become demented, but being told the scheme, she is overcome with laughter.

The tenants, who are incensed, bring the agent on the scene, and he, to the Gleasons' great delight, orders them to vacate the apartment.

NESTOR.

INBAD THE COUNT (Feb. 12).—Count Percy is courting Ethel Wells. Father is not pleased with this, but mother is boss. The old gentleman is delighted when the girl makes the acquaintance of Jack Greenleaf. Father invites Jack to call upon the family at their city home.

During the call Jack has a short brush with the count, who is highly offended and leaves, much to the anger of the mother, who forbids Jack the house thereafter.

Jack and Ethel manage to exchange letters, and, in order to keep their correspondence secret, they use an old cannon, mounted in a nearby park, as a letter box. The spying count learns this, and determines to intercept some of these letters. With this intention, he goes to the old cannon, reaches into it in search of a letter, and finds a lady's purse, which has just been hidden there by an escaping sneakthief. The officer from whom the thief has made his getaway returns as the count finds the purse and explanations are useless. He carries him off to the station house.

Here the count telephones to Mr. Wells for assistance, but the old gentleman is slow to help him, and only does so on the condition that all thoughts of an engagement between the count and Ethel be dismissed at once. Father holds the balance of power in this case, and has his way, leaving the road clear for the more welcome suitor, Jack.

HIS SIDE PARD (Feb. 14).—Hal Jackson and Jim Wilson are partners of a mine. Hal takes some samples of ore to the assayer, James Padley, who writes the boys that the mine will only assay about eight dollars to the ton and will hardly pay them to work it.

The evening before Hal called at the Wilson shack, where Jim's mother and sister welcomed him. Hal is in love with Jim's sister, and each time that he comes, remains until the mother falls asleep, and Jim frantically motions his sister to send Hal home.

After receiving the assayer's letter, Hal again calls at the shack, only to find Jim thoroughly downcast. He has received a letter from J. R. Braddock, which reads as follows: "Will be over to see you in the morning, and if your mine is all that you claim, will negotiate with you for purchase of same." Hal leaves early, and the women go to the kitchen to finish some work. Jim decides to salt the mine with gold which he has in a jar. He takes his shot-gun into his room and charges it with gold, then starts with some quartz containing free gold, which he carries in a tin box, and which the young people were looking at in a previous scene, he slips out, mounts his horse and rides away to the mine. There he shoots the gold into the rocks, and throws the quartz around, dropping the tin box and forgetting it.

The next morning the would-be purchasers come to look at the mine. Jim sends the unsuspecting Hal to settle with them, and Hal is surprised to have the men at once give him a check for it. After they are gone, he looks at some pieces of quartz which he saw them examining, and sees the tin box. At once he realizes that the mine was salted and mounts his horse and rides to Jim's shack to demand an explanation. Jim declares that Hal must have salted the mine, if it is salted —but Hal, with the aid of his gun, forces the truth from Jim and makes him write a confession.

In the meantime, Jim's sister enters, and Jim realizes that he may yet escape the consequences of his deed. He begs Hal to let him go for his sister's sake—Hal agrees and tears up the note of confession, but Jim's mother has overheard, and commands her son to tell the men at the mine. They, in the meanwhile, have discovered the mine was salted, and have ridden after Hal, leaving a couple of miners at the mine. These men dig a few inches deeper and strike a rich vein. They in turn ride after the purchasers and arrive just as they are about to take both Hal and Jim. The men tell of the rich strike, and all are glad to let the deal stand. Jim asks forgiveness.

BRANNIGAN'S PROMOTION (Feb. 17).—Brannigan is a policeman. His brother officers are inclined to make fun of the "greenhorn," and Roundsman McCarthy is more mischievous than the rest.

Banker Kelson and family are away on a pleasure trip. The "tip" makes the rounds of the underworld, and various sets of crooks independently plan to "clean out" the banker's home. Roundsman McCarthy sees the night prowlers at work, but, believing them to be planning a joke on him, he decides to shift the joke on Brannigan, who is about to relieve him.

In Kelson's home, the marauders eat, drink, smoke and make merry. Their merriment reaches Brannigan's ears, who quickly makes a tour of investigation. He 'phones headquarters for assistance, and then, single-handed, he enters the banker's home. Just as he holds up the merrymakers, other policemen arrive and the entire outfit is taken to the station. For this "coup" the "greenhorn" receives a sergeant's stripes, to the utter dismay of the wiser and sadder and older cops, particularly McCarthy.

TIGHTWAD GETS A BARGAIN (Feb. 17).—Mr. and Mrs. Tightwad have quite a spat over the ancient silk hat that the man refuses to shelve. He shall no longer disgrace her; so the Mrs. sallies forth and, without taking hubby into her confidence, buys him a new silk tile for which she pays ten dollars. At home, she embellishes the hat with handworked initials and puts it back into the box. Alas! a tramp has been watching her. He likes the hat and manages to separate it from the box. The hat eventually finds its way to second-hand store. Here, the proprietor marks down to two dollars and expectantly rubs b Jewish hands.

Mr. Tightwad happens along, sees the hat, t price and the chance to satisfy the Mrs. He bu the hat and rushes home. The initials puzzle Mi Tightwad, who makes a dash for the box. I empty but for the bill, which Tightwad reads, "T dollars." The shock crumples him into a hea it also crumples the hat. To make matters wors the Mrs. recites with emphasis the riot act.

GAUMONT.

THE SMUGGLER (Feb. 24).—Two sisters a their father have taken up summer residence in rural mountain cottage. They receive a visit fr their brother and a friend, both custom office During the visit the sisters go off for a brisk moun tain trot. While gathering wild flowers the young sister falls into a deep abyss.

The event of her rescue is being celebrated the lonely hut, when two mountain officers bri a long sought smuggler as captive. The t custom officials arraign their prize until the t girls recognize him as the daring rescuer. Th reveal the identity of their benefactor to t brother who, when alone, offers his charge chances of escape only to be informed that t smuggler-hero steadfastly refuses to implicate t custom officer by escaping from his keeping. H awaits his punishment. What happens to him?

JIMMIE'S ARTFUL DODGE (Feb. 27).—Jimm did not like arithmetic, but he did like his nurs Julie. But mamma and papa insisted that Jimm must get his lessons right or else go to bed witho supper. On this occasion, Jimmie could not add column of figures correctly, so, much against t protestation of Julie, Jimmie was put supp less to bed. The nurse, however, conspired steal some food to Jimmie, but being caught in t act was forthwith discharged. That was enou for Jimmie. He shammed a deathly sicknes Nothing would revive him. In the throes of see ing death, the cunning schoolboy asked for a pap and with all the ceremony attendant upon the wr ing of a will, penned the fact that he wanted see Julie again. At first the latter steadfastly r fused to return, but relented in haste when s read the message of her dear little charge. Ne less to state, Jimmie acted perfectly healthy a happy when his Julie was reinstated.

PANORAMA OF BRUGES (Feb. 27).—A dain delicate-tinted series of Flemish views, showing t principal sights of the ancient town of Bruge Views of the picturesque canals, the lace worke milk maids and men with their dog-driven m carts make this picture educationally valuable.

REX.

TAMING MRS. SHREW (Feb. 15).—Mrs. and M Hiram Stubbs are in the midst of one of their co sistent imbroglios. Louise, the daughter, attem to impersonate the Hague Tribunal, with the on result that the mother's verbal artillery is direct upon her.

A few days later the father leaves the home a a note for Louise, in which he says that he can longer tolerate the tongue lashings of the virule virago. The pastor of the vicarage tries to initia peace into the turbulent household, but his effo are nil. It is to the pastor that the father write after several months, imparting to him his simu taneous longing to see his daughter and his fear return home. The parson writes him to come his home and volunteers shelter and protectic The invitation is accepted.

Upon Mr. Stubbs' arrival at the rectory, the p son sends a note to Louise, an innocent little n with a guilty innuendo: "If you want to see o you love, meet him in my garden at eight." H dispatches the message with a village youth, w upon his way to deliver it meets a group of villa gossips, to whom he announces the grave import his mission. The gossips feel it their duty to re the note, and horrow-stricken, set about to g the shocking incident some publicity.

At eight that night the entire population of t village lies concealed behind whatever furnis protection from vision. They see a man dress in the parson's clothes come into the garden a embrace Louise. They see him hold her in his ar —and they can restrain themselves no longer. F to denounce the erring two is Mrs. Stubbs, but th —they see the real parson come down the ste into the garden, and they recognize the other Hiram.

SO SPEAKS THE HEART (Feb. 18).—How t accident happened no one could explain, but t

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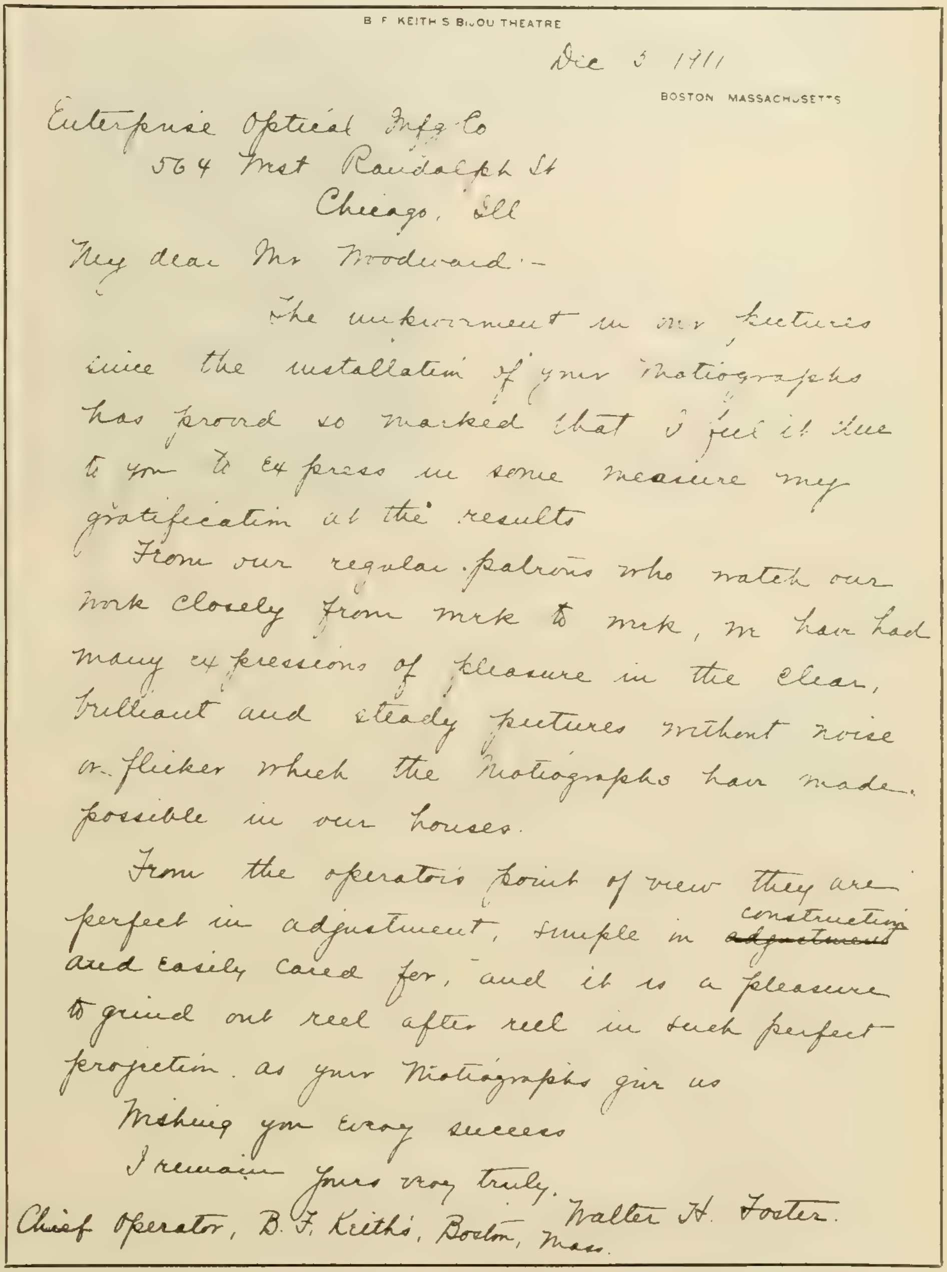

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[illegible] exploded and the girl was blind! She [illegible] and sent for Bob.

[illegible] Sadly she told him what had happened, and horror-stricken, he recoiled from her. And that [illegible] he decided decided to go away. When [illegible] her he was going West, that he would soon return to her, she clung to him. He comforted her with deceit, and went out of the house, putting her out of his life.

Out West, in bar-room, cafe and gay temple of revelry, he amused himself with the travesty and parody of love, nor did hear the longing, lonesome sob, nor feel the throb of the girl's eager, yearning dreams. She was forgotten. She asked for letters from him, and the mother, reluctant to impart the miserable truth, gave her sheets of paper as white as the lie they expressed. She pressed them to her lips and to her heart.

Then, they heard of a surgeon who was having wonderful success in restoring sight to the blind. The operation was successful. She opened her eyes, and saw—saw the things of earth and their deception, saw the lie of her love and the mockery of its message—and again they sought the unknowing darkness and shut out the sights and sins of the world a broken human heart gone to its refuge!

SOLAX.

THE WISE WITCH OF FAIRYLAND (Feb. 18).—Deepwater, an Indian maiden, is in love with Boldheart, an Indian hunter. Boldheart comes back from a long hunt and presents his sweetheart with a fox skin. Blackcloud is also in love with Deepwater, and when he comes to present her with a trophy of the hunt, he finds her hugging Boldheart's trophy. Blackcloud is overpowering and physically forces the girl to accept his gift and discard Boldheart's

When Boldheart learns of this, he shuns Deepwater. In order to win back his love, she consults a witch. This witch gives her a love potion. In the meanwhile, Blackcloud, who has been following Deepwater, overhears what she is up to. When she leaves the witch, he consults the hag and asks for a poison. The witch gives it to him—but having an inkling of what the villain is about to do, she follows.

When Deepwater places the potion so that it may attract Boldheart, Blackcloud slouches along and exchanges his poison for the love potion. He sits down and begins to gloat over his victory, when the witch casts a spell over him and he falls asleep. She then changes the potions. Blackcloud finally dies when he drinks the poison, which he believes to be the love potion. The lovers are reunited.

HUBBY DOES THE WASHING (Feb. 21).—Mr. Poole has a false idea of economy. He tells his wife that expenses in the household are cutting too great a dent in his bank account. He gets an idea that the best way to begin cutting expenses is by cutting down laundry bills. Wifey is indignant at such a preposterous suggestion and retorts that perhaps hubby would like to undertake the washing himself.

Hubby doesn't at all think ill of the plan. In fact, hubby prepares to do the work. Hubby starts allright, but makes such a mess of things that by the time he gets through the laundry costs him about six times more than ordinarily.

GOD DISPOSES (Feb. 23).—A young man of high social position sacrifices his home and family for a girl of the stage. Cast off by his family, the young man finds that he is not qualified to earn his living. In the meanwhile his wife grows ill, a child is born, and several years after, the man finds himself in narrow straits. He prepares to go out and burglarize a place. His child enters when he leaves his revolver on the table. The child plays with it as with a toy and then innocently removes the bullets. The father comes back and takes the revolver and goes out.

Accidently, the son breaks into his own father's office. The father happens to be working late that night. The son breaks in, tries to shoot his own father. By the intervention of God, the son is saved from a patricide.

CHAMPION.

THE MERCHANT MAYOR OF INDIANAPOLIS (Feb. 19).—We see the home of a workingman, into which enter the wife and daughter of the mayor for the purpose of studying conditions. The big produce and poultry interests are upholding the high cost of their stock, thus placing them beyond the reach of the workingman, who, at the approach of Thanksgiving finds but a meagre fare on the table.

The mayor summons before him this body of grafters and asks them as a favor to lower the prices for the benefit of the people. They laugh him so scorn. Then his honor buys up produce and poultry on all sides. Then he goes into the market place and sells these commodities at a small percentage above cost. The result is disastrous to the "combine"—prices tumble and the people are happy.

Sherlocko and Watso (Champion).

A WIFE'S DISCOVERY (Feb. 21).—Dr. Fred Marlin is a member of the New Club formed by the medical fraternity for social purposes, and incidentally, to give amateur theatricals. A meeting is held, and the young doctor, while not present, is selected to play Jasper Millionpile, the lover hero, in a farce-comedy. A note to this effect is sent to him by his friend, Jesse Heming, a fellow member, who is to play the part of Inez, the adventuress, the sweetheart of Millionpile. Dr. Marlin writes a letter of acceptance, but before he has time to enclose it in the envelope he is summoned away.

His housekeeper, being previously reprimanded for apparent negligence, now discovers the letter and places it in the hands of the doctor's wife. The letter says: "Dear Jess: Your note received. Will meet you to-morrow night at the rooms. Sincerely, Fred." The wife armed with a horsewhip follows him, and with the assistance of a club member, contrives to gain access to the club room where the dress rehearsal is taking place.

She arrives just at the time her husband is making soulful protestations of love to Inez, the adventuress, and she conceals herself behind the portieres to await further developments. At length, unable to restrain her feelings, she bursts forth and plies the whip upon her husband. In the mix-up she seizes Inez by the hair, and to her utter astonishment finds the wig in her hands and looks up into the sweet countenance of a mere man. Ashamed of her foolish suspicions, she begs pardon of her husband and promises never again to fall a victim to the green-eyed monster—Jealousy.

POWERS.

HIS BROTHER WILLIE (Feb. 20).—Willie's sole ambition in life seems to be that of turning up at the most inopportune moments and shocking the refined sensibilities of his well-behaved brother and other members of his highly respectable family.

All unconsciously, he successively impersonates the returned prodigal—but for whom no fatted calf is served up—the village drunkard, a street ruffian and a desperate burglar, causing his brother's fiancée to almost die of heart failure. Poor, harmless Willie.

AS FATE WOULD HAVE IT (Feb. 24).—Calvin Deane is a struggling young physician in a small town. Without realizing it, he has fallen in love with Mary Roberts, whose mother is one of his patients. The arrival of Deane's college friend, Richard Sharpe, a wealthy business man, opens the eyes of the former to his love for Mary and a friendly rivalry springs up between the two men, which is terminated by Deane's learning of Mary's preference for Sharpe.

After a lapse of years, Dr. Deane, living onl the past and devoid of ambition, decides to di his own hand and is on the point of drinkin deadly poison, that leaves no trace of its pres after death. Then it is that Sharpe, who has come a confirmed invalid, arrives at the doc office accompanied by his wife, Mary, and in rupts the would-be suicide. After greeting other, Sharpe, pretending that he has sought doctor in search of a cure for his malady, Mary to leave the room. He then asks Dr. De for just such a poison as the doctor had prep for himself and offers him a large sum of mone payment. Upon Deane's refusal, he shows that his death would leave Mary free to m again. Deane pretending consent, accepts money and gives Sharpe a quick-acting but harn narcotic and dismisses him. Later on, after Shar recovery from the effects of the drug, Deane pr the purity of his love for Mary and the stre of his friendship for Sharpe by returning the m and beginning treatment for the permanent cur the invalid.

Among the Exhibitors

Antelope, Mont.—C. Trumble, of this city, erect a moving picture theater here.

Trenton, Mo.—Manager C. P. Spoor will es lish a new moving picture show in the B Building, at 905 Main Street, and will call it Lyric.

Lexington, Ky.—All the stock has been subscr for a new $100,000 theater to be erected on Street by James B. Hagin.

Ballard, Wash.—Wm. H. Murphy has starte construct a $1,500 moving picture theater at Ma and Tallman Streets.

Minonk, Ill.—Harry Johnson and Alvin A son, proprietors of the Variety Store, have chased the largest moving picture show in R ford, Ill.

Freehold, N. J.—Clayton & Denehy's new m picture theater here has opened.

Milwaukee, Wis.—A permit has been granted Climax Amusement Co. to build a motion pi theater at Twentieth and Fond du Lac Avenu

Mobile, Ala.—Joseph Bienchi has purchased Bijou Motion Picture House from George W. P

Dillon, Mont.—Earl Wheat has purchased Hoffman & Lewis Scenic Theater.

Dallas, Tex.—A new picture theater, the press,is now in operation here. It is the hand est motion picture house in Texas, costing $1 and seating 400. It is illumniated by the ind lighting system and finished in ornate style.

Lake Charles, La.—The Southern Amusement will open up a new moving picture show in city. J. L. White, manager, stated that the ner store of the Frank Building, now occu by A. Bluestein, has been rented and they soon go to work fixing it up.

Jeannette, Pa.—The Auditorium has been le by the Consolidated Moving Picture Co. and be managed by Walter H. Buehl.

Dallas, Tex.—The headquarters of the Ge Film Exchange, in Dallas, has been move 1917 Main Street, where the company has larger quarters than formerly. C. C. Ezell is in charge.

Aberdeen, S. Dak.—C. T. Smithers, manage the Idle Hour Moving Picture houses at Aber and Watertown, has purchased the Metropo Theater at Watertown.

Texarkana, Tex.—Kauffman & Lowrey, of sold their moving picture theater in this cit M. S. Finch.

Pittsburgh, Pa.—It is rumored that a new ing picture theater will be erected at Fifth Liberty Streets.

Lincoln, Neb.—C. A. Wolfe, of DeWitt, has le the Empire Theater Building and will condu moving picture show.

Morrison, Ia.—R. J. Maloney, who operates Lyric Theater here, will open a moving pi theater in Clinton.

Vicksburg, Miss.—Extensive improvements wi made to the Bijou Dream Theater.

Missoula, Mont.—The Montana Amusement will erect a new moving picture theater on Street, at a cost of $60,000.

Long Prairie, Minn.—The Scenic Theater, has been owned by William Cartens, has been to M. Mayberry, of Preston.

Hedrick, Ia.—Mr. Harry Jennings will own the moving picture theater which will open soon.

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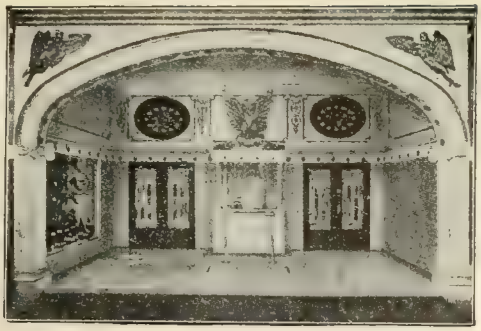

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Feb. 19—The Merchant Mayor of Indianapolis (Dr.) 950
Feb. 21—A Wife's Discovery (Com.)........... 950

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Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.).......................
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Jan. 25—Wanted, a Governess (Com.)........
Jan. 25—The Turkish Police (Edu.)...........
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Feb. 6—The Awakening (Am. Dr.).............
Feb. 8—The Hands (Dr.).......................
Feb. 8—Arabian Pottery (Educational).........
Feb. 13—The Patriotic Sons (Am. Dr.).......
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Feb. 18—Gontran is Fond of Animals (Com.)
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Feb. 13—Zigoto, King of Detectives (Com.).... 535
Feb. 17—Fire At the Mines (Edu. & Dr.)...... 817
Feb. 20—Mr. Le Black Learns to Fly (Com.)..
Feb. 20—He Insisted on Being a Cashier (Com.)
Feb. 24—The Smuggler (Dr.) .. .. ..
Feb. 27—Jimmie's Artful Dodge (Com.) . ..
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Jan. 27—The Man With the Puppets (Com.)....
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Jan. 12—The Laugh on Dad (Com.)...........
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Feb. 9—A Tenderfoot's Revenge (Dr.)........
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Jan. 19—Next (Com.).........................
Jan. 21—Spare the Rod (Com.)...............
Jan. 26—That Expensive Ride (Dr.)..........
Jan. 28—A Mother's Sacrifice (Com.-Dr.)......
Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)...................
Feb. 4—A Game for Two (Com.).............
Feb. 9—Honor Thy Father (Dr.)..............
Feb. 11—Arresting Father (Dr.) ....
Feb. 16—His Step-Mother (Com.) ....
Feb. 18—Petticoat Perfidy (Com.).............

NESTOR.

Jan. 31—The Man From the Foot Hills (Dr.)..
Feb. 3—Desperate Desmond at the Cannon's Mouth (Com.-Dr.)....................
Feb. 5—Hopkins' Dog-Goned Luck (Com.)....
Feb. 5—The New Prince of the Church (Top.)
Feb. 7—White Cloud's Secret (Dr.).........
Feb. 10—I Never Said a Word (Com.).........
Feb. 10—Tightwad Pays for a Dog (Com.)....
Feb. 12—Inbad, the Count (Com.).............
Feb. 14—His Side Pard (W. Dr.)..............
Feb. 17—Brannigan's Promotion (Com.) ....
Feb. 17—Tightwad Gets a Bargain (Com.).....
Feb. 19—Blind Man's Buff (Com.)...... .....
Feb. 21—Rollicking Red's Big Lark (W. Com.)
Feb. 24—Settled Out of Court (Com.).......
Feb. 24—Tightwad Almost Saves a Dollar (Com.)

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).............
Nov. 20—Zigomar (Dr.).......................
Dec. 18—The Love Chase (Com.)..............

GREAT NORTHERN SPECIAL FEATURE FILM CO.

Feb. 5—A Victim of the Mormons (3 reels—Dr.) ....

POWERS.

Jan. 16—Historical Mohawk Valley (Scenic)...
Jan. 20—New York's $15,000,000 Fire (Topical)
Jan. 20—Beautiful Christiania (Scenic) ....
Jan. 23—Four Yale Men (Dr.).................
Jan. 27—Cardinal Farley (Topical)...........
Jan. 30—Billy's Surrender (Dr.)...............
Feb. 3—The Explorer (Dr.)...................
Feb. 6—The Nurse (Dr.)......................
Feb. 10—A Waiter of Weight (Com.-Dr.).....
Feb. 13—The Turning Point (Dr.).............
Feb. 17—A Woman of No Importance (Dr.)....
Feb. 20—His Brother Willie (Com.)...........
Feb. 24—As Fate Would Have It (Dr.)........

RELIANCE.

Jan. 13—The Quarrel (Dr.)....................
Jan. 13—Natural History Series, No. 1 (Edu.)
Jan. 17—The Appointed Hour (Dr.)..........
Jan. 20—A Mountain Tragedy (Dr.)..........
Jan. 20—Hubby Minds the Baby (Com.)........
Jan. 24—The Deception (Dr.)..................
Jan. 27—The Little Darkies (Com.).........
Jan. 27—Rosanna's Dream — Natural History Series No. 2 (Educational).......
Jan. 31—Solomon's Son (Dr.)...............
Feb. 3—The Man Under the Bed (Dr.)........
Feb. 7—The Stolen Letter (Dr.)..............
Feb. 10—Bedelia's Busy Morning (Com.)......
Feb. 10—Natural History Series, No. 3 (Edu.)..
Feb. 14—Wanted a Wife (Dr.)...............
Feb. 17—The Gambler's Daughter (Dr.)........

REPUBLIC.

Jan. 14—Life and Battles of Daniel Boone —Part 2 (Historical) ....
Jan. 20—Retribution (Dr.) ....
Jan. 21—Marital Mirage (Com.)................
Jan. 27—A Blue Ridge Romance (Dr.)........
Jan. 28—The Power of Innocence (Dr.)......
Feb. 3—When Men Love (Dr.)...............
Feb. 4—Northern Hearts (Dr.)...............
Feb. 10—Mother's Old Armchair (Dr.)........
Feb. 11—The Reckoning (Dr.)................
Feb. 17—Human Nature (Com.-Dr.)...........
Feb. 18—The Girl Who Waited (Dr.)..........
Feb. 24—A Tangled Skein (Dr.)..............
Feb. 27—In the Government Service (Dr.).....

REX.

Dec. 14—Logging Industry in the Northwest (Ind.) ....
Dec. 21—The Martyr (Dr.)....................
Dec. 28—An Unwelcome Santa Claus (Com.).
Jan. 4—The Parting of the Ways (Dr.).....
Jan. 11—A Boarding House Mystery (Com.).
Jan. 18—Angels Unawares (Dr.) ....
Jan. 25—A Sane Asylum (Com.)..............
Jan. 28—The Defendar of the Name (Dr.).....
Feb. 1—Fine Feathers (Dr.).................
Feb. 4—Readin', Ritin' an' Rithmetic (Com. Dr.) ....
Feb. 8—The Bargain (Dr.)..................
Feb. 11—Through Twisting Lanes (Dr.)......
Feb. 15—Taming Mrs. Shrew (Com.-Dr.)....
Feb. 18—So Speaks the Heart (Dr.).........

SOLAX.

Jan. 19—A Man's a Man (Dr.)...............
Jan. 21—The Legend of the Balanced Rock (Dr.
Jan. 24—The Little Soldier (Dr.)............
Jan. 26—Memories of '49 (Dr.)..............
Jan. 28—Frozen on Love's Trail (Dr.).........
Jan. 31—The Fixer Fixed (Com.)..............
Feb. 2—Mignon (Dr.) ....
Feb. 4—The Snowman (Com.)...............
Feb. 7—Guilty Conscience (Com.)...........
Feb. 9—Mrs. Cranston's Jewels (Dr.).......
Feb. 11—Lend Me Your Wife (Com.).........
Feb. 14—Bessie's Suitors (Com.).............
Feb. 16—A Terrible Lesson (Dr.)... ....
Feb. 18—The Wise Witch of Fairyland (Dr.)
Feb. 21—Hubby Does the Washing (Com.)...
Feb. 23—God Disposes (Dr.)..................

THANHOUSER.

Jan. 5—A Columbus Day Conspiracy (Dr.)....
Jan. 9—Just a Bad Kid (Com.-Dr.)..........
Jan. 12—The Twelfth Juror (Dr.)............
Jan. 16—Dr. Jekyll and Mr. Hyde (Dr.).......
Jan. 19—A Niagara Honeymoon (Com.).......
Jan. 23—Her Ladyship's Page (Dr.).........
Jan. 26—East Lynne (Parts 1 and 2—Dr.)...
Jan. 30—As It Was in the Beginning (Dr.)...
Feb 2—On Probation (Dr.)...................
Feb. 6—The Trouble Maker (Dr.)...........
Feb. 9—The Signal Code (Dr.)..............
Feb. 13—The Silent Witness (Dr.)...........
Feb. 16—Surelock Jones, Detective (Com.)..
Feb. 20—Washington In Danger (Hist.-Dr.)..
Feb. 23—A Message from Niagara (Dr.).....

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THE MAJESTIC

TUESDAY AND SUNDAY

Owing to the majority of exchanges thinking our last Friday release would be Feb. 16th and their discontinuing Friday after that date and substituting Tuesday release commencing Feb. 27th, we have cancelled completely our Friday release of Feb. 23d, the last Friday release appearing Feb. 16th. Sales Company approved action.

Our change of release day from Friday to Tuesday has been sanctioned by the Exchanges and Exhibitors all over the country, and we are pleased that it met with such universal approval.

Our First Tuesday Release, February 27th **"STRIP POKER"**

a comedy—a decided novelty—a young couple in financial distress awaits the coming of the rich uncle from Europe—on his arrival he meets his old college chums and they play the old college game—"Strip Poker." It's the funniest film ever produced.

Two High Class Pictures

FRIDAY, FEBRUARY 16th **"HIS STEP-MOTHER"**

a powerful sex problem story wherein arises a situation that only the most finished and delicate handling can bring to a satisfactory result. This story has vitality of plot that will grip the attention and hold in suspense until its last moment, when the sun breaks through the clouds.

SUNDAY, FEBRUARY 18th **"PETTICOAT PERFIDY"**

a comedy which we advise you to advertise as a prescription for the blues—an admittedly farcical comedy that without offending sense of probability and reason is one continuous laugh, as is followed the uneven but upward career of a lover who fights his way through a maze of petticoats, to his sweetheart's side.

Coming Releases

"DOES YOUR WIFE LOVE YOU?"	HICH CLASS COMEDY
"THE BEST MAN WINS"	HIGH CLASS COMEDY
"THE CLOSED BIBLE"	POWERFUL DRAMA

ASK FOR TWO MAJESTICS EACH WEEK

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LICENSED Release Dates

BIOGRAPH.

Jan. 25—With a Kodak (Com.)...............
Jan. 25—Pants and Pansies (Com.)............
Jan. 29—A Blot in the 'Scutcheon (Dr.)......
Feb. 1—The Transformation of Mike (Dr.). .
Feb. 5—A Near Tragedy (Com.)...............
Feb. 5—Lily's Lovers (Com.)................
Feb. 8—A Sister's Love (Dr.)...............
Feb. 12—Billy's Stratagem (Dr.)..............
Feb. 15—The Mender of Nets (Dr.)............
Feb. 19—The Fatal Chocolate (Com.).........
Feb. 19—Got a Match (Com.)..................
Feb. 22—Under Burning Skies (Dr.)..........

CINES.

(G. Kleine.)

Jan. 30—Jenkins Stops Everything (Com.)..... 695
Jan. 30—Bessie Has Three Aunts (Com.)...... 430
Feb. 3—Lost (Dr.)............................ 760
Feb. 3—Jenkins at the Circus (Com.).......... 280
Feb. 6—Besieged (Dr.)........................ 500
Feb. 6—Jenkins, a Conquering Hero (Com.).... 500
Feb. 10—Out of Tune (Com.).................. 500
Feb. 10—Zoological Gardens in Rome (Edu).... 500
Feb. 13—The Puppet Show (Dr.).............. 634
Feb. 13—Jenkins and the Donkey (Com.)...... 362
Feb. 17—Darling (Com.) ....
Feb. 17—Kerka Falls (Scenic).................
Feb. 20—Leah's Trick (Com.).................
Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000

EDISON.

Jan. 12—Lead, Kindly Light (Dr.)...........1000
Jan. 13—A Question of Seconds (Dr.)......... 775
Jan. 13—St. Johns, Newfoundland, and its Surroundings (Sc.) 225
Jan. 16—Jack and the Beanstalk (Juvenile)...1000
Jan. 17—The Bachelor's Waterloo (Com.)..... 650
Jan. 17—A 50-Mile Ramble Through the Thousand Islands, St. Lawrence River (Scenic) 350
Jan. 19—The Little Organist (Dr.)...........1000
Jan. 20—To Save Her Brother (Dr.)...........1000
Jan. 23—The Stolen Nickel (Com.-Dr.)........1000
Jan. 24—Father's Bluff (Com.)................1000
Jan. 26—For the Cause of the South (Dr.)....1000
Jan. 27—The New Editor (Com.).............. 570
Jan. 27—U. S. Volunteer Life Saving Corps, New York City (Vocational)........ 430
Jan. 30—The Jewels (Dr.)....................1000
Jan. 31—Mother and Daughters (Com.-Dr.).....1000
Feb. 2—His Secretary (Dr.)..................1000
Feb. 3—Niagara Falls (Scenic)...............
Feb. 3—Lucky Dog (Com.).....................
Feb. 6—The Passing of J. B. Randall & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.)........1000
Feb. 9—The Corsican Brothers (Dr.).........1000
Feb. 10—The City of Denver, "The Queen of the Plains" (Scenic)............... 575
Feb. 10—Von Weber's Last Waltz (Dr.)...... 425
Feb. 13—His Daughter (Dr.)..................1000
Feb. 14—Hogan's Alley (Com.)................1000
Feb. 16—At the Point of the Sword (Dr.)......1000
Feb. 17—Curing the Office Boy (Com.)........1000
Feb. 17—The Little Delicatessen Store (Com.)..1000
Feb. 20—The Muse (Dr.) 1000
Feb. 21—One Thousand Miles Through the Rockies (Sc.) 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Edu. & Dr.)...1000
Feb. 24—New York City Street Cleaning (Vocational) 425
Feb. 24—The Lost Kitten (Com.)............. 575

ESSANAY.

Jan. 13—The Sheepman's Escape (Dr.)........1000
Jan. 16—The Old Florist (Dr.)................1000
Jan. 18—Dad's Watch (Com.)..................1000
Jan. 19—The Little Poet (Com.)..............1000
Jan. 20—The Loafer (W. Dr.)................1000
Jan. 23—Widow Jenkins' Admirers (Com.)....1000
Jan. 25—Alias, Billy Sargent (Dr.)...........1000
Jan. 26—Economy (Com.)......................
Jan. 26—Dooley's Reward (Com.).............
Jan. 27—The Oath of His Office (Dr.)........1000
Jan. 30—A Brother's Error (Dr.)..............1000
Feb. 1—The Grip Snatcher (Com.)...........1000
Feb. 2—The Hospital Baby (Dr.).............1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)......1000
Feb. 8—The Melody of Love (Dr.)..........1000
Feb. 9—Her Boys (Dr.)......................1000
Feb. 10—The Deputy and the Girl (West. Dr.).1000
Feb. 13—Tracked Down (Dr.)..................1000
Feb. 15—There's Many a Slip (Com.)..........1000
Feb. 16—The Wife of a Genius (Dr.)..........1000
Feb. 17—The Prospector's Legacy (W. Dr.)...1000
Feb. 20—The Biter Bitten (Com.) ....

Feb. 20—Curiosity (Com.) ....
Feb. 22—The "Lemon" (Com.) 1000
Feb. 23—The Little Black Box (Dr.)..........1000
Feb. 24—A Western Kimono (Com.) 1000

GAUMONT.

Jan. 13—The God of Wine Gets Stung (Dr.)... 806
Jan. 13—The Ardennes Forests, France (Sc.).. 194
Jan. 16—Uncle Ned's Diplomacy (Com.)........ 956

KALEM.

Jan. 10—Mrs. Sims Serves on the Jury (Com.)
Jan. 10—Flowers for the 400 (Edu.)..........
Jan. 12—The O'Neill (Dr.)......................1000
Jan. 15—The Desert Trail (W. Dr.)..........1000
Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)............1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)............
Jan. 26—His Mother (Dr.)......................1000
Jan. 29—An Interrupted Wedding (Dr.).......1000
Jan. 31—Walk, —— You, Walk! (Com.).......1000
Feb. 2—A Princess of the Hills (Dr.)........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.)..................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.)............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000

LUBIN.

Jan. 4—A Noble Enemy (Dr.)................1000
Jan. 6—A Poor Excuse That Worked (Com.)
Jan. 6—The Tramp and the Bear (Com.)....
Jan. 8—The Surgeon's Heroism (Dr.).........
Jan. 10—The Kissing Pills (Com.)............
Jan. 10—General Daft (Com.).................
Jan. 11—The Blacksmith (Dr.)................1000
Jan. 13—Paid In His Own Coin (Dr.)........1000
Jan. 15—Her Uncle's Consent (Com.)..........1000
Jan. 17—The Peanut Industry (Ind.)..........
Jan. 17—A Dark Deception (Com.)............
Jan. 18—A Just Verdict (Dr.)................1000
Jan. 20—A Boarding House Romance (Com.).. 433
Jan. 20—Making Hay (Ind.).................. 175
Jan. 20—A Compromise (Com.)................ 427
Jan. 22—The Lady Police (Com.)............1000
Jan. 24—The Heart of a "Boss" (Dr.).........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.)............1000
Jan. 29—The Poor Relation (Dr.)..............1000
Jan. 31—Love vs. Strategy (Dr.)..............1000
Feb. 1—The Physician's Honor (Dr.)........1000
Feb. 3—The Impostor (Dr.)...................1000
Feb. 5—A Cure for Jealousy (Com.)..........1000
Feb. 7—Tricked Into Happiness (Dr.)........1000
Feb. 8—What Fate Ordained (Dr.)..........1000
Feb. 10—An Antique Ring (Dr.)..............1000
Feb. 12—'Tis an Ill Wind that Blows No Good (Dr.) 1000
Feb. 14—His Mistake (Dr.)....................1000
Feb. 15—A Note in the Orange (Com.)......... 680
Feb. 15—Oversea Celebration (Educational) 350
Feb. 17—Gingerbread Cupid (Com.)...........1000
Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19 A Midwinter Night's Dream (Dr.)... 800

MELIES.

Dec. 21—The Mission Father (Dr.)..........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.)......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)..................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.)............1000
Feb. 15—Smiling Bob (Dr.)....................1000
Jan. 22—Melita's Ruse (Dr.)..................1000
Feb. 29—Oil (Dr.) 1000

ECLIPSE.

(G. Kleine.)

Jan. 3—A Cotton Goods Factory in France (Ind.) 325
Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............ 980
Jan. 31—Kitty In Dreamland (Juvenile)......... 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)........... 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.)............1015
Feb. 21—The King's Command (Dr.)...........1000

PATHE.

Jan. 13—Bill's Bills (Am. Com.)..............
Jan. 15—Pathe's Weekly No. 3, 1912 (Topical) 950
Jan. 17—The Squaw Man's Revenge (Am. Dr.)..1000
Jan. 18—Is It Your Hat? (Am. Com.)........ 800
Jan. 20—Unmerited Shame (Am. Dr.)..........1000
Jan. 22—Pathe's Weekly No. 4—1912 (Top.)..1000
Jan. 23—Love's Terrible Sacrifice (Film d'Art Dr.)
Jan. 24—The Sioux's Cave of Death (Am. Dr.)
Jan. 25—A Windy Dream (Trick Com.)......
Jan. 27—Swiftwind's Heroism (Am. Dr.).....
Jan. 29—Pathe's Weekly No. 5, 1912 (Topical)..1000
Jan. 31—On the Edge of the Precipice (W. Dr.).1000
Feb. 1—Uncle's Strategy (Am. Com.).........10
Feb. 3—Indian Blood (Am. Dr.)..............10
Feb. 5—Pathe's Weekly No. 6—1912 (Top.)..10
Feb. 7—A Boomerang Joke (Am. Com.)......
Feb. 8—Niagara Falls In Winter (Am. Sc.)..
Feb. 10—Two Brothers (Am. Dr.)............
Feb. 12—Pathe's Weekly, No. 7, 1912 (Topical)..10
Feb. 14—Two Convict Brothers (Am. Dr.)......
Feb. 15—His Wife's Jealousy (Am. Dr.)......
Feb. 17—Pawnee Love (Indian Dr.)...........
Feb. 19—Pathe's Weekly No. 8—1912 (Top.)..10
Feb. 21—Marriage or Death (Am. Dr.)........10
Feb. 22—Poor Jimmy (Am. Dr.)..............10
Feb. 24 Phantom Lovers (Am. Dr.)..........10

C. G. P. C.

Jan. 12—The Haunted Room (Com.)...........
Jan. 12—The French Army in War Manoeuvres (Military)....................
Jan. 16—Bonaparte and Pichegru (Hist. Dr.).. 7
Jan. 16—Here and There in China (Sc.)....... 2
Jan. 18—Sulphur Industry in Sicily (Ind.).... 2
Jan. 19—Mrs. Pussy Loves Animals (Com.).... 4
Jan. 19—Manners and Customs in Malaysia.. 5
(Educational) 5
Jan. 25—Life In Our Ponds (Edu.)............
Jan. 26—The Countess de Challant (Dr.)......
Jan. 30—Mr. Bughouse Is Cured (Com.)........
Jan. 30—Farming in Tunis (Scenic)..........
Jan. 30—How Plants Are Born, Live and Die (Educational) ....
Feb. 2—The Masked Ball (Dr.)...............10
Feb. 6—Roentgen's X-Rays (Scientific)........
Feb. 6—Excursion in the Swiss Alps (Sc.)....
Feb. 7—A Visit to the Dome of the Milan Cathedral (Sc.) ....
Feb. 8—The Three Kittens (Animal)........
Feb. 9—Philemon and Baucis (Mythological)..
Feb. 9—Hunting Marabout in Abyssinia (Ind. and Sc.) ....
Feb. 13—Quieting the Neighbors (Com.).......
Feb. 13—New Year's Celebration in Japan (Sc.)
Feb. 16—La Favorita (Dr.)....................
Feb. 20—The Gamekeeper (Dr.) ....
Feb. 20—The Motion Picture Man in the Dark Continent (Sc.) ....
Feb. 23—The Presentiment (Dr.) ....
Feb. 23—Ancient Rome (Sc.) ....

SELIG.

Jan. 12—A Modern Ananias (Com.)............
Jan. 12—The Journey of the Western Governors to the East (Topical)........
Jan. 15—The Secret Wedding (Dr.)..........1
Jan. 16—The Cowboy's Best Girl (Dr.).......1
Jan. 18—Merely a Millionaire (Com.-Dr.)......1
Jan. 19—A Night Out (Com.)..................
Jan. 19—Seeing Buffalo (Sc.).................
Jan. 22—A Diplomat Interrupted (Com. Dr.)..1
Jan. 23—The Bandit's Mask (Dr.)............1
Jan. 25—Two Old Pals (Com. Dr.)............1
Jan. 26—A Safe Proposition (Com.)...........
Jan. 26—Seeing Spokane (Sc.)................
Jan. 29—The Test (Dr.)......................1
Jan. 30—The Scapegoat (Dr.)................1
Feb. 1—The Little Stowaway (Dr.)...........1
Feb. 2—Bunkie (Dr.).........................1
Feb. 5—The Girl He Left Behind (Dr.)......1
Feb. 6—The Widow of Rickie O'Neal (Com.)..1
Feb. 8—The Horseshoe (Dr.) 1
Feb. 9—A Mysterious Gallant (Com.)..........
Feb. 9—First Aid to the Injured (Edu.).......
Feb. 12—A Broken Spur (Dr.)...............1
Feb. 13—Disillusioned (Dr.)..................1
Feb. 15—The Hypnotic Detective (Dr.).......1
Feb. 16—The Little Match Seller (Dr.).......
Feb. 16—The Taos Indians at Home, New Mexico (Educational) ....
Feb. 19—The Danites—Part 1 (Dr.)..........1
Feb. 20—The Danites—Part 2 (Dr.)..........1
Feb. 22—When Memory Calls (Dr.)..........1
Feb. 23—A Persistent Suitor (Com.)..........
Feb. 23—Seeing Detroit (Sport. & Sc.)........

VITAGRAPH.

Jan. 15—Father and Son (Dr.)................10
Jan. 16—Chumps (Com.) ....
Jan. 17—Caught in the Rain (Dr.)............
Jan. 19—Tom Tilling's Baby (Com.)...........
Jan. 20—A Girl of the West (Dr.).............
Jan. 22—The Blind Miner (Dr.)...............
Jan. 23—Jean Intervenes (Com.-Dr.)..........
Jan. 24—Captain Barnacle's Messmate (Com.-Dr.) ....
Jan. 26—Love Will Find a Way (Dr.)........
Jan. 27—For the Honor of the Family (Dr.)..
Jan. 29—Where the Money Went (Com.-Dr.)..
Jan. 30—Indian Romeo and Juliet (Dr.)........
Jan. 31—A Timely Rescue (Dr.)...............
Feb. 2—The First Violin (Dr.)...............
Feb. 3—A Problem in Reduction (Com.).......
Feb. 5—The Law Or the Lady (Dr.)..........
Feb. 6—Umbrellas To Mend (Com.)..........
Feb. 7—The Picture Writer (Dr.).............
Feb. 9—Her Boy (Dr.)........................
Feb. 10—Playmates (Dr.).....................
Feb. 12—The Heart of a Man (Dr.)...........
Feb. 13—Winning is Losing (Com.-Dr.).......
Feb. 14—Bunny and the Twins (Com.).........
Feb. 16—The Chocolate Revolver (Dr.).......
Feb. 17—The Hobo's Redemption (Dr.)......
Feb. 19—The Struggle (Dr.) ....
Feb. 20—The Love of John Ruskin (Dr.).....
Feb. 21—Her Last Shot (Dr.).................
Feb. 23—Cure for Pokeritis (Com.)...........
Feb. 24 Cowboy Damon and Pythias (Dr.)...

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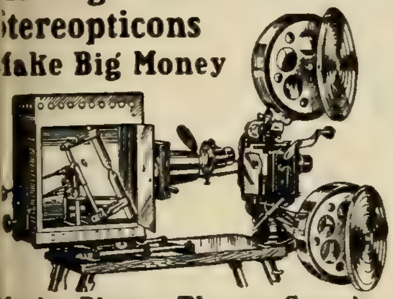

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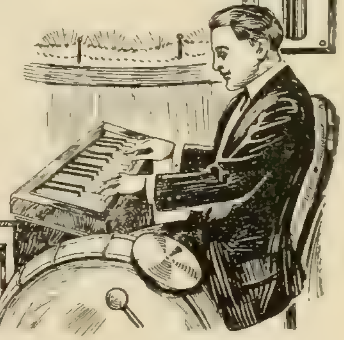

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National Film Distributing Co.

RELEASE DATES.

NATIONAL FILM DISTRIBUTING COMPANY.

Monday, Feb. 12th, 1912.

Belmar—Race for a Life. . . . .
Clarendon—Dr. Bryan Pellie, etc. . . . .
Aquila—Old Town of Piedmont. . . . .
Hepwix—Jim of the Mounted Police. . . . .
Hepwix—Scoutmaster . . . .

Tuesday, Feb. 13th, 1912.

Wrytograph—Dice of Death . . . .
D. Biograph—Heart of a Child . . . .
D. Biograph—Counterfeit Bank Note . . . . . .
Helios—The Little Flower Girl . . . .

Wednesday, Feb. 14th, 1912.

Mohawk—War Chief's Plot . . . .
Latium—Trainer's Revenge . . . .
Mondia—Views of Interlaken . . . .

Thursday, Feb. 15th, 1912.

Washington—Power of Gold . . . .
Hepwix—Tillie and the Fire Engine . . . .
Hepwix—Cigars and Nuts . . . .
Film d'Art—Rosamond . . . .

Friday, Feb. 16th, 1912.

Wrytograph—At the Trail's End . . . .
Clarendon—Her Guardian. . . . .

Saturday, Feb. 17th, 1912.

Oklahoma—How Sir Percy Lost His Girl . . . .
Bioscope—Her Father's Will . . . .
Savoia—In Later Life . . . .

Sunday, Feb. 18th, 1912.

Arrowhead—True Love . . . .
Messter—Our Country Cousin . . . .
Comerio—Over the Sea . . . .

FILM STORIES.

THE LITTLE FLOWER GIRL (Helios).—Georges Gaborio and his wife Hegla have a little girl named Helene. Helene is forced to sell flowers on the streets and in the cafés that Georges and his wife may have much of red wine. One day while selling her flowers on the streets she meets a little boy. He is the first person who had ever treated her with kindness. The little boy and his mother called upon Helene and gave her money and a doll, which her parents took away from her and sold for more drink. One night after a beating, the little boy Helene had been dreaming of had a vision of her. He told his mother and together they went to the hut and the boy rescued the little girl and brought her home. Then his mother cared for Helene and the cruel parents were led off to prison.

THE TRAINER'S REVENGE (Latium).—In this photodrama an animal trainer has a wife of whom he is suspicious and when he finds her in the company of another man connected with the tent-show, he threatens vengeance. That night he drags his wife to the lion tent and forces her into one of the cages and locks her in. He then lets in the most ferocious of all the beasts who at once springs upon the helpless woman and badly wounds her. But she does not die and in the hospital is able to identify her husband and to prove his guilt.

ELECTRIC LAMPS (Comerio).—This subject shows us how the electric light is made, beginning with the making of the fine filament wires and the glass bulbs, until it is a completed article, fully tested and proven up to the high standard. The factory shown is one in Italy and the film takes the spectator through every department.

VIEWS OF INTERLAKEN (Mondia).—This film opens with a panoramic view of Interlaken from the heights above, looking down on the railroad tracks where a train rushes from the city and over the river where boats ply up and down the stream. Then we take a stroll up Hoheweg Promenade, the principal thoroughfare of the city, passing its ancient dwellings and prettily thatched and gabled houses. On the trip to Brienz we take a boat journey up the river at remarkable speed, passing close to the banks all the way. Pressbach Falls and the Gorge of the Aar, the Funicular Railroad and Reichenbach Falls are some of the other sights included.

THE HEART OF A CHILD (Deutsches Biograph).—Hedwig Lindemeyer is a step-child or half-daughter to the haughty mother who had married her father because he was rich. Ludwig is her half-brother and the pet of his mamma. Everything Ludwig wants Ludwig gets, and nothing which Hedwig yearns for does she have. One day the parents leave home for a call and while away Ludwig cuts up like the naughty boy he is and smashes some valuable bric-à-brac, including a statuette. When the father and mother return home little Hedwig takes the blame on herself to protect Ludwig. She so dreads the severe punishment she knows will be dealt her that she runs away from home and gets lost. At night she lies down beside a tree out in a field and there is found and brought back home. She had caught a heavy cold and pneumonia develops and soon death comes to her and an angel appears and carries her to the heaven all good little girls and boys are sure to reach. And thus, when it is too late, does her step-mother realize the jewel she has lost.

DR. BRIAN PELLIE (Clarendon).—Dr. Brian Pellie is the head of a gang of kidnappers. He reads in the newspapers that the rich merchant and titled baronet of a certain English estate is to return home with his bride on a day soon to arrive; so he and his gang lay for them, kidnap the bride and take her aboard a yacht where they hold her for ransom. But her husband goes after her and after a long and brave fight succeeds in saving her, but not until she had upset a lamp on board the yacht and set the vessel afire. He fought a long tussel on the deck of the burning ship and later in the water after being thrown out of a rowboat. Then the police arrive in their motor boat and make a prisoner of Dr. Pellie and save the bride.

OLD TOWNS OF PIEDMONT (Aquilla).—First a panoramic view of Monrovia, then a view of a cable road and following this views of public buildings and old and new mansions and palaces. Next we journey to Ceva and then to Chevasco in the high mountains. An old stone bridge comes to view and some ancient ruins, perhaps thousands of years old, and the gateway of one of the most famous caves in all Europe. In the end we see some beautiful water-falls and a mountain brook.

THE SCOUT MASTER'S MOTTO (Hepwix).—A "busybody" individual is chosen as the Scout Master and he advises the boys that they must do one kind act a day at least, if not more, and he starts out to set a worthy example. Finding a manhole to a sewer open he closes it and thus locks in a workman who soundly beats him later when liberated. He tries to rescue a supposedly lost child and is accused of kidnapping. He then attempts to help a blind man and gets into more difficulty, and thus it goes on through episode after episode until he is, strictly speaking, "in Dutch" with everybody.

THE COUNTERFEIT BANKNOTE (Deutsches Biograph).—Three practical jokers paste a counterfeit banknote on a table and then wait to see poor unknowing ones try to get it. One after another they appear and try to pry the supposedly good money loose. At last a Jew peddler comes along and finding he cannot lift the bill he takes table and all and runs off, pursued by the restaurant waiters, for it is in an open café, he then smashes the table top and after getting the bill tries to buy some bread with it and is thrown out into the street. He is at last caught and thrashed by the enraged restaurant proprietor and his employees.

CIGARS OR NUTS (Hepwix).—Mr. and Mrs. Mugwump go to the county fair and there enjoy the usual pastimes, and winning therefor some cigars and a cocoanut. Mr. Mugwump proceeds to enjoy the "Havana," but it makes him sick and he is mistaken for a drunken man, and then when a tramp finds the butt he has thrown away, he, too, gets "wheels" and cavorts down the roadway in zig-zag fashion. Others get into equal trouble, even the policeman who arrests the tramp and the one who takes in Mugwump falling under the influence of the vile weed. Mrs. Mugwump gets her hubby away and they have the pleasure of seeing the policemen in a bad shape as they stroll off to freedom.

TILLIE AND THE FIRE ENGINE (Hepwix).—Tillie and her girl chum see their old gardner burning brush in the garden and they jump on their bicycles and ride to the fire-engine house and give the alarm. When the hose-cart is left before the house the girls climb to the driver's seat and make off with the apparatus. Their experience is a wild one and they have a high old time, running into several things and nearly over many folk. At last when closely pursued they uncouple the hose, hitch it to a hydrant and play the water on the unfortunates.

THE POWER OF GOLD (Washington).—Jim Bradley lived in the far West with his young bride who had been lured thither by the hope of Jim's finding gold and becoming rich. One day Bill Williams, a slick gambler, came to their cabin and was given shelter. On the absence of Jim he made love to the wife. She resented this until Bill had found the mine Jim had located and had found Jim in a half-starved, half-frozen condition, lost in the woods. He left him for dead and carried back a farewell note to the wife. When he showed her the gold, she gave him what little love she was possessed of and was ready to share her fate with his. When Bill had left Jim for dead, Whanita, an Indian girl whom Jim had often helped and who thus had come to love him, brought him home. Jim left his wife for good and went to the Indian girl who proved her love for him, and proved it doubly when Bill attempted to shoot Jim, for she was quicker of aim than Bill and laid him low instead of his killing Jim.

JIM OF THE MOUNTED POLICE (Hepwix).—A poor gypsy girl is befriended by Jim, a mounted policeman. Her gypsy band plot to steal the horses belonging to the squire. The girl gives warn and the police get on the trail. At last the gang rounded up. The girl has meantime been found her clan and soundly beaten for her troubles left on the roadway. But Jim finds her and sa her. Thus the story ends in a pretty romance.

THE DICE OF DEATH (Wrytograph).—The ch of the Mexicans proves to the Mexican girl t the cowboy loves another and then they plot kill him. The two men shake dice to see wh one shall do the deed and the lot falls to the chi The Mexican girl lures him to the cabin and th he is about to be put to death, when the other g after learning the trouble makes a night side of and runs her horse right into the cabin and g "the drop" on the trio.

IN CONVICT STRIPES (California).—This mous melodrama is so well known that it se waste of time to tell the tale. In this photop form it is as thrilling an offering as it ever v in the stage variety and from its beginning to ending there is not a let-up in the fast action. is staged in appropriate surroundings and with propriate settings.

HER GUARDIAN (Clarendon).—Sir Egbert is guardian of Mabel Bentworthy and had cared her indirectly ever since the death of her pare years before. On her reaching seventeen years age he wrote to her boarding school asking that come home. She arrived and then he told her tl she was no longer a girl, but was reaching wom hood and must don her first long clothes. She so. Slowly but surely Cupid played his game Sir Egbert foind himself in love with Mabel, Mabel had meantime met and been won by younger man and Sir Egbert had to admit to h self that he was too old for her. Some days af this came about and he had given his consent the attachment between her and her lover, a lit girl got her foot caught in a switch at a railr crossing and a train thundered down upon h Bravely and nervily Sir Egbert rescued her Mabel looked on while her lover never moved. deed awoke in her heart a new spark and she kn that she lover her guardian and that the other been but a passing fancy.

Among the Exhibitors

Grand Forks, S. Dak.—William Deacon, prop tor of a motion picture theater here, will establ a film factory and will make moving picture fil

Council Bluffs, Ia.—Fred Dethlefts will open moving picture show here.

Escanaba, Mich.—C. S. Sullivan has purcha the Royal Theater from the Royal Theater of Calumet, and has assumed the management the popular amusement place. The new proprie is well known in theatrical circles, having b identified with the profession for many years.

Des Moines, Ia.—Geo. Lehmann has opened of the finest moving picture theaters in Iowa.

Spokane, Wash.—Carl O. Anderson has purcha the Palace Theater, on Columbia Avenue. building has 30 rooms, with stage and seating pacity for about 300 people.

Ida Grove, Ill.—Geo. Pullis has started a moving picture theater.

Joplin, Mo.—The Mystic Theater, on E. Fi Street, has changed hands and will be known the Gem and under the management of Mr. H. Marks.

Muskogee, Mich.—W. H. Woolf will open a pict house, at Fourth and Court Streets.

Portland, Ore.—Plans have been completed Bennes & Hendricks for a moving picture thea for the Grand Amusement Co., to be located Sixth Street between Washington and Stark.

Salt Lake City, Utah.—J. Howard Garrett G. S. Holmes, stockholders in the local Orphe company, have issued bonds to the amount $200,000 for the erection of a new Orpheum thea here.

Oakland, Neb.—Messrs. Williams & Clemmer the new managers of the old Bijou and h changed the name of same to the Majestic.

Manning, La.—Fred Dethlefts will open a mov picture showhouse.

Nevada, Mich.—The Majestic Theater has chan hands. John Nott, of Lansing, Mich., bought back from S. J. Bowers.

Brighton, Ia.—T. Thompson will erect a mov picture theater.

Escanaba, Mich.—C. S. Sullivan has purcha the Royal Theater from the Royal Theater C

Peoria, Ill.—E. L. Harris, owning three-fou of the interest in the Columbia Theater, has bou out the entire share from S. A. Oakley. He make it the best equipped exclusive moving pic theater here.

Gary, Ill.—Ingwald Moe, of the United St Steel Corporation, has purchased land from Gary Land Co., for the purpose of erecting $100,000 moving picture house.

Casper, Wyo.—Plans are ready for the new ater to be erected here, to be used partly moving pictures.

Fremont, Neb.—P. H. Goldman and C. A. Lu gaard have leased the Bijou Theater from Johnson and will open a moving picture showh soon.

Los Angeles, Cal.—Architect H. A. Reeves prepare plans for a new theater building, to erected in Monrovia for the Consolidated Am ment Co., at a cost of $25,000.

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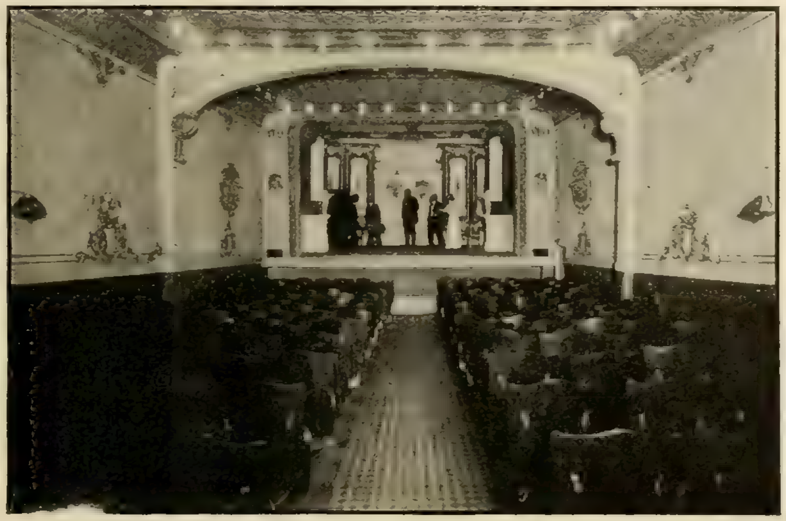

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Yours truly,
(Signed) FRED. COSMAN, Mgr.,
Majestic Theatre

Write for descriptive matter

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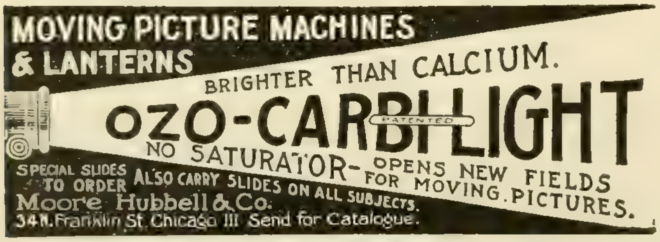

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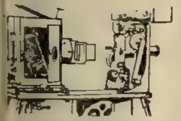

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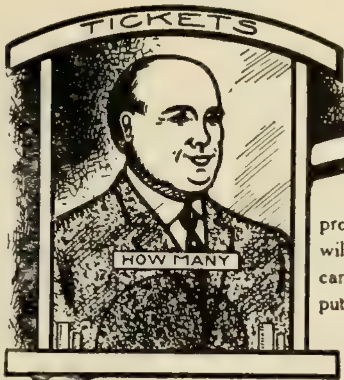

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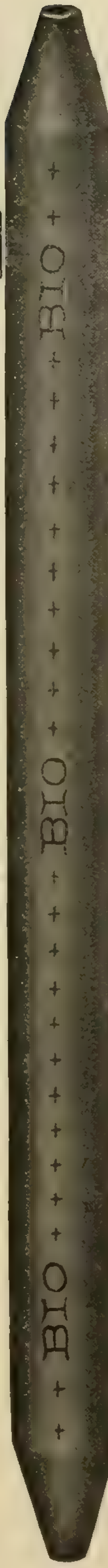

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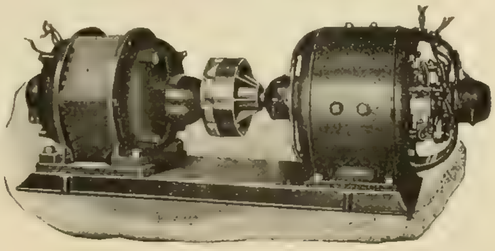

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Childless homes as the result of theater panics. Protect the lives of your patro by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsbu 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossib

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In a saloon brawl Jose is shot, and Pedro, fearing he will be implicated, flees. The sheriff is soon on his trail. Pedro, meeting his sweetheart Melita, tells her of his predicament. Even then the approach of the posse can be heard. She hides Pedro in a barn, hastily dons his coat and hat, and rides furiously to mislead the pursuers. Meanwhile, Pedro's attack on a woman who discovers him in the barn causes his arrest. Melita feigns jealousy, which again fools the sheriff, and by a clever and novel ruse contrives his thrilling escape out of prison to safety across the border line, where she joins him to be made one by the Padre.

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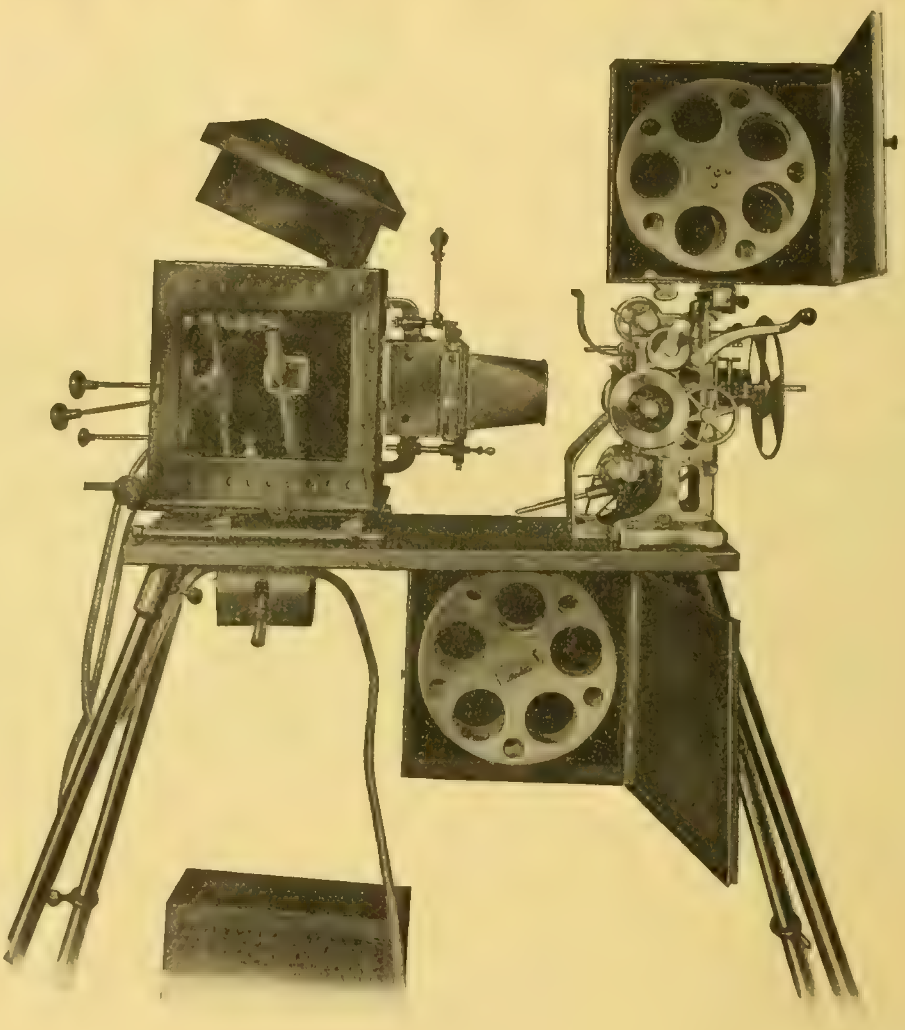

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THANHOUSER
TWO-A-WEEK

Tues. Mar. 19 "NICHOLAS NICKLEBY" by Dickens
IN TWO REELS

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By Charles Dickens, In Two Reels, Will Do for Your Box Office in **1912** What Thanhouser's "David Copperfield" (By Charles Dickens) Did For Your Box Office in **1911**

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With the Thanhouser Kidlet

THE GUILTY BABY

You may as well miss EVERY Tuesday Thanhouser as to miss "The Guilty Baby." It is a Tuesday Thanhouser Par Excellence and you really cannot get the FULL benefit of our Tuesday Money-Getters unless you book ALL of them—that is, THIS. See it on the screen at your exchange, then "skip" it at your peril. It features the Thanhouser Kid AND Kidlet!

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THE ARAB'S BRIDE

This is Effort No. One of our all-star "Southern Stock." And it's Feature No. One "in March." Made in the REAL Florida by Flo La Badie, James Cruze, William Russell and the rest of your favorites. See the New Rochelle players doing themselves proud down in balmy Florida! This first picture by them abounds in gorgeous, accurate settings. The piece is beautifully costumed. Ask NOW!

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TO CHECK AS YOU GET 'EM

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The Arab's Bride Florida Masterpiece!	Flying to Fortune Florida Sensational!	Nicholas Nickleby By DICKENS Reels)	"My Baby's Voice" Heart Interest Special

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New Rochelle, New York

Sales Company Agents for U. S. and Canada

GETTING 2 2 A WEEK?

FOUR-A-WEEK

Essanay

Mr. Exhibitor: Here's that second big detective drama we promised you for this month. Be sure to feature it!

Also

RELEASED TUESDAY, FEBRUARY 20th

"CURIOSITY"

and

"THE BITER BITTEN"

(*Length, approx.* 1,000 *feet.*)

A split-reel of rib-ticklers, with scenes laid in the far West. Twin gems of comedy that will bring laughing tears to a pair of glass eyes. Get them on your comedy program and harvest the giggles!

RELEASED THURSDAY, FEBRUARY 22nd

"THE LEMON"

(*Length, approx.* 1,000 *feet.*)

A comedy of the "entirely different" sort, introducing Mr. Whitney Raymond in a remarkable female impersonation that will keep the ladies of your audiences guessing. Don't fail to book this attraction! (See page 691.)

RELEASED FRIDAY, FEBRUARY 23rd

"THE LITTLE BLACK BOX"

(*Length, approx.* 1,000 *feet.*)

The second of our big feature sleuth dramas for the month. A subtle plot abounding in thrills and unfolding to a thrilling climax in which a novel "third degree" is introduced. A sure-fire winner on any bill!

RELEASED SATURDAY, FEBRUARY 24th

"A WESTERN KIMONA"

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A truly touching story showing the way faithful Fido wins his way to the heart ot the young wife of his master; a dog that really acts, and expresses the every little meaning to his part. The best picture of its kind ever released.

TUESDAY, FEB. 27th---968 FEET

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Jimmie's Artful Dodge

A real comedy accomplished by a little comedian who feigns a fatal illness in order to win his point. A real laugh lurks in every inch ; and

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A chance to entertain your audience with carefully selected views of typical spots in the quaint town of old Belgium.

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A COMEDY EVERY TUESDAY

A DRAMA EVERY SATURDAY

Scene from The Tale of a Dog.

Every Thursday

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February 22d

THE

GAUMONT WEEKLY

Scene from Jimmie's Artful Dodge.

Now is the latest moment to order releases of Feb. 20: HE INSISTED ON BEING A CASHIER and MR. LE BLACK, AVIATOR.

Feb. 24.—THE SMUGGLER.

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A frank and unrelenting expose of some of the nefarious, underhanded, criminal and legally crooked methods resorted to by large monopolistic corporations in their greed for sole supremacy.

2 Reels- THE TRUST - Released Sat., March 9.

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And woman sweeps all before her! Rex means Gold-Dust!
Get the broom! --- and the boom!

YOU WHO READ THIS

can stop to think, after you lay aside this ad., of many times plus several more when noble women have made great sacrifices for unworthy men. We have stopped to think about it long enough to make a picture illustrating the sorry truth. 'Tis a tale of courage and cowardice, of confidence and treachery, of sacrifice and sorrow and the Final Right of Things.

"UNDER HER WING"

translates the silent language of the soul!

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These lines are Straight. So is everything we say.

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Sunday

REX!

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On THURSDAY, Feb. 29th, the Imp will release the first picture from its California stock company. It is glorious! Plot, staging, acting and clear, delicate photography will delight you. The scenes are laid near the famous old San Gabriel Mission built in 1771. Use every effort at your command to get this winner. The title is

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On SATURDAY, March 2nd, the Imp will release the comedy which won the capital prize in its recent tremendously successful contest. It was written by Miss Louise Carter of New York. ADVERTISE IT as the "first prize winner." Advertise it in advance. It is one of the richest comedies in years. The title is

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On the same reel you get a splendid comedy of a totally different nature entitled, "BEAT AT HIS OWN GAME." Be sure you get this reel.

DEMAND 3 IMPS EVERY WEEK

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On MONDAY, Feb. 26th, the Imp will release a film which ought to be a special feature, but which is a regular release. King Baggot and Miss Vivian Prescott (the latter making her first appearance in an Imp drama) will give you the treat of your life. This film is entitled

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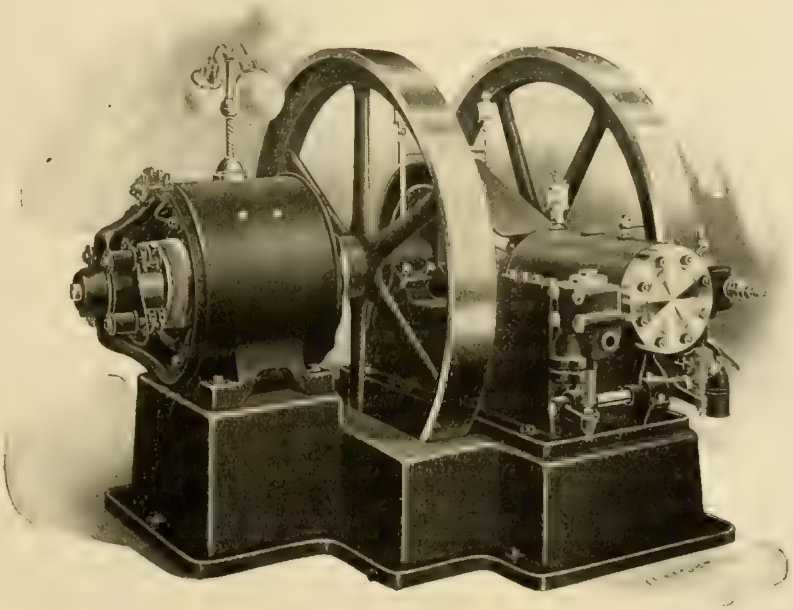

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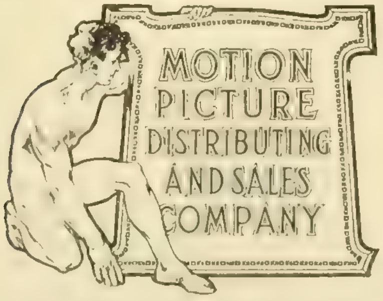
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Oldest and Best

NESTOR

Always a Feature

3 A WEEK

3 A WEEK

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Monday, February 19th, 1912

BLIND MAN'S BUFF

A Distinctly High Class Comedy in 1000 Feet

Wednesday, February 21st

ROLLICKING RED'S BIG LARK

A Magnificent Western Comedy in 1000 Feet

Scene from "Rollicking Red's Big Lark"

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A Whole Worth-While Program on One Reel

SETTLED OUT OF COURT

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A Roar of Laughter in 240 Feet

GRAND CANYON, ARIZONA

A Scenic Gem in 115 Feet

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Our dramatic combination is just as good. Mace Greenleaf and Blanche Cornwall are "real" stars.

Below is the last three-a-week program. The Sunday release will be discontinued so that all of our money and our efforts in the future can be concentrated in perfecting our two-a-week. This is done at a sacrifice in the interest of exchangemen and exhibitors and the public generally.

Scene from "Blighted Lives"

RELEASED SUNDAY, FEBRUARY 25th

His Lordship's White Feather

A nobleman develops a yellow streak when up against the real dangers of the West. His cowardice loses him a sweetheart. One of nature's noblemen shows his true mettle and wins a bride.

RELEASED WEDNESDAY, FEBRUARY 28th

ALGIE, THE MINER

A Billy Quirk comedy. Algie is a "sissy boy" who has as much back-bone as a jelly fish. When Algie falls in love and finds that his sweetheart objects to his "personality" he goes West and after several ludicrous experiences and hard struggles, he becomes a "man." A comedy with strong character portrayals.

RELEASED FRIDAY, MARCH 1st

BLIGHTED LIVES

Charles, a young man in difficulties, appeals to his friend for assistance. His friend, who is his rival, trumps up a plan which sends Charles to the penitentiary. Conscience works havoc with his friend's mind. Although he tries to expiate his offence, his life as well as Charles' is blighted.

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LUBIN FILMS

RELEASED WEDNESDAY, FEBRUARY 21st, 1912

Length about 1000 feet

IN DIS'A COUNTREE

Angelo Ragone comes from Italy to America to seek fortune, leaving his beautiful young wife and baby behind. Here he works as a laborer and forms the acquaintance of two other laborers and an organ grinder. One night the two companion laborers try to rob the organ grinder, there is a fight, the latter is killed and Angelo knocked senseless. The murderers escape and Angelo is arrested. The wife, her father and child come to America. Bosso, one of the murderers, confesses the crime and the worthy family are united and made happy.

RELEASED THURSDAY, FEBRUARY 22nd, 1912

Length about 1000 feet

HER HEART'S REFUGE

A very pathetic story. A young artist and mutual friend pay attention to a young society girl. She is deeply in love with the artist, but he is luke warm in matters of the heart and eventually becomes infatuated with a beautiful model. He is about to marry the model and the society girl is so sadly stricken that her reason is despaired of. The mutual friend brings the artist back to the afflicted girl and falls in love himself with the model. She, however, refuses him and losing her artist lover seeks consolation in a convent.

RELEASED SATURDAY, FEBRUARY 24th, 1912

Split Reel

POTTERY MAKING IN AMERICA

A very interesting reel. The process of making pottery is fully pictured from kneeding the clay to the finishing, decorating and shipping. One of the wonderful features is the rapidity with which the mechanics and artists work.

WILLIE, THE HUNTER

Willie Tait, a somewhat ladylike member of the Oakland Club, appears one day dressed for a hunting trip. The boys of the club draw the shot from his shells and, securing a bear skin, follow him to have fun. Willie gets frightened and climbs a tree. When he reports a terrible battle with the beast, he gets the merry Ha! Ha!

RELEASED MONDAY, FEBRUARY 26th, 1912

Length about 1000 feet

A MATTER OF BUSINESS

Charles Erskine, a broker, much to his wife's annoyance, has taken out a life policy. Shortly afterwards a financial panic ruins him and he is taken down with sickness. The doctor advises that he be sent South to save his life, but the family have no money. Erskine's little boy hits on a plan and approaches the president of the insurance company, who, seeing the force of the argument, furnishes the money for the trip, thereby saving Erskine's life and the company $10,000 insurance.

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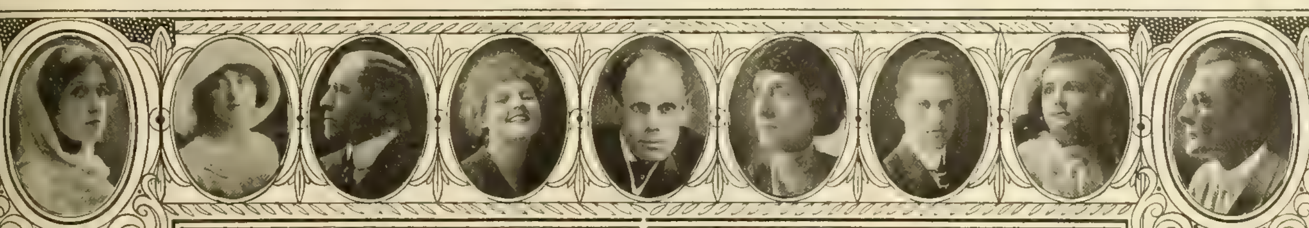


"THE STRUGGLE"

MONDAY, FEBRUARY 19th

Lack of moral courage to break away from the evil influences of a stronger mind. A young and courageous wife breaks the spell, frees her husband, making him a better man.

"THE LOVE OF JOHN RUSKIN"

TUESDAY, FEBRUARY 20th

John Ruskin was a great writer and a great man. He preached purity of soul in all things. His ideas of love were strangely expressed in the freedom he gave his wife, when she told him she loved another man.

"HER LAST SHOT"

WEDNESDAY, FEBRUARY 21st

When the home is attacked by Indians, a woman uses all her ammunition but one shot. She fires it at her own child to save it from being taken captive. Her husband arrives with help, and finds her and their child safe.

"CURE FOR POKERITIS"

FRIDAY, FEBRUARY 23rd

A funny game. "Bunny" Sharpe's wife, with the aid of Freddie Dewdrop, surprises the poker fiends, and frightens them so that they promise never to play the game again.

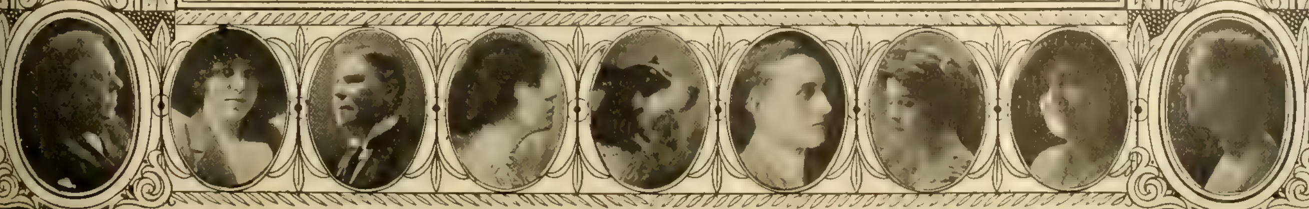
"COWBOY DAMON AND PYTHIAS"

SATURDAY, FEBRUARY 24th

Western honor and friendship. Tried by the crucial test of willingness to die that the other might live. They both live to enjoy the friendship so firmly made in the Grand Canyon of Colorado, where the incidents occurred.

NEXT WEEK NEXT WEEK

"STENOGRAPHER WANTED"—Funny dictation.
MONDAY, FEB. 26th.
"JUSTICE OF THE DESERT"—The irony of Fate.
TUESDAY, FEB. 27th.
"THE PATCHWORK QUILT"—It saves the Special and her boy.
WEDNESDAY, FEB. 28th.
"THE DIAMOND BROOCH"—Honesty vindicated.
FRIDAY, MARCH 1st.
"THE TELEPHONE GIRL"—Hello! It's a good one.
SATURDAY, MARCH 2nd.



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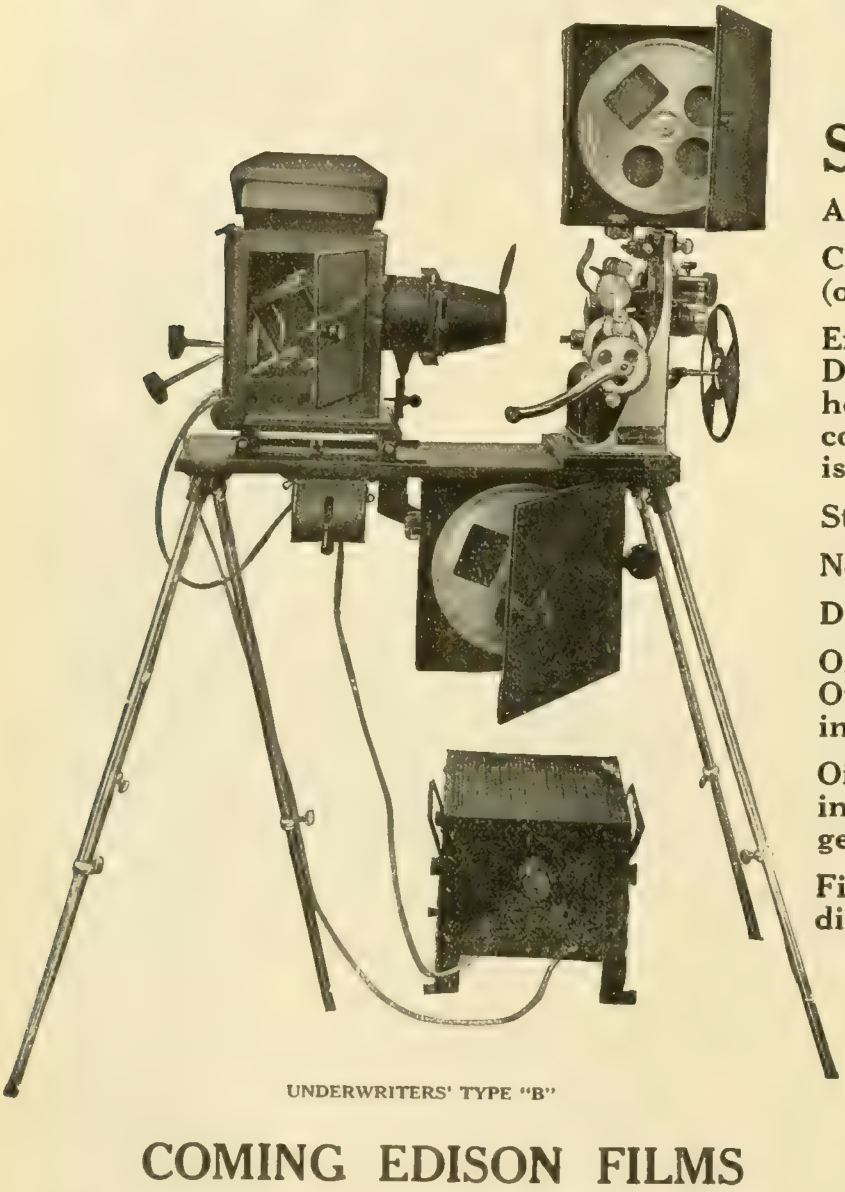

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Mar. 1—Tony's Oath of Vengeance, 1,000 feet. Dramatic.

Mar. 2—A Cowboy's Strategem, 620 feet. Comedy. The Jam Closet, 380 feet. Comedy.

Mar. 5—Lost, Three Hours, by Ethel Browning, 1,000 feet. Comedy.

Mar. 6—The Yarn of the "Nancy Bell," by Sir W. S. Gilbert, 970 feet. Comedy.

Mar. 8—The Heir Apparent, by Marion Brooks, 1,050 feet. Dramatic.

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An up-to-date Western comedy.

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This is another of our splendid productions dealing with incidents in Old Spanish California.

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A spectacular and dramatic war story

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ol. 11 FEBRUARY 24, 1912 No. 8

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DECORATORS' SUPPLY CO. 723

Facts and Comments

AN exhibitor in a small manufacturing town—a type of hundreds of others—runs a theater, which in case of great necessity will hold about seven hundred people. He abhors cheap vaudeville and prides himself on his projection and the order maintained in his place at all times. It is always interesting to hear what men like him, who stand on the firing line and do the yeoman work of the industry, think of the taste and demands of an audience. Such men are close and careful students; if they were not, they could get no return on their investment. We asked him the other day, what his public liked. "Why," said he, "they like good, deep drama, they do not want anything silly." Now "his people" are very far from being an intellectual aristocracy. Most of them are men and women working in factories. When this exhibitor arranges for the showing of a feature film, he has to go into consultation with his operator as to the pay-days in the various big industrial establishments of his town. Himself a plain man without any pretense to culture, he shares the tastes and feelings of his audience and wants "good, deep drama, nothing silly." We have never found a straight picture house where the audience did want something silly or vulgar. We wonder, therefore, where some of the makers of what is called "snappy comedy," snappy being an euphemism for silly, expect to find their audiences. Only those whose perceptions have been addled by cheap vaudeville care for the silly species of "comedy."

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THE MOVING PICTURE WORLD cannot let the memorial year of 1912 pass without a word of fitting tribute to the immortal Charles Dickens, whose genius within the past few years has inspired some of the foremost of the American film makers The fact that his inexhaustible imagination, always in the service of right against wrong, has furnished the best of the manufacturers with themes and characters most admirably suited for cinematographic reproduction, is perhaps the most remarkable and accceptable homage that could be paid to the name of the greatest novelist of his age. It shows that the men and women he drew forth from his fancy still live in the affection as well as the memory of millions. The stories and characters of Dickens have by no means been exhausted as materials for the film producer and we cherish the ardent hope that, some time during this memorial year, one of the manufacturers who have shown such astonishing aptitude for filming Dickens, will give us the substance of that rollicking humor which lurks in almost every line of the "Pickwick Papers." The trial of Bardell vs. Pickwick with Sergeant Buzfuz in full blast would be worth looking at. It has often been remarked as exceeding strange that, with the exception of the eccentric Cruikshank, the novelist has had hardly any illustrator of great merit. The moving picture, let us hope, will make up this odd deficiency in good time.

* * *

HOW far distant is the day when the name of the scenario writer on a film or on a poster will mean as much for the success of a production as the name of the playwright on the speaking stage? With the keen, continued competition among manufacturers the day may be nearer than we think. There is no reason whatever why a clever playwright of the silent stage may not achieve fame and, having achieved it, why should not his fame attract patronage? We hope to read in some future number of the MOVING PICTURE WORLD that a famous film producer has secured the exclusive services of a famous playwright. We hope to read advertisements, both in these columns and on all kinds of bills and posters, inviting people to see a photoplay written by "the well-known playwrights Jones or Smith, whose short dramas or clever comedies are such prime favorites with the patrons of the moving picture." The manufacturer, no less than the playwright, will profit under such a new order of things.

* * *

BY the sheer weight of its own superior quality the motion picture is ousting its undesirable companion, the cheap act of vaudeville. Audiences are more and more made to realize the howling absurdity of freak vaudeville following in the wake of superb feature films. Take, for instance, a picture like "Brutus," a fair type of hundreds like it. The action on the screen tells a story of great dramatic power; we see masterly acting, a display of consummate art in the setting of the scenes and in the elaboration of every detail that goes to make a play perfect, then while our hearts are still in the grip of the finely developed climax, some "silly kid" act or ancient "musical melange," or raucous "sister team" rushes upon the stage and begins to do its usual worst. The best vaudeville in small doses is all the intelligent public will stand in connection with motion pictures of superior quality. Wherever the present kind of anthropoid vaudeville is inflicted, the horrors of the thing might be mitigated by running the pictures separately. Where this is not thought feasible, some judgment in arranging the order of pictures and acts might be shown. Managers are always safe in assuming that the audience has not a whit less taste and intelligence than they themselves, and any little tribute on the part of the management to the sense of the fitting is always keenly appreciated by the audience.

* * *

AN entire page with profuse illustrations is devoted by the Sunday edition of a great metropolitan daily to the possibilities of the moving picture as an educational factor. It is explained in the text of the article that "the dull lecture, which puts the children to sleep," will soon be superseded by the motion picture. The particular film which has moved the admiration of the paper in question is the story of the tenement owner who has been lax in providing sanitary conditions for his tenants and is, in most dramatic fashion, converted to the gospel of cleanliness and sanitation. In the development of the plot of the story the films show the dangers of improper ventilation and defective sanitary arrangements. Thus from all sides and in quarters where it was least expected, come belated but well-deserved words of recognition for the motion picture. Instead of replying to abuse under the spur of momentary indignation, the manufacturers have answered the slanders by improving the quality and enlarging the scope of the picture.

Studio Saunterings

By Louis Reeves Harrison.

AN air of mystery affects one upon entering the portals of the Biograph Studio, like that of an exclusive club or an old manse of Knickerbocker ys. Once greeted by Mr. Daugherty, the atmosphere warmed, but is still fragrant with the spirit of other nes. Mr. Daugherty is a gentleman of the old school, ave and dignified, yet the essence of genial courtesy. e is the friend-maker of the company, attracting all who me to know him well so that they feel an interest in the ganization he has so long and faithfully represented at e point where it touches the outer world. It may readily seen that I have a soft spot in my heart for this gentle-an, although we have disagreed on many occasions.

One night after sitting through an unsatisfactory pic-re show, I made up my mind that I could write better ays than those I saw on the screen. I returned home hd tried to do so. The result was not wholly satisfac-ry. I then went down to Fourteenth Street and intro-uced myself to Mr. Daugherty for the purpose of get-ng a few pointers. He gave me no amateurish sugges-ons, but explained scenario construction so well that I ent home and re-wrote my story according to his ideas d mailed the result. My scenario arrived and was ex-mined that week with hundreds of others. On the fol-wing Monday evening I chanced to meet Mr. Daugherty the Union Square Bijou. "Did you hear from us?" asked. "Bing!" I said to myself, "My scenario has en shot back by pneumatic." Outwardly I preserved e calm of one to whom the worst that could happen as an ordinary occurrence. "We sent you twenty-five ollars," he remarked politely, "and would like to exam-e some more of your work." The floor was solid; I d not go through; I stood there and gasped, "That is couraging!" then I beat it for the Subway entrance. *was* "encouraging!" and I can imagine that Mr. D. s done much by careful investigation and prompt de-sion to transform story-writers into photo-playwrights fore and since then.

I did not meet the mighty Griffith until after I had opportunity to study many examples of his marvelous ork—he is the greatest of them all when he tries—but found him to be keenly alive to the future possibilities the new art to which he has so materially contributed. e is a wonderful judge of types and free from personal ejudice in making his selections. His productions show fty inspiration mixed with a desire to help the world ong, a trend of thought that is poetic—idealistic, with a rifying and reviving influence upon the audience that n best be excited through tragedy. He may regard an, like Pope, as living in

> "Chaos of thought and passion all confused,
> Still by himself abused and disabused;
> Created half to rise and half to fall,
> Great Lord of all things, yet a prey to all."

In other words, he puts human character before us in enes and situations of joy, sorrow, calm or stress, with the interweaving influences of heredity, environment, ve and chance, at work, suffering or struggling, swayed light incident or shaken by the storms of passion, their perfections laid bare, to evolve their own destiny or, it, be evolved. This is a Balzacian method of telling e human story, and goes beyond the limits of the ordi-ry stage drama into the realms of fiction, as could be ne in no other pictural art than the one to which Mr. riffith lends his efforts in making the photoplay a true ortrayal of human existence.

Managerial thrift naturally turns to commercial profit as the aim and end of all effort, but I cannot believe that either Mr. Griffith or Mr. Daugherty are responsible for some of the anemic comedies I have seen during recent months bearing the honored name of the Biograph Company. Those I have in mind may seem of value to exhibitors who estimate a photo-comedy by a few guffaws in a mixed audience, but there is always an easily pleased few in front who laugh and clap loudly—the noisy ten per cent. who inquire at the box-office if there are any cowboy plays on, and represent themselves rather than the intelligent majority. I blame exhibitors not at all for estimating patrons of their shows below rather than above the average—they have no gauge on the quiet class—but they are injuring their own business by urging an inferiority of quality upon producers who made motion-picture shows possible by enlisting the interest of *all* classes. Biograph comedies were at one time delightful and, if those of to-day fail to provide diversion I can only ascribe the lowering of their characteristics to extraneous influences.

When I remarked to Mr. Griffith that I believed in a theater especially for children, his brief approval, *"That* is the idea," indicated to me that he had been looking into the future. Subsequent conversation on the same subject confirmed the impression, and he readily acknowledged that the coming generation, quite as tender and pliable as we were when in the formative stage, is responsive to plays of healthy sentiment and is keenly critical of whatever is false or maudlin. But I have no doubt that the Biograph Company is affected as are nearly all others, by comment from showmen and renting agencies.

Photodramas are written and produced for audiences numbering a tremendous percentage of our entire population, and the best interests of those who present plays on the screen are served when stories are not only entertainingly told, but *fertilize modern fields of thought.* The way to pack the little theaters, to draw intelligent people as well as lowbrows and shockheads, to interest children of enlightened parents and their mature relatives and friends, to reach advance sales with a line at the box-office, is to insist on a quality easily visible among the best periodicals circulating into the millions throughout our country.

There are a lot of old showmen in this land of ours who played to the gallery so long that they emptied the theaters and would have starved themselves if the "movies" had not appeared. These managerial relics hurried back into the exhibition business and they are now urging high-class producers to play to the galleries for the sake of a limited few on par with themselves, though the entire country has taken giant strides since their day. I wish they would let men of specialized talent like Mr. Griffith alone, let men who know how to foreshadow practical results while catering to the desire for *recreation* in the best sense of that word, provide us with pictures according to their highest ideals.

Criticism has always preceded the perfected performance of any work, hence anything I may say to secure moving pictures that will be a national force in developing the life of the people and developing *with* the people, proceeds from a desire to see these plays supply *all* the people with what they crave, a form of entertainment they can follow with delight to better conditions than those we now enjoy.

The Campaign for a Modern Sunday

By W. Stephen Bush.

WHEN the Moving Picture World some weeks ago suggested the starting of an active and intelligent campaign for the freedom of the moving picture entertainment on Sundays and offered to supply exhibitors with suitable materials for arguments before legislative committees or local authorities, the response was so emphatic and general, that it was thought best to place the materials in the columns of this paper, where they will be handy to exhibitors at all times.

The first thing to consider, then, it seems, is the present state of the Sunday law. According to the letter of the law no Sunday entertainments can be held legally and without restriction in any state, except the state of Louisiana. Practically the statutes everywhere embody the Puritanical idea, that the man was made for the Sabbath. In agitating for a proper moving picture exhibition on Sunday we must emphasize the contrary opinion, voiced by the founder of the Christian religion. He declared in the plainest language that the Sabbath was made for man. The opposition to the legalizing of a suitable and restricted Sunday exhibition will generally come from the clergy and church members. We shall make a fatal mistake at the very outset, if we do not credit these opposing elements with good faith. As a rule they honestly fight for what they believe to be a sacred principle and a tradition of the fathers and to flout their opinions and ridicule them will bring us nowhere. We must seek to convince them by sound and solid arguments.

In the first place we must, in order to get a hearing for our arguments, put forward the act that we do not want to legalize the moving picture entertainment on Sunday, except with certain restrictions and upon certain conditions. The general run of the moving picture program is one thing and the programs to be shown on Sundays are quite another thing. This distinction with a difference cannot be emphasized too much. It must be made plain that we are agitating for programs and conditions, which thoroughly differentiate the Sunday entertainment from the average moving picture show, though the standard of the latter is higher to-day than it ever was before.

Wherein, then, does this great difference consist? First of all, in the character of the reels which it is proposed to run on Sundays. The catalog of educational films issued by the General Film Company contains an excellent and very large list, something like 400 pictures, which will pass any special Sunday censorship without any trouble. It is to be hoped that the Independent manufacturers will prepare a similar catalogue. There is no lack of materials, as even a cursory view of the Independent releases for the last three months will clearly show. It may be pointed out that churches and schools show special picture programs on Sunday and that, on such occasions, there is either a stated price of admission or a collection. It is probable that the promise of the exhibitors to devote part of the proceeds taken in on Sunday to some charitable purpose will greatly aid in getting the desired Sunday concession. In Massachusetts and other New England States Sunday entertainments, consisting of moving pictures, are allowed whenever the police sanction the proposed program and the entertainment is held under the auspices of some reputable charitable institute or organization. It might help some if, in addition to moving pictures, suitable slides were shown at the Sunday entainment, because stereopticon slides may now be shown everywhere on Sunday, where they form part of a lecture, and the slides will introduce the moving pictures, the former being familiar as part of Sunday entertainments.

It would seem that the law to-day allows the giving of a lecture on Sunday anywhere, if no direct charge of admission is made. These lectures are frequently illustrated by slides, and the question may well be asked, why would it be improper or illegal to illustrate them by moving pictures. Let us take the following case: An exhibitor announces that he will show to his patrons a series of educational pictures on Sunday. He announces further that these pictures will be the subject of a lecture. No admission will be charged, but the entertainments to be confined to his regular patrons. He has a perfect right, it would seem, to issue a card to his patrons, inviting them to attend this entertainment. He may make his own conditions as to the issuing of these cards. He may issue a coupon for, say, every ten admissions on week days, and in return for a certain number of coupons he may send this card of invitation. It is difficult to see on what grounds the authorities could interfere with such an entertainment, even if they had the desire to interfere. If there were any interferences, a clean test case could be prepared on the undisputed facts and a ruling could be obtained from the highest court, if necessary. Here the benefits of organization become apparent. A society of exhibitors could prepare such a test case, and by sharing the expenses of possible litigation make the burden light for each individual member.

Litigation should, however, not be resorted to until all means of persuasion have been utterly exhausted. The press to-day is in most communities in favor of a rational observance of Sunday, the power of the picture for good is coming to be more widely recognized, and I have no doubt whatever that most papers would be glad to give exhibitors all the space they want for their arguments. The catalogue, mentioned above, would be very useful in this connection also, and would, we think, be gladly printed as an item of general interest. If necessary, exhibitors should be willing to give Sunday exhibitions at first without any admission whatever. Such a course would break the ice of prejudice and get the people used to the idea of a proper Sunday entertainment. In due course, and with public sentiment in their favor, the exhibitors would be in a position to charge admission in some form or other. It would be well to invite teachers or other competent persons to lecture on the Sunday program of pictures. That would be calculated to make a breach in the wall of ignorance and prejudice.

Not the least important argument in favor of a rational observance of Sunday and a proper Sunday entertainment, consisting of moving pictures, is the fact that such Sunday entertainments exist to-day in many cities and States. In most of the large cities of the Middle West there are moving picture entertainments on Sunday. The most notable instances of Sunday exhibitions in the East are to be found in New York City and in Atlantic City. It ought not to be difficult to get the opinion of Mayor Gaynor, who is a sincere friend of the moving picture, as to the propriety of such entertainments. Common sense tells us that the dangers of an abuse of this form of entertainment on Sunday are greater in the City of New York than anywhere else. There is always a large floating population in the city, strangers from all parts of the country, most of them on pleasure bent, and not too particular about the intellectual nature of it. Rowdyism and disorder, the greatest poi-e arguments against a Sunday exhibition, always exist a cosmopolitan city. Notwithstanding all these dangers hd drawbacks the Sunday entertainments here are at- nded by order and decency, and there is no rowdyism nd no vulgarity. This is all the more valuable as an gument in favor of a Sunday entertainment, because iere is no effort whatever to suit the programs to the haracter of the day. There are no special Sunday pro- rams, there is no lecture, no restriction or regulation of ny kind in respect to the nature of the first day of the eek. Where the Sunday entertainment prospers under ich conditions and gives no offence whatever, it is sure- fair to assume that it will be altogether acceptable to e best classes of the community, where it is surrounded proper safeguards, such as a special control and cen- rship of pictures to be exhibited on Sunday.

From our own experience we know how easily people e converted to a proper Sunday exhibition if they are roperly approached. The best kind of a missionary in is connection is The Moving Picture World. To any of the best people in a community the moving pic- re was almost an unknown quantity until they saw a py of this paper. Then their interest and enthusiasm as aroused, and seeing the possibilities for good they estirred themselves in lending all the aid in their power. ending copies of The Moving Picture World, to- ether with the catalogue heretofore mentioned, to prom- ent people in the community and to the press is not the ast effective form of campaigning for a liberal and mod- rn Sunday.

In the next issue we propose to print a draft of a bill galizing the Sunday exhibition of moving pictures. he draft has been prepared by an attorney of legislative xperience, and we believe its main fatures can be incor- oratd into any bill which is to be submitted to the legis- ature of any State in the Union.

QUALITY IMPROVES.

Facts and figures furnish us with ample proof that film ianufacturers frequently lose money on their productions r one of two reasons: Either the sales have fallen below a rofit-making point on the special production or else the ianufacturer has spent too much time and money on the lm to come out even on the average sale. Hitherto this tter condition has not handicapped the independent manu- icturer to any appreciable extent, whatever may be said of e former, but in the march of progress both conditions ow confront some of the manufacturers unless the trade esponds with more liberal orders. We have elsewhere re- rred to certain independent reels the sales of which in this ountry will not cover the cost of the negative. The lavish- ess of money and effort, however, is not without result and ertain forthcoming independent releases will prove that the ewer American manufacturers are competing for positions the front rank of the film producers of the world.

We have previously referred to the Bison-101 two-reel eries, the first of which goes out this week. Of the four iat we have seen we can truthfully say that each was better han the one before—better in story, better in photography nd better in construction. A "Bison-101" day ought to be a ig drawing day for the exhibitor. But this reference to im- roved independent quality is chiefly inspired by a private iew of the forthcoming two-reel subject, "The Power Be- ind the Throne," with the well-known actress, Mildred Holland, in the leading role. In this film the Powers Com- any has set a standard for themselves that will be hard to ollow. Sumptuously staged, richly costumed, beautifully hotographed, cleverly acted and with dignity, this film shows hat can be done by a determined effort to produce the best. ut the best costs money and the exhibitor and the exchange ian cannot hope for the best unless they encourage the ianufacturers by extra orders for such subjects.

Asking Manager Evans if the Powers Company intended ow to put out one such film a week, he replied: "One such lm a week would bankrupt any concern in a short time with he present restricted market." So we have to hand it to . A. P. for his enterprise in engaging a leading actress and er entire stock company who acquitted themselves as well efore the camera as they have so often done in the same lay behind the footlights.

Playing the Pictures

By George Webber Vail.

ONLY a few years ago, the moving picture pianist whose repertoire consisted of three or four waltzes for "heavy" films and as many two-steps for the "comics," was regarded as fully equipped for his business. It can be truthfully said that picture playing has made some progress since those first crude beginnings; nevertheless it is still much more of a trade than a profession. Exhibitors have learned, by bitter experience, that the public demands good pictures, properly projected by skilled operators, but these same exhibitors (or a great majority of them) persist in ignoring another public demand for adequate incidental music. Is it not ridiculous to expect from a ten-dollar-a-week pianist the intelligence and musical culture indispensable to one who is called upon to interpret a great feature reel? It most certainly is, and the exhibitor who, while priding himself on the high quality of his films and the skill of his operators, is content to have the ears of his patrons assailed by a dreary waltz, thumped out by a bored young lady who meanwhile reads a novel—such an exhibitor will some day wake up to find his business in the hands of an up-to-date rival.

Ninety per cent. of the moving picture theaters are still content to furnish music that is an insult to the intelligence of their patrons. Here and there we find an exhibitor who demands good music and is willing to pay well for it. To the comparatively few real musicians who have responded to this call and who now find themselves almost alone in a new but fascinating vocation, this brief article is addressed.

How often we musicians who take our work seriously would welcome the opportunity of talking over with some fellow-student the perplexing problems which so many pictures offer to their interpreters. Would it not be of enormous advantage, not only to ourselves as individuals, but to the whole art of picture playing if every one of us who has made a special study of certain branches of the work or who has discovered musical compositions which he finds especially useful, were to make this information public through the columns of the World?

In the hope that mothers will follow, the writer has contributed a partial list, roughtly classified, of the compositions which are of the greatest and most permanent value to him in his daily playing of the pictures.

Military (spectacular)—Overtures.

Light Cavalry	Suppe
William Tell (last movement)	Rossini
Raymond (last movement)	Thomas
Miliary Polonaise	Chopin

Military (average)—Marches.

Zacatecas	Codina
Flag of Victory	von Blon
Under the Double Eagle	Wagner
Lorraine	Ganne
Wien Bleibt Wien	Schiammel

Pageant.

Coronation March, from "Le Prophete"	Myerbeer
Grand March, from "Tannhauser	Wagner
March, from "Queen of Sheba"	Gounod
Prelude, third act "Lohengrin"	Wagner
March, from "Aida"	Verdi

Oriental.

"La Reine di Saba"	Goldmark
Aida (selections arranged by Max Spicker)	Schirmer ed.
Ballet Egyptienne, French Imported	Luigini

Indian.

"Natoma" Prelude, third act, Witmark ed	V. Herbert
"From An Old Indian Lodge"	MacDowell

Intensely Tragic.

Fifth and Sixth (Pathetic) Symphonie	Tchaikowsky
Phedre Overture (imported)	Massenet
Valse Triste (Breitkopfard & Hartel)	Sibelius
Military Polonaise	Chopin

Idyllic.

Three Dances from "Henry VIII"	German
Three Dances from "Nell Gwyn"	German
"A Day in Venice"	Nevin
"I, Too, Was Born in Arcadia" (From "Three Quotations"), John Church ed.	Sousa

HOADLEY WITH CHAMPION.

Mr. C. B. Hoadley, formerly the very efficient press representative and scenario reader of the Imp Company, has joined the Champion forces. While with the Imp Company Mr. Hoadley wrote a number of scenarios that were produced by that company. He will undoubtedly give the Champion product a substantial boost

"The Danites"—A Revival

Famous Drama Made Popular by McKee Rankin, Now Staged by Him for Selig—A Two-Part Feature.

Reviewed by Jas. S. McQuade.

"THE DANITES," a feature subject in two reels, by Selig, will be released on February 19 and 20—the first reel on Monday and the second on Tuesday.

The older generation of theater-goers will remember the early dramatic presentations of "The Danites," in the 70's, with McKee Rankin as Sandy and Mrs. McKee Rankin as Nancy Williams. Even to that generation the reproduction of the scenes and character types around the days of '49 had a fascination that immediately carried the play into popular favor, and for many years its success was phenomenal. Its fame extended to London, where McKee Rankin and his company repeated the success made in America.

To the younger generation the reproduction of the drama in moving pictures will doubtless revive its old popularity. The long train of prairie schooners winding over the plains and through mountain defiles, the rugged types of men intent on fortune in the far West, and the dangers on all sides from Indians and other foes will recreate the atmosphere of pioneer days. Never on any stage has been shown such magnificent vistas of rugged scenery, with ridge behind ridge fading into dim perspective.

McKee Rankin was retained by Mr. Selig to write the scenario, and the production, while under the supervision of the late Francis Boggs, had the further advantage of being guided by the suggestions of the veteran actor-manager, who steered the drama to success many years ago. It is not, therefore, too much to expect perfect costuming and excellent types of the characters in the story. Those prairie schooners, with their canvas-walled sides, drawn by oxen with heavy wooden yokes, are examples of the painstaking bestowed on details. They are accurate duplications of the old-time wagons, and were specially made for the occasion.

The characters have been excellently cast. Sandy, the big-framed, honest miner, is impersonated to the life by Hobart Bosworth. The scene showing his nervousness, while attempting to pop the question to the schoolma'm, is a f illustration of restrained acting. Miss Eugene Besserer, the widow, makes the scene well nigh perfect. Miss Be Harte, who appears in the role of Nancy Williams, reta our interest and sympathy throughout. Such memora parts as the Parson, Limber Tim, the Judge, and Chink all in capable hands, as are also Hickman and Carter, two Danites who seek the extermination of the Willia family.

The first reel shows the waylaying of the Williams fam on their way West, by the Danites, disguised as India Nancy and her small brother, Georgie, escape massacre, a when this is discovered, two of the Danites are pledged follow them to the death. Nancy and her brother succe in joining another emigrant train, of which Sandy is t leader. The two Danites disguise themselves and also j in the train.

At a certain spot in the journey Georgie is shot by one the Danites. Nancy endeavors to find the murderer, h fails. Then, to save her own life, she cuts her hair a dressing in a youth's clothes, becomes Billy Piper.

The second reel opens with a scene in a Western can which shows the preparations that have been made to rece the new teacher. It is the impression that the teacher is man, and all are astonished when a charming widow ste from the incoming wagon. Our old friend, Sandy, is sm ten at first sight and, after long heart-burning, marries h

Billy Piper joins the camp and her sex is discovered the wife of Sandy. The two Danites appear on the sce and suspect that Billy Piper is Nancy. In the end, throu their cunning and persecutions, Nancy dies of heart failu

JAKE WELLS BUYS "ODYSSEY" TERRITORY.

Jake Wells, who operates a string of picture theaters the South, has purchased the Odyssey rights for the Sta of North and South Carolina, Georgia, Florida, Alaban Arkansas, Louisiana, Mississippi, Virginia and Tenness It is stated that the price for this territory paid by Wells is $16,527.

Emigrant Wagon Train on the Plains—Scene from "The Danites" (Selig).

Motion Picture Exhibitors' League

OF AMERICA.

CHICAGO LEAGUE ANNUAL DUTCH LUNCH.

Members of Illinois Branch No. 2 Hold Second Annual Gathering at Hotel Sherman, Feb. 6th—Large Attendance and Harmonious Meeting Recorded.

THE second annual social entertainment of the Chicago Moving Picture League of America, Illinois branch No. 2, was held in the banquet hall of the Hotel Sherman, Tuesday night, Feb. 6. The handsomely engraved invitations sent out styled the affair as the "Annual Dutch Lunch," the hour being fixed at 11:00 p.m. It was half an hour later, however, before the members and their guests assembled in force, and the midnight hour had pealed some time before the well-ordered menu had received due attention.

The main object of the banquet was to secure the attendance of exhibitors who had not joined the league, and acquaint them with the aims and benefits of membership. The secondary object was to get in still closer touch with exchange men and manufacturers and to establish more clearly in the minds of all the interdependence of each of the three great departments of the moving picture industry on the others.

The unwritten law for the occasion was harmony. There was not a discordant note during the meeting. There were several speeches that possessed much practical value for exhibitors and exchanges, and I was impressed by the hearty good feeling existing between exhibitors and exchange men. The latter acknowledged, in all sincerity, that Illinois branch No. 2 had brought about a more cordial relationship between them and their customers than had ever before existed.

The wide-awake members of the entertainment committee sprung a pleasant surprise on members and guests. In order to vary the monotony of speechmaking, between every speech or two, entertaining singing numbers by talent from various theaters, or by courtesy of music-publishing firms in the city, were introduced. These divertisements were hugely enjoyed by all present, as the numerous encores showed. Indeed at this point, warmest congratulations are due C. L. Hull, L. Gelder, L. H. Frank, C. C. Whelan and F. O. Nielsen, entertainment committee, for the admirable manner in which the entire program for the evening was arranged.

One could not help feeling proud of Illinois branch No. 2, as he looked out on the men and ladies present, and one could not help feeling also that the league movement, so far at least, as this branch is concerned, is in wise, conservative hands, and that it will work for the uplift and lasting good of the moving picture industry. Having put their hands to the plough, the members of Illinois branch No. 2 must continue to run their furrows deep and straight, so that the harvests of future years may be rich and golden.

It was about 12:30 a.m. when President George Henry called

ENTERTAINMENT COMMITTEE AND OFFICIALS OF THE CHICAGO M. P. EXHIBITORS' LEAGUE.

the meeting to order. Suffering from a severe cold, he asked to be excused from making a speech, and appointed C. C. Whelan toastmaster. The latter then called on F. O. Nielsen, a member of the executive committee, to make an address of welcome.

"The object in forming this association was to promote the business which we all represent," said Mr. Nielsen. "Furthermore, it was for the promotion of greater harmony between the exhibitor, the exchange man, the manufacturer and the patron. I think that since this organization has been formed, which is less than nine months ago, the object originally aimed at has been fairly attained. The picture business, as a whole, is on a better basis. The feeling between the exhibitor and the exchanges is much better than it was nine months ago, and the business, as a whole, is on a more satisfactory basis than it was nine months ago. The object of this association is to place the moving picture business on a sound business basis and to run it on business principles."

R. R. Nehls, manager of the American Film Mfg. Co., was the next speaker. "It gives me great pleasure to be here as representative of the American Film Mfg. Co.," began Mr. Nehls. "I regret that Mr. Hutchinson is not present, owing to temporary illness contracted during an extended trip to the Coast. Our company fully recognizes its dependence on the exhibitors. There is an interdependence, if you please. The manufacturer listens to the voice of the exhibitors; the exhibitor, in turn, tries to catch the voice of the public. The manufacturer, therefore, directs his efforts in channels that will lead to productions that are desirable. Our efforts, in the manufacturing line, as you know, have covered but a limited period. We are scarcely over a year old, just a trifle older than this association. You have made great strides; you have formed a splendid and a representative body. We also have made tremendous strides in our efforts and much of our success is due to the hearty co-operation of exhibitors. Our field is not a limited one. It is a large field. We depend upon the exhibitors to keep us in close touch with public requirements. When we put out a film we watch and listen and wait for an expression of opinion. The expressions we have received thus far have been so favorable that we have continued in our lines of Western productions. We are confident that we have the approval of those showing Independent films. If an exhibitor will not keep in close touch with public requirements, his business will fall away, and if he does not meet public requirements—the requirements of his own particular clientele—his business will build up. I am sure that our company appreciates fully the hearty co-operation it has received from you, and I am glad to see that we are united for one common good, the good of the moving picture industry."

At this juncture, telegrams were read from the National president, M. A. Neff, and from C. C. Christianson, National secretary, regretting inability to be present. Mr. Neff was engaged that night with the Indiana Exhibitors' League, at Indianapolis. Letters were also read from William N. Selig and F. C. Aiken, who were prevented from attending. Mr. Selig was in the hospital at the time and Mr. Aiken was absent in Omaha on business.

W. R. Daniels, president of the National Water-Proof Film Co., followed with a witty speech that created frequent outbursts of laughter. He said in part: "I presume you have all seen the picture of my progenitor, Daniel, standing in a den of lions. As I face the lions in the film business this evening, I gain confidence by the knowledge that none of you are hungry; but, for all that, I am sure I do not wear a complacent look. As shop talk is barred, I will talk about eggs. When you buy eggs, you always talk about their condition. You never asked when they were released. In selling eggs, no matter how fresh they may be, you do not advertise them as first-run, neither do you ask for their return in seven months: for the checking of such returns would be bad. Eggs are like people: sometimes a very thin shell covers a very bad interior. There may be some bad eggs in the film business, but I am glad to say that I do not see any of them here this evening.

"The producer of eggs, like the producer of moving picture films, always has in mind the setting. Eggs are all made waterproof, showing the good sense of those who make them. There are certain trade-marks of film manufacturers which remind us of eggs. There is one which looks like a dropped egg, and I am sure that if Bilkalem Wright were here, he would admit it. The bee is a very prolific little insect and one queen bee will lay several thousand eggs in its life. Perhaps that is why the American Biograph chose 'AB' for its trade mark. The Diamond trade mark contains a letter which occurs in 'eggs,' and some connection is thereby established. The Edison signature has even a more direct connection, for was it not originally written with a quill? Likewise, the Indian head, which is decorated with feathers, which, after all, are the products of eggs. And then there are Liberty Bell films, whose trade-mark signifies the hatching of liberty. The Vitagraph, too, is decidedly a product of eggs—a cross between the Plymouth Rock and the American eagle. Then there is the Western Company, whose name is pronounced 'Melay.' Is it not also connected with the egg? Lastly, there is the 'Red Rooster,' which is a direct product of the egg, if are sure it is not a capon. All Italian marks are made from t guinea hen, and there are other foreign marks, some of whi are imported. To use the language of our German friends, th are too 'kleine' to be talked about. Nor must I omit t 'Duck' mark, which always stands for clean running."

I. Van Ronkel, manager of the General Film Company's bran at 429 South Wabash, spoke a few words on the relations th should exist between the exhibitor and the exchange man. said in part: "I know all of you are thinking about the large l ters A. B. S. as you see me before you. As you know, tho letters stand for America's Best Service. I can candidly say th the greatest interest and the greatest pleasure I have experienc in the film business have been confined to the last eight mont during the time this association has been in existence. I b lieve that the greatest troubles exhibitors have had have be with exchange managers, who have been interested in pictu theaters. I believe that cordial co-operation should exist b tween the exchange manager and the exhibitor. As for myse I am always ready to listen to suggestions that customers m make. I assure you I will appreciate such suggestions."

Smiling Tom Norman, in charge of the booking departme of the Laemmle Exchange, was called upon for a speech in t absence of Carl Laemmle and Maurice Fleckles. The former taking a rest in the country and the latter was suffering fro indisposition. Mr. Norman showed that the Imp subjects we up to the requirements, and that the strictest care was bei taken to preserve uniform quality and commendable subjec Speaking of the Laemmle Exchange, Mr. Norman said that t entire force was, individually and collectively, in hearty acco and co-operation with Chicago's Moving Picture Exhibito League. He desired the association to know that Mr. Fleckl though absent, was with them in heart and spirit and alwa ready to furnish them the best service possible.

John Rock, of the Vitagraph Company, was called to t rostrum and began by saying that he had just about three wor to say. He thanked the organization for the kind invitation e tended, and expressed himself as immensely pleased with the pr ceedings. He also expressed the hope that the future of t organization would be a big success, and he promised to c operate always with the exhibitors, no matter with what li of the film business he was connected.

C. C. Whelan, the genial toastmaster, delighted those prese by announcing that he did not want to force anything on the which they did not want to hear; but, as he believed it to the consensus of opinion that he should sing a song, he wou do so. Then he brought forth much applause by singing "Silv Threads Among the Gold."

J. A. Alcock, a member of the executive committee of the o ganization, followed. "I am an egg; but not the kind of egg th Mr. Daniels spoke about. I am a good egg. This organizati started with eight members about eight months ago and now h over three hundred on its roll. Those of you present who are n members of our organization should immediately join. It numbers we need; not your money, but your support."

Mr. Eisner, in charge of the General Film Co.'s branch at South Wabash, and Mr. Baum, in charge of the G. F. Co's bran on North Clark St., followed with short speeches.

Stanley Twist, of the publicity department of the Selig Pol scope Co., reminded the members of the League of the importan of booming the convention to be held in Chicago next Augu "You had better begin right now," said Mr. Twist. "Every e hibitor, exchange man and manufacturer should put forth the best efforts to make that meeting one of the most enthusiastic a successful ever held by those connected with the film business."

It was reserved for Sam Schiller, of the Schiller Theater, to s a few words on "magic." "Magic is the same as moving picture began Sam. "No one can learn, either, unless he starts from t ground up. Besides, films are magic and they have a magical fluence on the public. I was one of the first moving picture e hibitors in Chicago. I consider that the programs now offered a too long. I remember, in the early days, when two 300-foot su jects packed the house. I remember also when I put together thr subjects, totaling 1,148 feet, and advertised a great big triple sho Now, some of us are running as many as four and five films a two and three illustrated songs, for five cents. That means gi ing almost a two hours' show for that money. What is the r sult? People who came out to spend perhaps 20, 30 or 40 cents going from theater to theater only spend 5 cents as they have h enough for that money." He strongly advised the organizati to get together and agree upon the maximum number of films be shown for five cents, and enforce observance of the agreeme

William J. Sweeney, treasurer of the Association, was the l speaker. "Let us have a few words about the finances of t League," said Mr. Sweeney. "We started about nine months a with the sum of eight dollars. Now our treasury is in a m flourishing condition. I wish to say that within the last two wee one hundred and forty-one theaters, nearly all of them owned members of this League, contributed to the charity fund of

y. The total amount turned over to Mayor Harrison, yesterday, is $3,200. This, I think, is a pretty good showing, especially ring the hard times resulting from the prolonged severe eather. Though all the speakers were witty this evening, I am rry to see that no one has commented upon the well-dressed dies present. It speaks well for the Association that we have e ladies here and also for the business. I think it makes our eetings better in every way. In closing, I desire to express the sh that all exhibitors present, who are not members, would join e Association. If there are any here who would like to join w, if they come up and tell it to Sweeney, he is here to see e fun."

Joseph Hopp of the Standard Film Exchange and Mr. Tischart the Chicago Censor Board also spoke.

The singers who kindly offered their services during the eveng's entertainment were: Joe MacAuley, Miss Flo Jacobson, iss Dinah Julian, Mrs. Burman, Sam Herman and C. C. Whelan.

Among the exhibitors and guests present were: Mr. and Mrs. urman, Mrs. C. E. Cooke, Mrs. E. Fitch, Mrs. S. Henry, Mrs. Hack, Mrs. I. Mertsky, Mrs. I. Stevens, Mrs. O. L. Alzinger, rs. Emma T. Ward, L. E. Albert, L. H. Wilke, C. Argus, R. brams, C. A. Anderson, W. D. Altland, J. A. Alcock, W. W. nderson, T. Arado, J. Asher, C. Andreas, W. Apgar, J. W. Bell, . Berkley, C. Buckhelter, Balaban Bros., F. Bartholomae, L. rown, J. E. Bergson, L. Brecka, Boston Amusement Co.; G. orwilk, Wm. B. Baker, J. Bobeng, C. Carey, W. H. Cadoret, J. hinelki, M. E. Corke, E. F. Clipson, B. Charukas, S. C. Cerny, L. Carpenter, A. L. Cressy, G. C. Kellerman, M. A. Choynski, I. Carroll, G. M. Colgate, F. Casazzo, Chelius Bros., M. A. rown, A. L. Czechy, N. Czarnecki, N. W. Donkole, J. De Lorme, I. C. Dorsey, J. Duffin, E. Eiserman, George Friedman, J. Freeian, H. M. Timpson, L. F. Frank, H. P. Fitzpatrick, C. W. Halding, F. H. Franke, H. Fitzpatrick, C. H. Foster, L. M. Guiteau, I. Goldberg, Gelder Bros., A. M. Gollos, E. Groha, F. Greenerg, D. R. Guthman, Fred Gaeluzzo, C. F. Durgman, C. Heinen, . F. Hesch, G. Henry, H. A. Hill, C. Reynolds, H. Heister, J. . Remby, B. Heather, C. L. Hall, H. Hyman, R. S. Hopper, H. Hartman, J. D. Isaacs, G. Kich, M. Katz, R. Keppel, E. Kraemer, H. Kahn, J. A. Klawans, H. Lamb, A. Lindskog, S. LeVine, F. Linick, G. Lessaris, H. Lieberthal, A. F. Lang, M. A. Murray, E. . Mars, F. Masser, G. McFarland, D. Mundstock, W. H. Murphy, Mayer Bros., J. B. Matous, F. O. Nielson, R. Navigato, I. Natkin, S. Nasser, G. Ottman, D. Plutozzi, L. Phillips, W. Petrulis, R. M. Power, C. Reynolds, B. Rundquist, E. Robinson, A. G. Ryder, E. Rippberger, C. A. Rice, S. L. Rotenbury, J. D. Rose, Edwin Smith, S. Schiller, M. Shea, W. J. Stange, J. C. Shaw, W. J. Sweeney, E. H. Schultz, W. Framek, H. Schoenstadt, H. Smith, A. Stengard, N. Samparus, G. Shorter, F. Shaw, L. Schmulder, L. Schindler, Schaefer Bros., W. N. Simons, C. Eiger, D. L. Schwartz, P. Sittner, O. L. Frolick, A. Talbut, H. N. Thompson, J. Tank, L. Fahler, R. S. Valentine, C. Vance, C. E. Whelan, J. Williams, H. L. Wallack, Geo. Wiley, G. Minor, H. N. Waite, H. Woolf, H. E. Wright, H. H. Walters, A. Zieman and Sidney Smith.

Among the guests were: Geo. K. Spoor, R. H. Nehls, V. R. Day, I. Van Ronkel, W. H. Bomb, Mr. Eisner, Mr. White, Mr. Redfield, Tom Norman, Joe Hopp, C. J. Hite, Mr. Tischardt, Gus Selig, John Selig, Mr. Swift, Stanley Twist, R. C. Seery, Mr. Kahn, W. R. Daniels, Ben W. Beadell, John Rock, Mr. Falton, Ed. J. Mock, Geo. W. Stevenson, C. J. VerHalen, C. Y. Young and the writer.

J. S. McQ.

INDIANA EXHIBITORS' LEAGUE MEETING.

A MEETING of the Indiana Exhibitors' League was held at the Denison Hotel in Indianapolis on February 6. About one hundred proprietors and managers of motion picture theaters in the State were present, as was M. A. Neff, of Cincinnati, Ohio, president of the Motion Picture Exhibitors' League of America. The meeting was the first of the Indiana organization since it was organized last December.

There are already about one hundred and fifty members of the Indiana association and it is believed that within a short time practically every legitimate motion picture theater in the State will be represented in the organization. One of the important steps taken at the meeting was a decision to hold meetings every six weeks until the League is more thoroughly organized.

These meetings are to be held at a different city until every part of the State is covered, and the next meeting will he held in Fort Wayne. The next annual meeting will be held in Indianapolis, by which time, it is believed, the Indiana organization will be one of the strongest of its kind in the country.

The meeting was devoted largely to a discussion of trade topics and how the business might be improved. Intense interest was shown and action was outlined that it is believed will be of immense value to the motion picture business of the State. President Dickson, of Winchester, presided at the meeting.

One of the matters that is to be undertaken by the League is an effort to induce all motion picture theaters to put on uniform performances. It seemed to be the sentiment of the meeting that two reels of pictures and an illustrated song is sufficient for a five cent admission.

Another step decided on was that film exchanges should be discouraged from supplying films to theaters that give motion picture performances only on Saturday or Sunday. It was shown that at Warsaw one theater is putting on a Saturday afternoon performance, consisting of six reels and several illustrated songs for five cents, which practically draws all patronage on Saturday from the legitimate moving picture houses. The theater in question has a seating capacity of one thousand, which was said to be one of the reasons why the theater could put on such an extensive performance for five cents.

During the meeting a grievence committee was appointed to call on several down town Indianapolis motion picture houses, which are believed to be giving too extensive a performance for five cents. Some of these places are giving four or five reels of pictures at a performance. One of the houses has a pipe organ and another has an orchestra. It is impossible for many of the smaller downtown houses to meet such competition and as a result several of them are losing money.

A resolution was adopted unanimously to the effect that it was the sense of the League that members of the League should withdraw their patronage from any film exchange that furnishes films to other than legitimate motion picture houses, and that if Indianapolis film exchanges persisted in so doing, another Independent exchange should be invited to Indianapolis.

The safety of motion picture theaters was discussed at length at the afternoon session. John J. Walsh, chief inspector of the Indiana department of inspection, said that unless vigorous steps were taken by the motion picture house proprietors themselves to supply every safeguard for their places, the next session of the Indiana Legislature would doubtless enact a law so stringent that many of the present houses would be put out of business. He suggested that the Indiana League take the matter up and enact a bill providing safeguards and attempt to have it passed.

"I must admit there is no law at this time governing motion picture theaters," said Mr. Walsh. "The only way we can reach places that are unsafe is to have them declared a public nuisance and closed. Of course, if anything besides a strictly moving picture performance is given, we can reach them under the State theater law. If you do not take the initial step to provide safeguards for your patrons, you are going to find that a law will be enacted compelling you to locate your places on a corner lot and with practically the same requirements that are demanded of theaters. You should have plenty of exits and should not permit the crowding of your aisles."

William Hamm, of Linton, said it appeared to him that every one had a tendency to "knock" and jump on the moving picture theaters. He said there had been much "knocking" against his place, although he had two five-foot exits in front and a large exit in the rear. He said there was a theater in Linton which was not provided with water curtains and in other respects did not comply with the theater law, yet nothing had been said in regard to it.

Mr. Walsh said that his department had been in existence only since July and that of course it had been impossible, thus far, to cover every part of the State. He said, however, that this department had not and would not discriminate against anyone, and that all, whether motion picture houses or theaters, would have to comply with the law.

Robert Lieber, of the General Film Exchange, Indianapolis, said that he believed the League had much important work before it. He said the motion picture business was yet in its infancy and that the motion picture people, for some time to come, would find it necessary to carry on a vigorous campaign of education. He said it would be surprising to learn how large a proportion of the Indiana population had never been inside of a motion picture theater.

He suggested that only the best class of films should be shown and said it was the height of folly for a place to try to show a Western film every day, because the patrons would get too much of such films and after a while would not be interested in them.

"It was only a few years ago that all of the cheap theaters in the country were giving nothing but melodrama," he said, "but the people got tired of it and now melodramas are much in the minority. The people must be educated. It was only a short time ago that I spoke to a gathering of Indianapolis school teachers and showed a number of films I thought would interest them.

"Some of the teachers said they were surprised at the high quality of the films I had shown and said they were the equal of the Lyman Howe exhibitions. They were further surprised when I told them the Lyman Howe exhibitions were nothing more than a collection of films that had been shown in most of the five cent houses in the country."

Mr. Neff spoke of the necessity of motion picture houses placing their performances on the highest moral plane and of safeguarding their patrons. He said that in Ohio the motion picture men are examining the houses themselves and are putting up cards side by side with those issued by the State, showing that the house is safe and that the safety of the patrons is guaranteed.

A lunch was served for the members during the evening and an interesting night session was held. It is probable that the League meetings in the future will occupy two days' time as it has been found impossible to transact all of the business in one day.

CLARENCE L. CUMMINS.

WEST VIRGINIA EXHIBITORS' MEETING.

Arrangements have been made by the National officers of the Motion Picture Exhibitors' League of America to meet the exhibitors of West Virginia at Parkersburg, February 28, to organize a state league. Every exhibitor in the state of West Virginia is cordially invited to attend this meeting.

The meeting will be called to order at 10 o'clock, by the National president, M. A. Neff. The National secretary, C. M. Christenson, and several other exhibitors are expected to be present. Nearly half of the states are now organized and belong to the league. This getting together of the exhibitors is for the purpose of mutual co-operation and protecting their interests, as an injury to one is the concern of all.

The purpose of the organization is for the uplift and advancement of the motion picture business. We want every exhibitor in West Virginia that possibly can to come and bring his wife with him; a plate will be reserved for her. At night a high-class vaudeville and feature pictures will be given and a big banquet—all free. Let every West Virginia exhibitor remember the date, February 28, Parkersburg, W. Va.

M. A. Neff.
President M. P. E. L. of America.

HUDSON COUNTY EXHIBITORS ORGANIZE.

The exhibitors of Hudson County, N. J., have once m arisen to resent the usurpations of legislative power, and are g- ting together for self-protection and a betterment of trade c- ditions. The ultimate object of the newly formed Hud County Exhibitors Association is to perfect a state organiza that will be a forcible living example of the well known tr that in union there is strength. At tthe present time there only a few towns in the State that have local organizations w are represented in the embryo state association.

The Hudson County exhibitors realize that Rome was built in a day. It is their intention to profit by the mistakes previous organizations by proceeding carefully and with c logic to build a structure from the ground up instead of fr the pinnacles downward. They are fully aware that from mod beginnings strong organizations have grown, and all the stron for their natural growth. To this end the Hudson County I- hibitors invite all picture theater managers within their scope join with them in this movement. They want to hear also fr all local organizations within the state, no matter how large small, and whether they have axes to grind immediately or r The method this time is to be determined, and guided by c reason and definite purpose; patient of delay, with full co- dence in the ultimate success of well laid plans.

At a recent meeting the following officers were elected: Helflich, President; S. Liptak, Vice-President; John C. Gerri Treasurer; G. A. Robinson, Secretary, 734 Demott St., West H boken, N. J., Telephone 100 Union, to whom corresponde should be addressed. Meetings first and third Wednesda Heflich's Hall, 100 Summit Ave., West Hoboken

"SEALED LIPS" (Solax).

Another attempt has been made to introduce the Rom Catholic confessional in a picture story. The subject is delicate one; how well the Solax players have handled will depend upon the point of view. This is what they s of the picture:

"The story picturesquely deals with the sacredne solemnity and inviolability of the confessional. It contr verts pointedly but humanely, many of the aspersions ca upon this ritual. Father Hartley Steele, who is a Cathol preacher, almost sacrifices his life defending the altar of t confessional."

Scene from "Sealed Lips" (Solax).

CHICAGO LETTER.

By Jas. S. McQuade.

THE City Council of Chicago amended certain sections of the Code of 1911, in January last, providing for the confiscation of immoral moving picture films, a fee for the inspection of films by the Bureau of Censorship, and the punishment of any person putting objectionable films into circulation.

If a picture, for which a permit is sought, is immoral or obscene, the general superintendent of police shall refuse to grant such permit, but an appeal may be made to the Mayor whose action in the matter will be final. In case a permit is refused for a film it will be unlawful for any person, firm or corporation to lease or transfer it to any exhibitor of moving pictures within the city. In every case where an objectionable film has been refused a permit, if put into circulation within the city it shall be confiscated, and the person, firm or corporation putting it into circulation shall be fined not less than $50 nor more than $200 for each offense.

The fee for permits granted by the Censor Bureau has been fixed at fifty cents for each permit, payable to the city collector, before the issue of the permit. The amended ordinance is to take effect on or about February 15.

Sergeant O'Connor, who has charge of the Censor Bureau, states that the chief reason for charging a permit fee is to prevent the misuse of permits. As many as fifteen permits are sometimes issued for a film, and, owing to carelessness, they get lost or misplaced. This means extra work and expense for the bureau. Henceforth an exhibitor, who is given a permit with each reel furnished him by his exchange, will be required to return the permit when he brings back the reel, or pay 50 cents, in default, to the exchange.

Sergeant O'Connor intends to review all films over six months old, used in Chicago. This means that a new permit must be granted and paid for. The object is to prevent the inclusion of cut-outs originally made by the Censor Bureau. All old films will thus be brought under censorship, so far as Chicago is concerned.

It was suggested to Sergeant O'Connor that he should confiscate all cut-outs made, so as to prevent their being used in outside cities; but he showed that it was very difficult, if not impossible, to obtain them.

Chicago Film Brevities.

C. Spencer and wife, of Australia, have been in the city for the last week.

S. L. Rothapfel, manager of the Lyric, Minneapolis, spent most of the week of Monday, January 29, in Chicago. He was busied with the installment of Licensed service in the Sullivan & Considine houses here. Mr. Rothapfel stated that he did splendid business with the Cines feature subject, "Joseph in Egypt." This film he pronounced a wonderful masterpiece. He has secured a new grand opera quartet for his singing forces and the acquisition has been warmly welcomed by patrons of the Lyric.

* * *

The numerous friends of William N. Selig, near and far, will be glad to learn that the operation performed on his arm last week at the Michael Reese Hospital, this city, has been most successful. As a result of the wound received in Los Angeles, Mr. Selig was unable to move his arm from the wrist upward. Eminent nerve specialists agreed, after examination, that a certain nerve had been severed by the bullet in its course. This nerve was discovered in the condition stated and, during the operation, the ends were brought together and joined. Mr. Selig is in excellent health and is remaining in the hospital on the advice of his physician, so that he may have the closest care. It is expected that he will be out by Thursday, February 15th.

* * *

M. Grashin, of Austin, will break ground for a new moving picture theater in that suburb of Chicago, next week. The structure will cost $40,000, and will be thoroughly modern and fireproof.

* * *

Harry R. Raver, manager of the Eclair Company, New York, was in the city a few days last week. While here, he did excellent work in bringing the attention of exchange men to the high artistic merit and quality of the Eclair product. The demand for Eclair films is increasing every week in this section.

STANLEY NESTOR HORSLEY.

Stanley Nestor is the only son, in fact the only child, of David Horsley, president and manager of the Nestor Film Company. The boy is scarcely five years old, and notwithstanding his age, he knows how to ride unmanageable bronchos. Scorning the meek burro his father specially bought for him, little Stanley Nestor looked with favor upon a young, snow-white stallion named "Nestorius," whose bucking and rearing antics have made a decided hit in Nestor pictures. Stanley was told to keep away from the rather savage "Nestorius," which admonition increased his desire to ride the beautiful and forbidden horse. He bided his time and at the propitious moment "Nestorius" had a Nestor on its back. For some ten minutes broncho and boy struggled for mastery, which, thanks to a sliding saddle, went to the animal. Little Stanley was saved from a swirling mass of stampeded horses, and before they led him away, he looked menacingly at "Nestorius" and exclaimed, "I'll ride him yet!" Reports from the Nestor studio, at Hollywood, Cal., state that the determined little fellow has kept his word. He rides "Nestorius" without any trouble, he can also ride other wild bronchos, which fact has won for him the title of "Youngest and most fearless buckeroo on the Pacific Coast." What's a buckeroo? A tamer of bucking bronchos. And Stanley Nestor Horsley has the taming question pretty well in hand.

"REMEMBER THE MAINE" GOING STRONG.

At the first exhibition of the "Remember the Maine" picture, given at the New Columbia Theater, Marion, Ohio, packed houses were the order of the day. Manager Clark said that it brought many people into the house who had never before been there. This record was repeated at Columbus, Ohio, where the picture was shown at the Lyric Theater. Cleveland indefinitely—is the latest report from "Remember the Maine."

BALSDON CALLS AT WORLD OFFICE.

Mr. George Balsdon, of the Photoplay Advertising and Specialty Company, of Pittsburg, Pa., Detroit, Mich., and Cleveland and Columbus, Ohio, paid a long deferred visit upon the Moving Picture World on February 8th. Mr. Balsdon has been instrumental in building up a fine business through the Middle West and reported that all the offices of his company were flooded with orders for his specialties for picture theaters. As a hustler Mr. Balsdon has few equals, and he has the knack of hitting upon designs for advertising that make a hit with exhibitors.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

THE SPECIAL RELEASE.

The Introduction to a Series of Articles on Handling the Two, Three and Five-Reel Subjects.

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NOTHING indicates the popularity of the multiple reel feature subject more convincingly than the prompt adoption of the idea by both the manufacturer and the exhibitor. Almost overnight the two, three and five-reel subject has come into its own and the list of films released by the listed manufacturers is increased by importation or local production of the special subject sold on the "State rights" plan, in which the right to exhibit a specified subject in a given territory is vested in a single firm or corporation.

These "State rights" films are, if anything, more valuable to the exhibitor than those two and three-reel subjects regularly released, since their distribution and exploitation may be better regulated by a single head than where perhaps two or more exchanges in one territory get the same reel on a given release day. Just in passing it may be said that the State rights feature is going to do more to abolish the foolish and costly first-run fad in the minds of the audience than any other scheme yet devised.

The multiple reel presents many valuable features not the least of which is the many forms of special advertising to be had. In place of the usual half sheet in two or three colors there are halves, ones, threes and eights, special booklets, folders, postcards and what not to invite and hold attention, and all of these forms can be made to yield a large return in patronage and new trade if the advertising appropriation is judiciously proportioned to the house and the distribution is intelligently made.

Direct Your Appeal Properly.

To take two immediate releases, for example, one should not follow the same methods of distribution in advertising the "Odyssey of Homer" (Monopol) and "A Victim of the Mormons" (Great Northern). The persons to whom the former will make a first appeal will not be drawn to the house by the sensational melodrama, and the visualization of the Latin classic will not strongly appeal to those to whom the Mormon title will suggest something "worth while." In the theater the professor who has been made a "regular" through his desire to see the classic will find the vivid drama to his liking, once he has found that the motion picture is not the despised thing he thought it, and the lover of melodrama will delight in the spirited story of the wanderings of Ulysses, but the highbrow will not be drawn into the theater for the first time by the Mormon title and the lover of melodrama will regard with suspicion the announcement of the supposedly educational feature. Each of these specials will draw new patrons and each will please all patrons, but the great function of the special release still is to make special business from among those to whom the motion picture still is a novelty and the advertising for each must be done so as to make its argument to those most likely to be convinced. The Odyssey advertising should be directed to the schools and colleges, the churches and lyceums, while the Great Northern advertising should primarily be directed to the shops and stores, to what a Frenchman would call the bourgeoise—the respectable middle class.

This is not to be accepted as a statement that the college professor will not delight in the Mormon play nor that the Odyssey is above the heads of the average patron. It simply points out the fact that each release, not alone these, but all special releases, possesses some particular angle of appeal and that to get the best results the advertising should be directed to those most likely to be interested, while at the same time general advertising should be made for all.

The photoplay theater has to deal in dimes where the dramatic houses deal in dollars, because the admission prices bear the same ratio. Advertising must be carefully planned to be effective for the money that it is possible to spend, but, on the other hand, the photoplay theater does not have to cover so large a territory as the combination house and the manager can know his territory better.

Best Advertising Free.

The best advertising costs nothing at all, if you know how to get it, but few photoplay managers realize the value of the advertising they get from having something really good on their screen. Instead of combating the daily change idea he trails with his audience and as a result, whenever there is any talk about a regular release that is out of the ordinary, the film is out of town before the talk can do much good. It is still more important that the special feature should be held for more than one day, even in the small towns. There is an extra charge for the special and sometimes the cost of the regular service must be defrayed as well where the feature is obtained through other sources than the regular exchange, but the exhibitor who will pay twenty-five dollars for extra paper and other matter will hold the film for one day only because it costs $20 a day and loses the advertising that printed paper of any description cannot bring. The paper says that you say it's good. The pleased patron who says it's good is far more convincing to his friend. The combination of the two is what counts.

Very often New Yorkers are treated to the spectacle of a play condemned by every critic in town running three to six months or more to capacity business. In the box office they watch the receipts climb up, by tens, then twenties and then hundreds. It's all the result of the personal advertising of those who have seen the play. You can get the same.

Play Back If Necessary.

If possible plan to keep the feature from three days to a week, accordin to your possible clientele, or if you cannot afford to do this, let your opp sition have the film for the day and play it back yourself a couple of weel later, getting the benefit of all the other's advertising as well as your ow

The feature release is a business tonic that you cannot well afford to without. Do not regard it as a necessary expense to keep in the swir nor as an investment for a day or a week. Look upon it as a busine getter and a business holder and when you figure that you can break abo even, add in the fact that you've made business for some time to come an that you still show a profit. If you can figure a profit on the stay of th film in the house so much the better. You're that much to the good.

The first article in this series—to be printed next week—will deal wit the preliminary work.

A Bi-Weekly Bulletin.

H. L. Gormont, advertising manager for A. J. Bayer's Family Theate St. Marys, Pa., sends in a copy of their bi-weekly bulletin, which consis of a single sheet carrying the announcement of Monday's or Thursday feature and alluding briefly to the two following days, the reels for th other days being advertised in the local press. Half the 9 x 14 sheet given over to the story of the first reel, calling attention to the attractio current the day the bulletin gets into the hands of the prospective patro and the papers are trusted to do the rest. It is not pretentious advertisin but it is effective for small town work, and the right idea is carried in th insistence in the statement that each night there is a feature and five othe reels. A six-reel show is generous allowance. It would seem that th generosity should win over the gold watch and two silver prizes that ar offered nightly. With gold watches as low as $18 a dozen, the prize ma be cheaper than a newer service, than a feature and five commercials, bu Mr. Gormont states that it gets the business and the appeal that is mad twice a week certainly revives interest every three days, though we believ that a weekly bulletin that gives the daily feature for six days will be a effective, provided the list can be given. The Gormont idea is capita where the feature is not known until the film gets to town.

Chaney and Vanity Fair.

Mr. N. E. Chaney sends in one of his usual good programs to show how he runs an annex when he has a special attraction. He had Vanity Fai the other night and the regular program carried but a line referring th reader to an insert. The insert was printed on heavier paper than th program, gave the full program and synopsis, a somewhat florid introduc tion and announcement of an advance sale that is something of a novelt in photoplay theaters. Others may want to use this idea; we do not believ that they can do much better than to follow this model:

> IMPORTANT.—There positively will be but Five Performances of this Great Feature Picture. Three on Tuesday and Two on Wednesday night. The tickets for any performance can be secured any time after 8 a. m. Monday, either at the Box Office or by 'Phone. Orders will be held only until time for performance for which purchased. DON'T DELAY IN SECURING SEATS.

Set the Example.

The manager who wishes his patrons to be properly appreciative of t special subjects best gains his end by showing proper respect himself. I the subject is dismissed in a line the patron gets the idea that the slighte reel cannot be very important else the manager would have made more of a fuss, but when the story is "played up" and given proper prominence, the theatergoer instinctively acquires a respect for the offering. The sugges tion that five performances will scarcely be sufficient for so remarkable a subject will send the reader to the box office to be certain of seats and when a fair advance sale is assured the sale of the other seats is prac tically certain, for those who have obtained their tickets in advance will be disposed to brag a little and others will wish to share the brag. Though Mr. Chaney does not say so, it is to be presumed that the Tuesday matinee makes the third performance on the opening day and was intended to send out the afternoon audience to act as so many press agents for the big production. Mr. Chaney appears to have settled upon a blue ink on a good quality of white paper with a weekly change of photoplays on the front page and his program now gains an individuality that counts for much. People know it is the Orpheum program without being able to see the lettering and each time they see it, it is an advertisement.

Talks Business.

Our compliments to the manager of the Princess Theater, Hopkinsvill Ky., who knows how to write advertising. A single issue of the local paper carried three special advertisements of as many releases and an excerpt (with proper credit) from this paper. A couple of paragraphs from Cin derella advertising are passed on as an example of the right way to talk to your patrons. The advertisement falls 5½ inches across three columns, with data as to time and number of the shows and a coarse screen portrait of Miss Tabaterro and winds up this way:

> You will miss a real "dandy" good one if you fail to see "Cinderella." Don't imagine this to be a children's play—it's the old fairy tale, but staged like grand opera and acted by stars.
>
> "Cinderella" is costing me quite a fancy price to show just now, wing to the heavy demand to ;t in larger cities. But I want you

to see it before the films are old, scratched and mutilated, and while I feel sure you wouldn't "kick" if I raised the price of admission slightly, yet there's nothing "doin'" and the "tariff" remains the same—5 cents for children and 10 cents for the grown ups.

This brings out one point that most others have failed to see. The elig Cinderella is not a "kid" show, but is a straight play for grown ups well as children. "Staged like grand opera and acted by stars" is a ne good enough for the Selig company to take up.

A Chat on Cuts.

Do you know the difference between a 50 screen cut and the 150 screen? o you know why each is used? If you do you do not need this little lk, but there are lots of managers to whom screen talk is more or less f a mystery.

A half-tone cut is merely one that reproduces the half-tones between pure hite and solid black and these half-tones are obtained by cutting the surace of the cut into tiny squares. Put a cut under a powerful magnifying lass and you'll find that it is cut into squares like a checkerboard. This done by interposing a ruled glass screen between the photograph and he plate when the cut negative is being made, the glass being ruled by a iamond into from 50 to 200 lines to the inch. The finer the screen the loser the squares. With the quick printing on cheap paper, such as newsaper and rough circular work, a cut of 50 or 65 screen gives a better rinting surface than would a finer screen, since the coarse ink and the brous paper does not close up the lines and where a 120 screen would rint a black smudge under the same conditions the 50 screen gives brilant result. For newspaper and quick work order a 50 or 60 screen. For lower work on fairly good paper the 80 or 90 screen is better. A really ood job on coated paper will need a 120 screen, and the 140 or 150 is for low work on heavy plate paper. The 50 screen on plate paper gives too oarse an effect. If you will order your cuts to suit the job you'll get good ork, but if you want a generally effective cut, get about a 90 which will be ood on good paper and not so bad on poor paper, but it is better to get oth the 60 and 90 screens and use them as demand dictates.

Cut this paragraph out and paste it on your desk. You may need it in a urry some time.

Don't Be Personal.

We do not like the allusion to another house. It is never a good plan allude to a contemporary by name. Call attention to the fact that more eels are run than at neighboring houses, or that the same number of eels are run for less money. Make all the capital you want of the fact hat your reels are not the same as are seen at other houses. Say: "All f the pictures shown at the Imperial are new to Cleveland and have not een shown at any other house in town prior to their projection at the Imperial. Every picture is brand new." Why advertise the other fellow? Let him spend his own money making himself known.

Once there used to be a bad vaudeville actor—he isn't a good actor ven now, but he's a successful one—who spent half his salary for a mall advertisement that was the best he could afford. Instead of using he space to tell how good he was, as the others did, he told how bad he hought some of the more prosperous actors were. And every time he spent $10 to tell some actor with money how bad he was, the latter would spend fifty to spread the little actor's fame by saying things about him. After a time the managers began to believe that he must be worth while ince all the big fellows seemed to be trying to keep him down, and so he got a lot of jobs on the strength of the advertising his fellows gave him. They made him known—which was precisely what he was after—and they gave him more space than he could have afforded to pay for himself. It's the same way in any line. Every time you mention a competitor you advertise him. Let him foot his own advertising bills.

NATIONAL DISTRIBUTING COMPANY FEATURES.

A representative of The Moving Picture World was agreeably entertained for an hour or so at the offices of the National Film Distributing Company on 45th Street, New York, last Saturday evening. It was a rather late call, but President Kimball was in a communicative mood and insisted that we see some of the National pictures, and proceeded to trot out a few. Of the American subjects we were shown "An Indian Never Forgets" and "The Old Indian Mine." Both of these subjects were remarkably good in point of photographic quality and the stories were interesting. In both these pictures the feature is the good riding, horsemanship of an unusual quality is displayed by all the players. The scenic effects are good.

Of the pictures of foreign make, the Clarendon subject "Lieutenant Rose and the Stolen Battleship" and the Deutsches Biograph subject "The Tragedy of the Strike," are decided features. In the first-mentioned several novel features are introduced. Real battleships appear and there is an actual chase by an aeroplane. By a clever arrangement of effects a close view of Lieutenant Rose in the aeroplane is obtained. The action throughout this picture is swift and thrilling. In "The Tragedy of the Strike," the interior of a great electric power plant is shown with the powerful engines in operation. In this subject there are bits of acting that are not surpassed by the product of any manufacturer. In many respects this is a remarkable picture.

The National is bound to win a place for itself if it continues to release such pictures as the ones mentioned.

Have you noticed the increasing size of the Moving Picture World? 100 pages this week. More than twice its size this time a year ago.

OREGON LETTER.

Mr. C. Lawrence Fuller, special representative of the Vitagraph Company of America, accompanied by Melvin G. Winstock, General Manager of the Peoples Amusement Company, visited La Grande on Wednesday, and at both the afternoon and evening performances at the Arcade Theater, this city, delivered addresses. Mr. Winstock merely introduced Mr. Fuller, in a few well-chosen remarks, and Mr. Fuller, after discussing the growth and development of motion pictures in general, proceeded to unfold a picture entitled "When and How Vitagraph Life Portrayals Are Made," which proved of vast interest to three of the largest audiences ever gathered together in a La Grande Theater. The Mayor, the City Council, many of the clergymen, the railroad representatives and officials, in fact, every representative citizen of the community was in attendance.

There are two Licensed theaters in La Grande, the Arcade, operated by the Peoples, seating seven hundred, and the Isis, oprated by Mr. Sherwood, seating three hundred. Mr. Winstock and Mr. Fuller called on Mr. Sherwood and presented him with a roll of tickets by which they extended to him the courtesies of having every one of his patrons from the Isis Theater attend Mr. Fuller's lecture at the Arcade Theater, as the guests of the Vitagraph Co. and the Peoples Amusement Co. This was much appreciated and shows that the Licensed houses are working harmoniously together for the general advantage of the motion picture. Messrs. Fuller and Winstock returned to Portland on Thursday and that afternoon Mr. Fuller left for Seattle, Spokane and other cities on his route East.

On Monday, February 5th, Mr. Fuller gave this same lecture at the Peoples Theater, Portland, Oregon. Mr. Fuller was amazed at the character of the audience and the appreciation shown by them for the picture and his speech.

The Peoples Amusement Company is endeavoring to have Miss Florence Turner accept an invitation to be their guest at Portland. Having heard from the little lady, however, that her health will not at present permit it, but expressing the hope that she soon can come and as soon as possible will make her appearance at the Peoples Theater in a big "Vitagraph night."

A local man has written a scenario entitled "The Convict's Parole," based on the theory of the treatment being accorded convicts by the Honorable Oswald West, Governor of Oregon. This scenario has been submitted to the Governor and meets with his absolute approval. The author will attempt to get a production of his scenario by one of the Licensed film producers.

At Sunnyside, one of the largest residence districts of Portland, there is to be a well-arranged, up-to-date and modern photoplay theater installed shortly to seat five hundred people.

The Dreamland Theater, Albany, Oregon, will undergo extensive alterations shortly. It is understood that a new picture theater is about to be built there.

Efforts are being made to rush the location of a subsidiary plant for making motion pictures in Portland, Oregon. The conditions and surroundings are ripe. The ocean close at hand, the Barracks at Vancouver, Washington, the adjoining mountains and valleys, all make Portland an ideal spot for picture making.

H. C. Stevens, Jr., Manager of the General Film Company branch here, did everything in his power to make the stay of Mr. Fuller enjoyable while the latter was visiting this city.

The Peoples Amusement Company contemplates doubling the size of the Arcade Theater, located on the most prominent thoroughfare of the city and will spend thirty thousand dollars in making it absolutely up-to-date, comfortable and safe.

M. G. W.

HEINZ REPRESENTATIVE VISITS AMERICAN.

The H. J. Heinz Company "57 Varieties" are in the market for motion picture film for advertising purposes. It is said that the big food house expects to use about 25,000 feet of film during the present year for the exploitation of the many "varieties." Realizing the size of their undertaking and the chances of wasting a considerable amount of money in poor negatives, Colver Gordon, of the advertising department, was sent on a tour of inspection throughout motion picture houses all over America. Mr. Gordon was a guest of the American Film Manufacturing Company one day last week, while in Chicago, and was the guest of that company on a tour of inspection through the new factory.

Mr. Gordon expressed himself as much delighted with what he had seen of the motion picture business in various cities and was loud in his praise of the American's new factory. He was taken through the entire establishment and shown the many interesting processes through which the American's product passes until it is turned out a completed product.

Advertisers and contributors are requested to have copy in one day earlier next week on account of the holiday.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

A Rave and Some Reason.

We are printing this appended partly because there is some reason at the bottom of the communication and in part to show why it is that a working society is impossible until the members get back to solid earth. The name of the writer is suppressed, but he is a Chicagoan—as may be guessed from section P. Here is the communication:

> 518 Fine Arts Bldg., Chicago, Jan. 22, 1912.
>
> Dear Sir:
>
> The scenario writers are now laboring under impossible conditions, due to the fact that the film makers pay so poorly. Already many letters have been sent to your office and printed in your notable paper, asking for protection. A Western magazine has sent a circular to the most prominent scenario writers asking for a charter and some suggestions on the subject. I beg that you again put this question before the public, and begin a campaign to that end. Here are my own ideas:
>
> (a) Have an organization of all scenario writers and try to found a company to protect the rights for each member against film makers that pay poorly.
>
> (b) This company of scenario writers to take charge of the selling of the manuscripts to the film makers, keeping for itself a percentage on each manuscript sold for the treasury of the company, which will serve as a fund for expenses of the company.
>
> (c) Each member-author to pay a membership fee of $20 for the first year, and $15 for each succeeding year.
>
> (d) To try to induce the film makers to pay a royalty of 60 cents per foot of films produced, as they do in Paris—Societé Cinematographique des Auteurs et Gens de Lettres—having a contract signed by the said society, acting as a medium between author and film maker.
>
> (e) Each member-author must have a record of the different scenarios that he sends to the *"Cinematographic Authors' Society,"* and said society must acknowledge receipt of each scenario, with a reference number and the title submitted.
>
> (f) Try to agree with the film makers on a *minimum* price for each scenario—say $60 per scenario.
>
> (g) Each film to give the name of the author of its scenario, in order that the author may have due credit for his work, and to help make him popular.
>
> (h) Have agents to protect the ideas of the different authors, so that nothing may be stolen in Europe or in America; and to prosecute offenders by law.
>
> (i) Try to induce the film makers to come to the Cinematographic Authors' Society for scenarios, and make the feeling universal that each author ought to join the society.
>
> (j) In order to give every opportunity to the society to exist, have circulars printed with the foregoing suggestions attractively set forth, and send them to each cinematographic author you know, asking him to join and to send membership fee immediately.
>
> (k) The Cinematographic Authors' Society must have a personal signed card with photo of the member thereon, giving him the right of admission to any moving picture show, and serving, at the same time, as an identification card.
>
> (l) Have a convention of cinematographic authors every year, to submit and discuss further improvements.
>
> (m) If the film makers will not sanction this movement, constitute an independent society to produce the films, and embracing nearly all the other manufacturers' ideas—in producing better films, better scenarios, paying the authors better prices—and also to found a regular big cinematographic theater, with cinematographic plays written by well-known authors, such as Belasco, for instance, with a cast of the best theatrical stars—Gertrude Elliott, Maud Adams, Frances Starr, etc., and such men as Faversham, John Drew, Otis Skinner, and the like.
>
> (n) Incorporate a society with a big capital. This capital will be largely increased by membership fees, by royalties received on each film produced, and by the percentage to which the society is entitled on each scenario sold.
>
> (o) The organization of such a society will undoubtedly have every chance for success—*with a theater in each important town.* The price of admission will be such that rich and poor can afford to come, as in the regular theaters; for instance, from 10 cents to 75 cents for three hours' entertainment—two performances a day—matinee and evening; the program consisting of travel, educational, comedy and drama films, and closing with at least one *photoplay* with a cast of well-known actors, written by a well-known writer.
>
> (p) Take Chicago as the center, and found the CINEMATOGRAPHIC AUTHORS' SOCIETY in this city.

Personally, we believe that some combination of authors could be formed that would have a beneficial effect upon the entire business, but this proposition is foolish and is given here merely to start the discussion. Let's look at the proposition in detail:

Section *a* suggests that all scenario writers get together. How may this be done? There are literally hundreds who write one or two scripts and drop out. Shall they be required to join before they may make submission? And if the company (the word is the correspondent's) shall charge a commission on sales, what is the need for a $15 annual fee?

We fail utterly to get that "60 cents per foot of film produced." The S. C. A. G. L. gets no such price. We do not know the renumeration the authors of this product (more generally known as the Films d'A first marketed by Pathe, then by the Sales Company and now by the N tional), but we do know that the exactions of this society caused the Pat Freres to drop out and make their duration with the Sales Company br indeed. Sixty cents per foot for film that sells here for ten cents gr and which brings but eight cents abroad is an absurdity.

No less absurd is the minimum price of $60 per script. There are to had hundreds of scripts from which a single idea or situation is to gleaned which the editor or director may turn into a good story. The i as it stands is worth no more than $5 or $10. Are these to be barred favor of the $60 developed script at the behest of any society or compar

And no body of manufacturers will consent to make themselves the slav of the society. They are business men and will conduct their business they please. The idea is no more tenable than the blissful proposition th each member shall have free admission to all picture theaters. Who w give the card holder the "right." Who will return to the management t admission price, and who will profit by these admissions?

The rest of the stuff is unworthy of consideration, but it will serve purpose in showing how vague and idiotic are the ideas of some of tho who want a society. Lets hear from some of those with sane suggestion Make them brief and pointed.

That American Delay.

From R. R. Nehls, manager of the American Company, comes an e planation of the delay to which reference has already been made in the columns. Accidents will happen in the best regulated mail bags on t long overland journey. The letter is self-explanatory:

> An article in your column under the title, "Another American Story" has been referred to the writer and upon investigation, we find that on October 8 we received a scenario, "The King of the Range," from Mr. A. V. Powell, and on the same date we received a scenario, "His Big Brother Bill," from Mr. C. A. Frambers. Both of these, together with a number of others, were sent to our Western producer on October 8. In due course of time they were returned to us as unavailable, together with some thirty other scenarios, but, unfortunately, the package met some rough handling in the mails and became undone and the contents scattered. The condition of the package indicated that some of the scenarios were lost and we took the matter up with the United States Government, with the result that on December 20 we received from the postal authorities at Chicago a letter of which the following is a copy:
>
> "In reply to your inquiry of the 18th inst., you are informed that a number of unaddressed manuscripts, believed to be those inquired for were forwarded to the Division of Dead Letters, Washington, D. C., under date of December 18. A request for their return to you has been made under even date."
>
> In the course of several weeks we received the lost scenarios and promptly forwarded them to the authors, together with a letter of explanation.
>
> We desire to assure you that we endeavor to give all scenarios submitted to us as prompt consideration as we possibly can. Unfortunately, the consideration of scenarios is not the only branch of the business requiring attention and where extenuating circumstances, as in the present instant, give occasion for an apparently uncalled for delay, we are confident that on the whole we are giving authors as little vexation as possible.

What Lubin Wants.

Mrs. Lillian M. Rubenstein, editor for the Lubin Company, announce that the company needs at present strong society dramas with a big clima and strong heart interest. These are for the home companies and should be played in interiors as much as possible. Refined outdoor comedies ar desired for A. D. Hotaling's company in Jacksonville and for the Western company strong military dramas utilizing bodies of Indians, cowboys, etc It might be added that as Mr. Johnson and Miss Buckley head their own companies, it is no longer essential that photoplays should have strong parts for both leads. They may be written for either a man or woman star

Scenario Profits.

With real pleasure we print this letter from Ervin S. Hall, of Urbana Ill., because he touches upon a point that is important and states his case plainly and dispassionately. It is rather long, but we give it in full. He writes:

> For some time I have been reading your articles to the scenario writers in the "Moving Picture World" and have greatly enjoyed them. I trust the management of the periodical will keep you on the staff of writers for a long time to come. Your help to the writers cannot fail to be very great.
>
> There is one or two things about scenario writing that trouble me. One is the seeming oversupply of scenarios. Several companies, notably Thanhouser and St. Louis (Shamrock), and possibly some others are not in the market to buy anything. The Essanay Company want nothing but split reel comedies of an unusually brilliant nature. Melies Company are only buying a "very limited number" of good plots. Nearly one-half of the companies are maintaining studios in the South or on the Pacific coast and have a staff that does all their scenarios. Some time ago I wrote a scenario and in a few days got a card giving its number. A few days later I sent another one in and received a card back giving its number. By dividing the difference between the numbers by the number of days that had elapsed, I found that the firm has been receiving scenarios at the rate of sixteen a day. Some time after I sent another and divided as before and found that the number had risen to nineteen per day. As the company in question only produces five reels per week, it is clear that they are suffering from an oversupply of the stuff. I tried another of the big companies the same way and found that their average daily supply was twenty-one scenarios. In view of all this, do you not

think it is wicked to encourage people to write photoplays as a means of a livelihood? I am not kicking because some of mine have been rejected, for I have doubtless succeeded as well as most writers; but when I see so many ads encouraging people to write, and know of the awful oversupply, I feel as though an injustice was being done to some good people. It seems to me that it would be better for the companies to be brutally frank and tell the aspiring new writers that there was no hope for them to make any money at the business, and that they must expect only an occasional acceptance with an accompanying ten dollar check, and that only for some really brilliant child of their brain that they had nourished and brought up in the most careful manner. It might also be wise to say that if they spent the same amount of time and gray matter at any ordinary occupation, it would bring them larger returns, unless they counted the honor of having their thought thrown upon the magic screen worth several thousand dollars. It would please me to know your thought on this question of oversupply, and the propriety of letting aspiring writers know that their chances are almost nothing; in fact, as a way of earning money in any appreciable quantities it is nothing.

r. Hall takes up a matter that was very pointedly discussed by Spect, in the Dramatic Mirror of a few weeks ago. The Mirror writer pted out that with the exception of the editor of this department not a sie one of the advertisers could be shown to be a person who knew the biness. He allowed that there might be scenario editors or others qualifi among the advertisers, but showed that none of those used their own ne in their enterprises. And this writer does not advertise for novices. e advertisements to which Mr. Hall, like the Mirror, takes exception, a those which appeal to the novice with such headlines as "Amazing pis paid for Motion Picture Plays," "Scenarios wanted. You can help sly them and earn big money," and "If you can think of only two gd ideas every week and if you sell them for only $25 each you will me $50 weekly."

his sort of thing is hurtful and misleading and it bleeds the novice of mey that he cannot always afford. IF you can write two stories a week a IF you can sell them for $25 each you'll be getting $50 a week, but the is not a man living who under the present conditions can write and se two stories a week. It is the general experience of scenario men that thpreparation of one decent script a week *under contract* is difficult.

e writer, with his large acquaintance among the successful scenario wers, knows but two persons who depend upon scenarios alone for their lihood, and these are among the stars of the profession, who have estashed themselves only after a year or more of heart-breaking effort. Wting the script is one thing; selling, even when the script is a good one, is vastly different thing.

r. Hall in his figures appears to have dealt with companies receiving rer less than the usual number of scripts. From 200 to 250 weekly is thaverage number received and of this between eighty and ninety per ce are utterly impossible and editors are hard put to get the required nber of scripts from the remaining ten to twenty per cent. As a broad position it may be stated that about two per cent. of the submissions to a studio will be found available by that studio, and about five per cent. w stand a general chance of eventual acceptance.

e scenario writers of to-day are not looking to the scenario as a means on independent livelihood. They are preparing for the time when the dand for real stories will bring a reward in from $75 to $150 each for scts. They are staying with the business in its formative period to be in reiness for the good times that are coming. At present payments range fr $10 to $35. It is very seldom that the latter figure is exceeded, and thaverage is more apt to be in the neighborhood of $20 per full reel.

e fact that literary skill is not required has brought many illiterate in the business and the glowing advertisements have tempted many more, bthese scripts merely clog the scenario offices. They cut no real figure ine results, though now and then a script is found that encourages revin. There is plenty of room for writers of real scenarios who have no ren to worry about the influx of the incompetent. The best scenario scol the writer knows is one of the leaflets to be had free of the Lubin, Emay or Melies companies—this page and experience. The Technique oie Photoplay, soon to come from the press in book form, will largely ast, but experience, after all, is what counts. It is a hard but successful teer.

Making It Easy.

st the other day a correspondent wrote us he had had twenty years' exrience as a newspaper man and we were impolite enough to tell him whought not, because a sample sheet of copy sent indicated that it had be clipped with a McGill fastener and we don't believe that anyone who habeen hanging around newspaper offices for twenty years would use any fo of fastener that bound the sheets together more or less permanently. is those little things that tell the editor whether or not the script is thwork of a novice or a veteran. Anyone who has been doing work for arlength of time comes to know that an editor likes to read loose sheets beuse they are easier to handle, and the alert author picks out a form of cl that may be slipped on and off the paper without leaving more of a m than is necessary. Not all editors are careful about putting the clip ba in the same place and these tell tale marks fairly shout of repeated rejeons. Use those light wire clips, use only one and put that either in thmiddle of the sheet or in the upper left hand corner and you'll be doing itght, but any clip that punctures the paper, or that may not be slipped ornd off with ease makes more work for the editor and assuredly does naid the acceptance of the script.

e proper clip and the proper place for the clip are small things, but the lit things count in the long run.

Don't Do Dialogue.

spite of all that has been said about not using dialogue, the question isised almost every week by some newcomer. Very possibly the persience of this belief is due to the fact that the players are seen to speak onhe screen, sometimes using phrases that through distinct enunciation arconveyed to the audience. The average actor can "vamp" or invent his lines on the spur of the moment and does not need printed directions to start back and say "My brother!" at the moment when he makes the interesting discovery that he is about to slaughter a blood relative. You tell your story in clear business and the actor and the director will collaborate on the lines to be spoken when lines are needed. There is only one exception to prove this rule. If by writing in a single phrase you can evade the writing of several lines of action and carry the meaning as clearly, you are justified in using the line, not as dialogue, but merely to convey the idea of the situation more briefly and yet more fully than can be done in stage directions. As a general thing, lines clog the action and should be avoided.

Inquiry Department

TOM.—We do not know that the Kalem Company would object to the explanation of the manner in which their tail-piece is done, but it's hard to draw the line exactly, and for this reason we bar from this department all explanations of tricks that those who ask trade secrets may not take offense. We understand that Max Linder has been ill, but have seen him named in some recent European releases. Mr. Bechtel was with the Biograph following Edison.

JOSE.—The name of the Vitagraph is given three syllables and the "i" is sounded as in "ice."

B. T.—This has been answered before. "Not available at present" means that the company doesn't want to make your picture. It may be because the script is bad, because they do not make that style of production, or because they are oversupplied with that style of story. What is not available in one company may be just what some other company wants now or what the rejecting company may want later. The term is too general to be given any specific definition.

B. M. S.—A list of addresses was recently published in this department or a list will be sent you if you will send a stamped and addressed envelope. You do not have to address the script to the editor by name, merely address it "Editor of Scenarios." Write Mr. Richardson about the projection matters. That is out of our province.

OHIO.—Sorry we had to wait your questions. Miss Baird is a new leading woman with the Vitagraph, but not "the" new leading woman. The Vitagraph still offers Miss Turner in photoplay, but she is taking things easy after several years of very hard work. There are half a dozen or more "leads" in the Vitagraph Company and Miss Baird is merely a new addition. The American Company states that Mr. Kerrigan is still with them.

J. A. M.—Winding up your inquiries, Jack Richardson was the horse thief and George Periolat the camp cook in American's "Duel of Candles." George Gebhardt was the outlaw in Bison's "Getting His Man."

OLYMPIC.—Miss Jane Fernley was the foster mother in Reliance's "The Empty Crib." Mace Greenleaf was the father.

E. D.—Essanay Western films are made under the direction of Gilbert M. Anderson, at San Rafael, Cal., and elsewhere on the Pacific coast as the needs of the script may require. A letter addressed to Mr. Anderson there will reach him. A. Mackley was the sheriff and Miss Edna Fisher Mr. Anderson's sweetheart in "The Sheepman's Escape."

MISS A. G.—You're a little mixed in your question. Jack J. Clark was "the handsome gentleman" who played the title role in Kalem's "The O'Neil" and the announcement slide did not say it was not. It said it was staged by Sydney Olcott, who is the director for that section of the Kalem Company. We have no advice as to Mardi Gras pictures, but presume that one or more companies will film the event.

G. T. R.—You are wrong in supposing that the Lubin studio burned down. It was the former studio, 926 Market Street, that was gutted by fire. For about fourteen months no pictures have been made there, the building being given over to the Philadelphia branch of the General Film Company. The Lubin plant is six miles from the scene of the fire.

FAN.—Miss Lawrence will not immediately engage in picture work. She has been resting in Philadelphia, but has sailed for Europe, to be gone an indefinite period.

QUIZZ.—The Thanhouser "Dr. Jekyll and Mr. Hyde" follows the play rather than the book. The hopelessness of a play without a single woman in the cast appealed to the dramatist who made the Mansfield version and the love interest was written in.

M. D. S.—Write the company direct for the information you want.

S. W.—When a script is returned with the comment that it is too sketchy, the probabilities are that the Editor means to suggest that the plot itself lacks body rather than the development. If they do not accept half reel subjects send it to some company that does, but first be sure that you have a real story and not merely a half-framed idea.

C. J. T.—Two reel subjects are generally written in parts with a sort of climax to the first reel, but the Bison announces that it wishes two reel subjects written as one reel with scenes numbered consecutively, the break being marked in by the company.

F. T. W.—There is supposed to be an Edison field company up your way. Probably this is the company you saw. Watch for the pictures in six or eight weeks.

G. O.—Phillips Smalley was the Priest John in "The Parting of the Ways." It was a Rex production.

T. V. X.—Miss Dorothy Gibson is with the Eclair Company again, but was with the Lubin Company for a while. Miss May Buckley replaced Miss Lawrence. It is not probable that the latter will return to the Lubin studio.

I. M. P.—Matrimonial information is not supplied by this department.

ANXIOUS.—Miss Florence Turner is not dead, nor has she been in a railroad wreck.

R. T. E.—William Humphrey was the jester in Vitagraph's "The King's Jester." Miss Edith Storey was the princess.

GODFREY.—The "idea" of the Biograph's reel and a half release seems to be that it was too long for one reel and two short for two and the company did not care to spoil a serious subject by adding a comedy half reel. It's a good idea, at that.

A. D. R.—Adele De Garde and not Helen Costello was the Helen in Vitagraph's "A Doubly Desired Orphan."

AMATEUR.—We have not seen the Biograph Company working in the field, but we recall the effect you mention and think you can duplicate the lighting of the outdoor faces by experimenting with silvered paper reflectors. Work them close to the ground and you can throw enough light on a shaded face to offset the brim of the biggest picture hat.

L. B. D.—Miss Marguerite Snow, Harry Benham and the Thanhouser Kid had the leads in the Thanhouser "The Tomboy."

E. I. W.—We have no trace of Miss Gladys Fields. She has disappeared so completely that we are almost tempted to believe that she is with the nameless biographers. Miss Lottie Briscoe has recently joined the Lubin Company.

M. Y. V.—The Majestic Company is working in New York City. The occupancy of the Chicago studio was only temporary.

EVANS.—Write the Melies Company, Santa Paula, Cal., for a sample scenario. They will send it free for a stamped envelope. The Lubin and Essanay companies also send advice sheets.

"The Merchant Mayor."

High Cost of Living and the Campaign for Lower Prices by Mayor Shank of Indianapolis a Subject of Pictural Treatment.

If pictures have been found efficacious in instructing the public how to live, as instanced by the "Fly Pest" picture and the several subjects produced at the instance of the societies working against the "White Plague," and many other notable examples, is it not possible to bring to bear upon other problems, now aggravating the public mind, their enlightening influence? There are many abuses that cry to Heaven for correction, not the least of which is the present condition best expressed by the phrase "the high cost of living." The policy of powerful combinations to secure control of food products and force the prices thereon by various trade devices to unheard-of and, in many instances, unjustified and unreasonable figures, has aroused widespread condemnation and is now the subject of legislative inquiry. That the motion picture should contribute something to the investigation is proper. Hence, the Champion Film Company's subject, "The Merchant Mayor of Indianapolis," is a most suitable and timely one.

This picture is a close reproduction of the crusade of Mayor Shank, of Indianapolis, as could probably be devised, and the result is very satisfactory, insofar as the making of it is concerned. The Champion has attempted to show how prices are raised and what the effect upon the poor man is. In the picture the wife and daughter of the mayor are made to do some investigating, and they learn from a working man of large family about how far a man's wages goes when he is compelled to pay the upset prices for food now exacted by merchants and combinations. They report to the mayor, who decides to start something at once.

Accordingly, the provision dealers of the city are called into conference and told that their attempts to raise prices is wrong, and that if they do not stop, the mayor will go into the provision business himself. The merchants laugh at the mayor and leave him.

Then we see the mayor in action: He sends his agent out to buy produce from the farmers direct and soon he is fou at the opening of the municipal market where everything c be had at cost. This act brings the haughty merchants their senses and they are glad to sign a treaty of peace wi the merchant mayor.

A concluding scene shows a transformation in the con tion of the workingman, who is now able to live better reason of the more equitable prices of food.

Just at this time there is great need of this and simil illustrations of the peculiar forms of oppression that bu ness combinations have imposed upon the people. Cha pion seems to have blazed the way; possibly it may be e couraged to keep up the good work.

Scene from "The Merchant Mayor" (Champion).

Scene from "The Merchant Mayor" (Champion).

The First Birthday of Rex.

A Review of the First Year's Work by the Youngest of the Big Picture Firms. A Triumph of Quality Over Quantity, And a Fine Example of Business Enterprise.

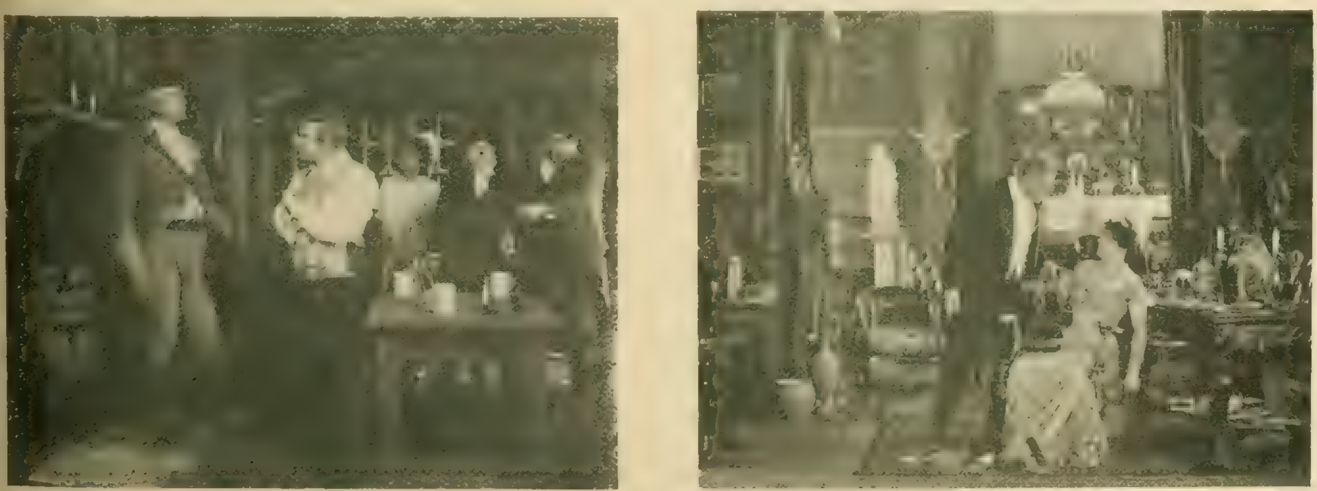
REX is just a year old this month; that is to say, the Rex Film Mfg. Company. Considering its one year's existence, Rex is surely a prodigious infant. To be exact, Rex pictures first saw the light of day on February 16, 1911. At that time people in the film trade said to each other, "Who and what is this Rex that we are hearing about?" But there are no such questions as that being asked o-day. Everybody knows who Rex is and what Rex is and what Rex is doing. At the end of a year, we find Rex to be one of the argest film manufacturing establishments in the business, turning out a high class film that is well and favorably known all over the world. So far fifty-six Rex pictures have appeared. Upon these fifty-six pictures rests all the glory and fame that can rightfully belong to the Rex Company. Fifty-six pictures are not many, as far as film production goes, but they have been enough to place Rex in the first rank. There must be then some other reason for this aside from quantity. There is a reason and the reason is quality.

Our representative calling at the Rex to go over their year's work, as a preparation for this article, suggested that it would be a good plan for them to run off their first release and their last release in order to make a comparison of the work of a year ago and that of to-day. The suggestion was immediately deemed in good order and accordingly the first Rex release "The Heroine of '76" was projected on the screen, followed by the last Rex release at the time of writing, "The Bargain." There is a difference. The work shows improvement in some branches, but in other ways it would be hard to improve, even upon the first Rex picture. Technically, the first Rex release is perfect. The scenic effects and illumination of "The Heroine of '76" can hold their own with any picture that is now being made. The principal difference to be seen lies in the acting and in the scenarios. The acting is very much better in the last release, while the class of stories show a marked improvement. "The Heroine of '76" is a trifle too tragic for present-day needs; or at least it is possible to turn out equally as interesting dramas without recourse to scenes of bloodshed. The reason for this improvement is that the Rex Company have gone to the better class of writers for film stories. They are paying high prices for the work of recognized dramatists and there is no doubt that it shows in the work. They realize that "the play's the thing" and that the scenario is as much a part of the successful film as any other part of its make-up.

There is no need to expatiate at great length upon the Rex product—it is too well-known for that. Perhaps the best recommendation we could give would be to suggest that each and every exhibitor book for early exhibition the latest Rex release entitled, "The Bargain," and let that speak for itself. On second thought there *is* an improvement even in Rex technique, for nowhere do we remember ever having seen such a highly finished product of the film making art in all departments as in "The Bargain." While the scenic effects in "The Heroine of '76" contain all the qualities of art, they are simple and unambitious, but still artistic. In "The Bargain," we find scenic effects that are of the most complicated kind; vast depth of scene and infinite detail, arranged with cleverness and taste. The big scene in "The Bargain" represents a setting that only a fool or master would attempt to realize. "Fools rush in where angels fear to tread," is a saying that applies often in film making, but this scene in "The Bargain" represents years of experience and study on the part of its producer, Mr. Porter, a finished craftsman.

So much for comparison. Let us pass on to other things. Aside from one of two recent and untried entries, the Rex Company was the last to enter the field of standard producers, and at the end of the year stands in the front rank. Rex films have a drawing power in America and in European countries that is second to none. Their European business is phenomenal and is better represented on the other side than any other American picture firm. The principal European Rex office is at No. 5 New Compton St., London, W. It is not an agency, but a fully equipped storeroom, occupied exclusively by the Rex London staff. This office in London was established when the Rex concern was only five months' old. It was established on the Fourth of July, 1911. From it eight other branches on the continent are supplied with

Rex London Office, 5 New Compton Street.



Scene from "A Heroine of '76," Released Feb. 16, 1911.

Scene from "The Bargain," Released Feb. 8, 1912.

A COMPARISON OF THE FIRST REX RELEASE WITH THEIR LATEST.

Rex films, posters, etc. Besides the London office there are Rex agencies in Berlin, Paris, Vienna, Moscow, Brussels, Copenhagen, Turin and Barcelona.

A word in regard to the Rex studios may be well at this point. When we first called at the Rex establishment at 573-79 Eleventh Ave., New York City, Rex was occupying the top floor and half of the floor below it in a large six-story building, operating with one studio equipment. This was perfect as far as it went, but there was a bareness which was the natural consequence of its being a brand-new concern. Aside from the bare office and studio equipment, there was not much in sight. The scenery and property rooms were far from being complete and it was quite evident that a world of expense still remained to be laid out for studio equipment. Last week when we went there we found great storerooms full of scenery and properties and two complete studios in operation, each studio with its separate producer and stock company, while a third studio was in course of preparation. We also found that instead of occupying a part of the building, the Rex Company is paying rent for the entire 90 x 150 six-story structure, which it occupies in full, and visitors to the Rex Company from now on will find it to be one of the largest of moving picture plants in operation.

It is well, in conclusion, to go over the list of Rex releases and mention some of the pictures that have helped to make Rex famous. One of their best offerings was "The Dagger and the Rose," a highly dramatic Spanish story enacted by only two people. "The Little Major," a highly successful juvenile comedy; "By t Light of the Moon," a fantastic silhouette comedy; "The Whit Red Man," a story of pioneer life, introducing a hazardous leap b one of the actors into a yawning chasm. Also "The Derelict and a number of others which are well remembered.

Rex is a lucky name. Within the past year there have bee christened in the United States, thirty-six Rex Theaters. This a wise move on the part of exhibitors; that of naming their the ters from a highly successful film. Naturally the patrons imagi that in exhibiting Rex films the exhibitors are showing their ov product and the idea will do no harm by any means. It is entire within the bounds of probability that no exhibitor would nan his theater after a poor make of film; therefore this wholesa naming of Rex theaters is one of the highest compliments that a film-making company could ever receive from exhibitors.

The Rex people are appreciative of this delicate complime and are doing all in their power to make it worth the while their namesakes. The Rex film titles are clear, original and arti tic. They have gone to considerable expense to have a four-col title plate made and sent to each of the Rex theaters to be us on printed programmes and the Rex houses are also plentiful supplied with cuts and printed matter. But better still are t beautiful Rex posters which are the finest examples of lithogra work sent out by any film concern. They are business getters a works of art. The enterprise of the Rex Company in one year time has founded a mighty structure and they well deserve t reward of prosperity that has been theirs.

What Rex is Going to Do.

Being a Brief Mention of the Personnel of the Company and an Outline of the Campaign They Have Mapped Out for themselves for the year of 1912.

Stanner E. V. Taylor,
Producer of the Sunday Rex.

IN another article we have been telling what the Rex Company have been doing during their first year's existence. It is our purpose under this heading to set forth some of the ideas the Rex Motion Picture Company have in mind for the coming year. The business will begin its second year under the same regime that has marked its first year's success. Its president is Mr. Wm. H. Swanson of Chicago. Mr. Edwin Porter will continue to be its technical and art director, having all to do with the production of film in its negative or positive state. Hustling Joe Engel, perhaps better known in the trade as Joe Rex, will still be the firm's commercial man. His work as heretofore will begin where Mr. Porter's work leaves off and will have to do entirely with the advertising and marketing of the Rex product.

By the time the first robin chirps his welcome note in the spring of 1912 there will be three fully equipped studios in daily operation at the immense Rex studio building in New York City. Tremendous investment is represented there and it is quite sure that the investment has been made for no idle purpose. Technically and artistically it would seem that the Rex product has gone about as far as it is possible. No one could ask for any improvement along those lines. Now that they have no more worlds to conquer in that respect, the Rex people are going to turn to bigger things. It is their intention during the coming year to go in for massive productions. Beginning soon, large two, three and five-reel productions will emanate at frequent intervals from the well-known Eleventh Avenue picture factory. Picture versions of the world's literary classics will be forthcoming, together with authentic historical and educational subjects. Now and then there will be something strong and unusual in the dramatic line from the pen of some noted writer, who will be handsomely repaid for his literary work. The usual two Rex releases per week will go on without interruption. With the regular Rex releases exhibitors are assured of one Marion Leonard picture each week. All of the pictures in whi Miss Leonard is to appear will be Sunday releases, produc under the personal direction of Mr. Stanner E. V. Taylo the well-known traveler and successful director of phot plays whose name is known and mentioned wherever fil men gather. By way of further assurance in this matter, might be well to state that already there are in the vaults the Rex Company twenty-three finished negatives ready f release in which Miss Leonard takes part. By this it will seen that the Rex promises for 1912 are already half fu filled. At this time it is too early to give the name of t producer and principal actors of the third Rex stock co pany as they have not yet been engaged.

Before the end of 1912 Rex will have a chain of branch

Miss Marion Leonard.

Miss Lois Weber.

Miss Helen Rex Anderson.

Miss Edna Augvall.

Phillips Smalley.

Charles De Forrest.

SOME OF THE PLAYERS WHO HAVE MADE REX PICTURES FAMOUS.

extending around the world. They have decided to establish an office in Hong Kong, China, with their own manager and cameraman. In each of the Rex offices there will be a cameraman whose duty it will be to photograph important happenings within his sphere for a Rex weekly film of topical events, which will make its appearance in due time.

The object of the Rex Company is to be the largest and best film manufacturing company in the world. The studios are being enlarged to meet the great demand which they expect for their product. Since the first of the year a new fourteen-passenger omnibus has been added to the equipment. It is a large Sixty-six Pierce-Arrow presented by the Rex Company to themselves as a birthday present. It is quite certain that one or two more will be needed as soon as the frost gets out of the ground.

The Rex people sum their success up in three words: resolution, evolution and revolution. There is food for thought in those three words, all of which are truthfully embodied in the work of the Rex people. During their first year we have seen the combination work out successfully, and now for the coming year we have nothing but good wishes for this enterprising concern and hope that it will go forward with the momentum of their splendid start until Rex shall stand more than ever for what it means—King. Rex, king of films.

The Rex Director.

Mr. Edwin S. Porter, the Man Behind the Camera and the Product of the Rex Studios.

Mr. Edwin S. Porter,
Technical Director of the Rex and producer of the Thursday release.

A PRODUCER rarely gets the praise that he deserves. In the silent drama he is the most silent of all—so far as the outside world is concerned. Upon his shoulders rests success or failure. A painter of pictures he, who goes unhonored and unsung. In many cases the producer were better left unsung, for it is a well-known fact that the great prorucers of moving pictures can be counted on the fingers of one hand, and Edwin Porter is one of these. In truth he may be considered as the first of the great producers by virtue of the fact that he has been making pictures for at least fifteen years, or since the very beginning of cinematography. He may be rightfully considered the dean of all producers. His work to-day—the work of an artist and mechanical genius—is by no means a matter of inspiration, but the result of long experience in a profession to which many are called, but few are chosen. To be a great producer in these days a man must first be born an artist. Whether or not he be a trained artist, the essence of art must be born with him. There never has been a training school for motion picture art and the successful producers in that line have been obliged to train themselves in the school of experience. A great producer must also be a born mechanic in order to successfully cope with the marvels of photography and the engineering ability required for great scenic conceptions.

In Mr. Porter we find both the artist and the mechanic, by nature endowed, and entirely self-taught in the infinite ramifications of his work. It is safe to say that there is no living man who knows as much about the making of a moving picture as Edwin Porter. Through the medium of Rex pictures we know of his artistic ability. He is capable of preparing a first-class film picture in the manuscript. With his story in hand he undertakes the scenic arrangements and rehearsals with the absolute confidence of a master. With his familiar cry of "stand-by" he takes his place at the camera and turns the handle while directing the play. He knows his camera inside and out; in fact, he builds them himself. He knows electricity and stage lighting to the ultimate of perfection. When the negative has been exposed Mr. Porter becomes a photographer and follows it through the developing process and there is none who knows this work better than he. He is the absolute master of his trade from beginning to end and is perhaps the best qualified man to be in charge of a motion picture studio that there has ever been.

Mr. Porter began his career as a camera operator, away back in the pioneer days, somewhere about 1896. These were rough days and he roughed about a good deal here and there in various parts of the world. He began taking scenics in 1896 in California with the original Viascope camera and drifted about various parts of North and South America for more than a year. In 1897 he returned to New York and engaged in the business of manufacturing cameras, perforators, etc., and exhibiting moving pictures at odd times. These exhibitions were given at the Eden Museeum New York City with a projection machine that was built by himself. For a time he attended important topical events, recording in film, prize fights, political gatherings, disasters, etc., until 1900 when he joined the Edison Company. With that concern he continued his ramblings and at various times was occupied in designing and building projection machines, cameras, etc. Eventually he assumed charge of the production of negatives and continued in that work until the latter part of 1909. During his services with the Edison Company he supervised the making of all the pictures, the building of machinery, wrote the greater part of scenarios produced, staging the productions while operating the camera. In short, he handled every department until the film was produced on the screen. The present Edison studio was designed and supervised by Mr. Porter. After leaving the Edison Company, Mr. Porter spent the better part of a year in collaboration with Mr. Frank Cannock in the invention of the now well-known Simplex projection machine, and for which invention he is entitled to fifty per cent. of the credit.

In his first fifteen years in the motion picture business Mr. Porter had amassed a tidy fortune. In the fall of 1910 the opportunity came to him to establish his own business and with others he founded the Rex Motion Picture Company of America, which has trebled itself in size within a period of a year, with no telling how large it may be a year hence. Personally Mr. Porter is what Theodore Roosevelt might term a "corking" good fellow. He has none of the eccentricities of genius, but rather resembles a breezy business man, but one who is never to busy to wave his hand in friendly greeting as he hustles about in his big workshop or while flying through the revolving door of some big office building in New York City. He is very hard on revolving doors and they all spin around like a top when he goes through. The fastest elevators are too slow for him and trolley cars are simply in his way. His full, round face resembles a harvest moon; especially when he gets hold of a good cigar, the clouds of smoke resemble an approaching storm through which the moon smiles benignly. We never asked him his age, but we will take a chance on putting it down as forty-two. If he is any older he surely doesn't look it. When the barber shaves Ed Porter he certainly earns his money, because it is some work to curry that expansive smile once a day.

H. F. Hoffman.

Prince of Wales Theater, London, Showing Rex Display

Saxe's Orpheum Theatre

eater Beautiful of St. Joseph, Mo., That Has Become One of the Most Popular Picture Houses of the West.

AXE'S ORPHEUM, surnamed the Theater Beautiful, in St. Joseph, Mo., is located at 5th and Edmond Streets, right in the heart of the city and on the best corner there. e building site is 50 feet wide and 100 feet deep. The ilding located thereon formerly belonged to the Schlitz ewery and was used as a large palm garden, being prac-ally a theater before the Saxe Brothers included it among ir enterprises. It cost $40,000 to remodel it.

The seating capacity is 1,000, there being 750 seats on the ound floor, 150 seats in the balcony and 100 chairs in the ges, extending to the stage around the balcony. Ladies n sit in these loges with their hats on without incon-niencing anybody. The floor is corked throughout the ilding to deaden the sound of late arrrivals, after the pre-itation has begun. An excellent ventilating system has en installed. Fresh air is brought direct from the outside, ing piped through the basement and coming through the or, while the foul air is drawn out by four 36-inch suction ns on the roof, drawing the air through the ceiling. These iling openings are about 6 feet apart. This system has en pronounced the best yet installed in any theater, by ex-rts who have wide knowledge of ventilation.

The inner foyer is illuminated by indirect lights. The alls are ornamented with large portraits of 16 leading otoplay actors and actresses, in large gold frames. The ilings are extremely high and the floor is of mosaic tile th a high wainscoting of marble. Inside the foyer, huge airways, one on each side, lead to the balcony, giving an posing and handsome appearance. All doors leading into e theater open directly to the aisles. The theater is so hted that one can read a newspaper in any part of the use while the picture is being shown.

The operator's room, which is built of concrete, is very roomy. Two machines are set in it, and two operators to a shift work during the day. The length of the throw is about 87 feet, and the size of the picture 14¼ by 18¼ feet. The screen is 15 by 18½ feet.

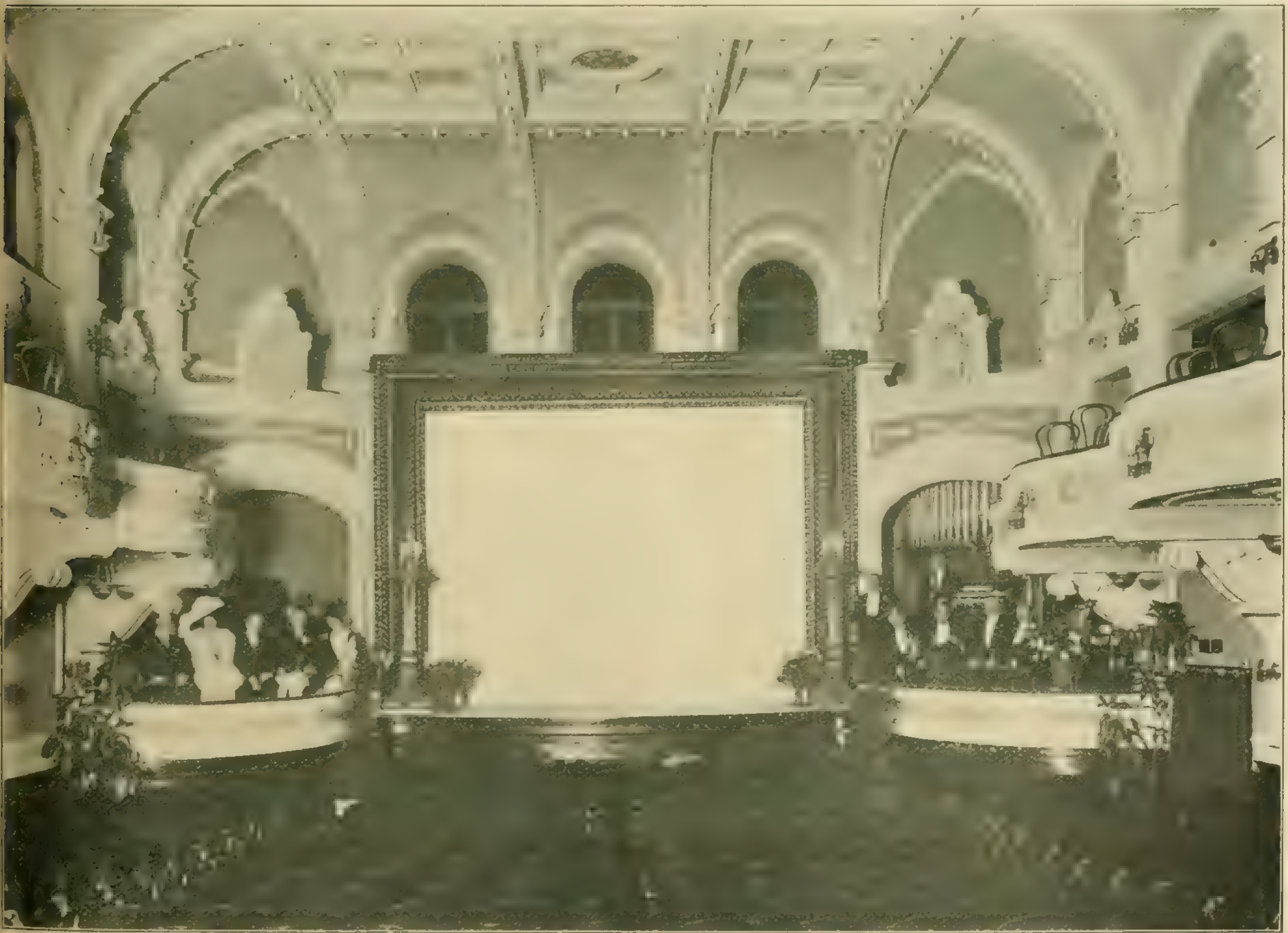
There are four exits from the balcony and four from the ground floor, all of which are independent of the entrances, which makes it exceedingly easy to handle crowds.

The color scheme used in the decoration of the interior is light old rose on the ceiling, which shades into a darker old rose on the walls, and this is set off with light green.

A unique idea has been carried out in seating arrangements and otherwise for musicians and entertainers. The accompanying illustration shows that the musicians are in front of the audience and in full view at all times. Six musicians and five entertainers are employed. The large pipe organ, which cost $5,000, can be seen in the illustration. Mr. Thomas Saxe was fortunate enough to secure Mr. Rowley, of Seattle, a well-known and thoroughly accomplished organist, for his orchestral force. A baby grand is placed on the left, for the entertainers, and an upright piano on the right, for the musicians, so that music is given continuously while the picture is being shown. At the right of the orchestra is an exit leading to a large rest room for the entertainers and musicians; off from this, on one side, is the ladies' rest room, on the opposite side is the gentlemen's smoking room, and back of that is the organ room, 15 by 15 feet.

Daily performances begin at noon and run continuously until 11:15 p. m. Mr. Thomas Saxe states that he cannot speak too highly of this house, as he has used all his past experience in building moving picture theaters to make this one of the most attractive and exclusive moving picture houses in the country. He is proud of it and confidently states that there is not another in the United States equal to it.

The Orpheum was opened up December 15, by Mr. E. P. Clyton, Mayor of St. Joseph, who stated in his opening address that he had traveled from coast to coast, but had not seen a better or a safer moving picture theater anywhere in the country.



Interior of Saxe's Orpheum Theater, St. Joseph, Mo.

The Orpheum gets its film service from the Kansas City branch of the General Film Company. Three reels are used to a program—one first run, one second run, and one eight days old. The program is changed four times a week—on Sunday, Monday, Wednesday and Friday.

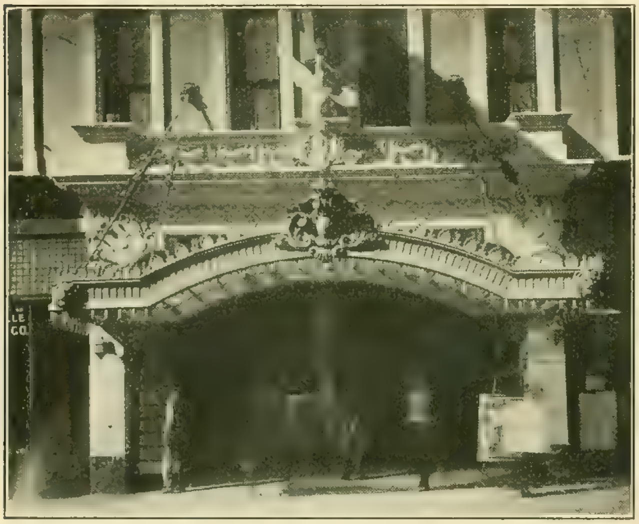
The admission is 10 cents for any seat in the house. The seats are very finely upholstered, each costing $4.50.

Mr. Thomas Saxe states that the people of St. Joseph have shown their appreciation by very liberal patronage, and that his business up to the present has been far beyond expectations.

NOVELTY THEATER.

Louisville, Ky's Newest Picture Theater a Model in Point of Construction and Equipment.

The newest, one of the largest and one of the most magnificent moving picture theaters in the entire South, was opened recently in Louisville, Ky., in the heart of the retail shopping district. The new showhouse is called The Novelty. The house is extremely novel from an architectural standpoint. The dimensions of the structure permit of its being a real theater. Its capacious lobby and commodious auditorium are richly furnished. The auditorium is a marvel of novelty. Comfortable seats, spaced well apart, broad aisles, and an interior that is as bright as day even while the pictures are being shown, combine to make the Novelty interior emblematic of the name of the house in the highest degree.



Novelty Theater, Louisville, Ky.

The theater's equipment is also expressive of the last word in novelties. From the imposing doorkeeper, standing exactly 7 feet tall, to the seven-piece orchestra, including some unusually novel instruments, the keynote of house equipment has been the establishment of the institution as something that will stick in the public mind because it is "so different." A ladies' retiring-room, neatly and luxuriously furnished, is a great convenience. After you have left Broadway three or four blocks behind you will discover a handsome stained glass canopy swung over a wide frontage of sidewalk on the west side of the avenue just south of Green Street. You hear no sound of blatant music, and you eventually are struck with the impression that this is a photoplay house, with admission of but 10 cents and such luxurious accommodations that you have to look again.

The front of the Novelty figuratively "hits you in the eye" because it is entirely different from that of most picture houses. The lobby is spacious. A dazzling array of ceiling lights is scintillatingly reflected from the polished surfaces of the marble walls and floor, and the six-foot wainscoting of plate mirror which extends around the vestibule. Passing from a 41 by 40 foot lobby you enter through the right hand door into an auditorium 41 by 120 feet in dimension. The treasurer behind the box office wicket is a jolly personage arrayed in a picturesque Turkish costume, and the ticket chopper is a 7-foot Hercules dressed in Russian Cossack garb.

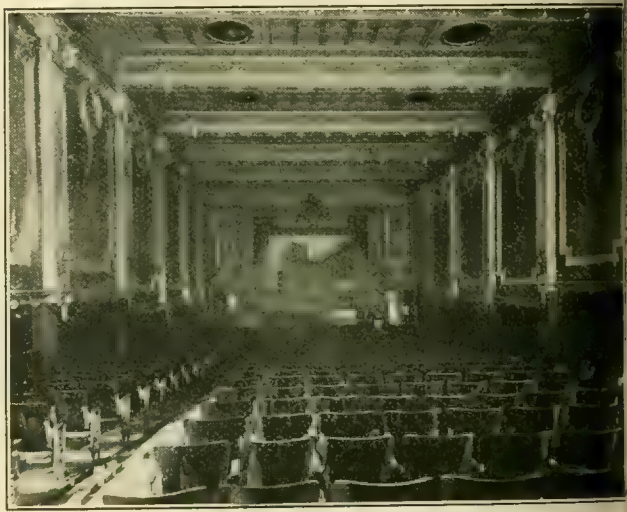
The interior of the house is clearly lighted by a range of shaded wall drops, each containing a 100-c. p. tungsten, while the show is going on. An attractive Bluegrass maiden in Russian soldier garb shows you to a seat. The chair is upholstered four inches with soft material covered by smooth green leather, and the seat is not only of ample width, but is also spaced with 33 inches of knee room between it and the sligh lower chair in front.

The interior of the Novelty is beautifully decorated in old rc a dark rich red and gold. The walls, paneled, are finished old rose with gold stripes and borders picked out in dark r The shades of nearly 500 interior lamps, counter-sunk in ceiling, are also red. High up near the ceiling in the 30-f inside wall there are eighteen 24-inch vents, nine on each si equpped with exhaust fans which keep the interior fresh. ample system of steam heating warms the interior. At extreme western wall, set twelve feet above the floor, there a big mirror screen, 14 by 20 feet, which is the largest plate its kind ever installed in a Southern theater. The screen is h an inch thick, finished with satin silver. The screen was made the F. M. Rainbusch Mirror Screen Company, of Shelbyvi Ind., and was shipped to Louisville in a specially arranged with a slot for the mirror that nearly touched the railroad t in order to provide clearance for the upper edge of the pi from tunnel roofs and bridges.

At the eastern end of the house, 120 feet distant from screen, a commodious balcony has been erected just above entrance and exit doors which open into the lobby. The balcc contains the operating room, a big concrete apartment which unusual in that it affords not only plenty of space but act comfort for the operators. The equipment of the room is tirely of steel, including film racks, holders and machines, t motiographs being used in projecting the pictures.

The Novelty program consists of three reels of Licens films, a vocal solo, a vocal trio and an organ recital. There i pipe organ of size, an electric piano with violin attachme a set of electric bells, a drummer and a couple of string instruments, with three vocalists forming the trio, and soloist.

M. Switow is the photoplay magnate owning the Novel as well as other houses in the three Falls Cities, Louisville, K and New Albany and Jeffersonville, Ind. In addition to Novelty, in the Bluegrass metropolis, Mr. Switow is owner the Crystal, on Market Street near Third Avenue, the Dre Theater and the Airdome in Jeffersonville, Ind., and the Victo and Crystal houses in New Albany, Ind. He gained his init start in the moving picture world seven years ago while operati a small confectionery business in Shelbyville, Ind., a f miles from Louisville.



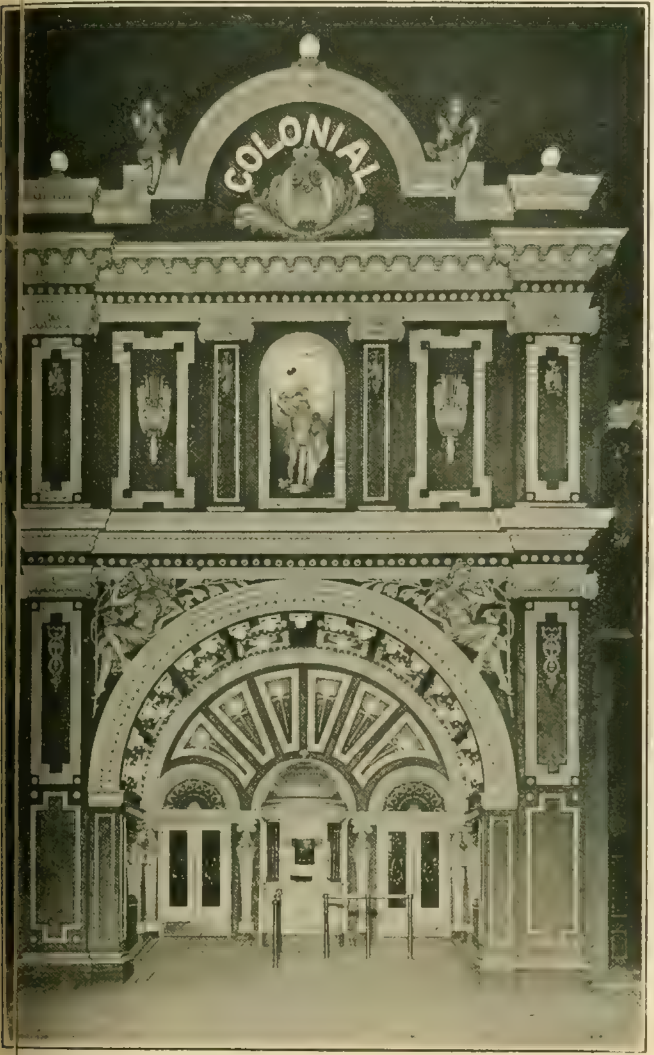
Novelty Theater, Louisville, Ky.

The new Louisville theater cost approximately $40,000, a Mr. Switow is now at work upon improvements and enlarg ments of his Jeffersonville and New Albany properties, wh will extend the amount he has invested in amusements for Fall Cities to about $100,000. Through several years' experier and the adoption of the most approved methods of business former Shelbyville confectioner has become one of the leadi moving picture show authorities in the Ohio valley.

Associated with Mr. Switow in the management of Falls C holdings is C. E. Hampson, one of the most expert and practi picture showmen in the South. Mr. Hampson is a veter newspaper man, having held a position on the editorial st of the Cincinnati Inquirer during his early business life. Ha Gero, an experienced theater manager who has been associat with the Switow houses for years, has been appointed ho manager at the Novelty.

COLONIAL THEATER, WICHITA, KAN.

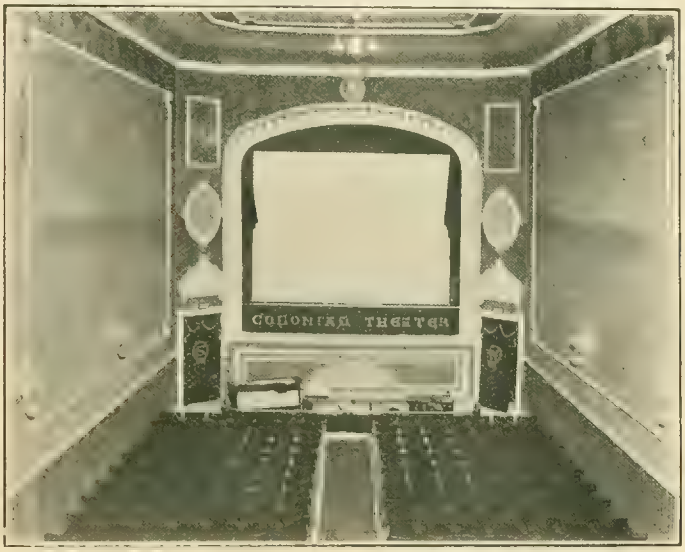
Typical of many of the Western photoplay theaters is the Colonial, of Wichita. This is a $35,000 house, which stands upon a ground area of 25 by 140 feet. It is not difficult to alize that this theater was erected at a cost of $35,000 hen one glances at the accompanying illustrations and otes the elaborate decorative and construction work in all arts of it. The seating capacity is 900, of which 250 seats are in the balcony. There are several large exits in the house and the ventilating and cooling system is operated by the same plant which furnishes the heat in winter. The Colonial is owned by Mr. A. P. Mackay, of Denver, Col., who is also interested in several large photo theaters there. The ceiling of the Colonial is unusually high, which makes for pure air. In general the conditions at the Colonial have been such that there has never been any fear of violating fire, police and sanitary laws. The operating room is exceptionally large and complete, and considered by some of the inspectors to be the best in the State.



Front View of Colonial Theater.

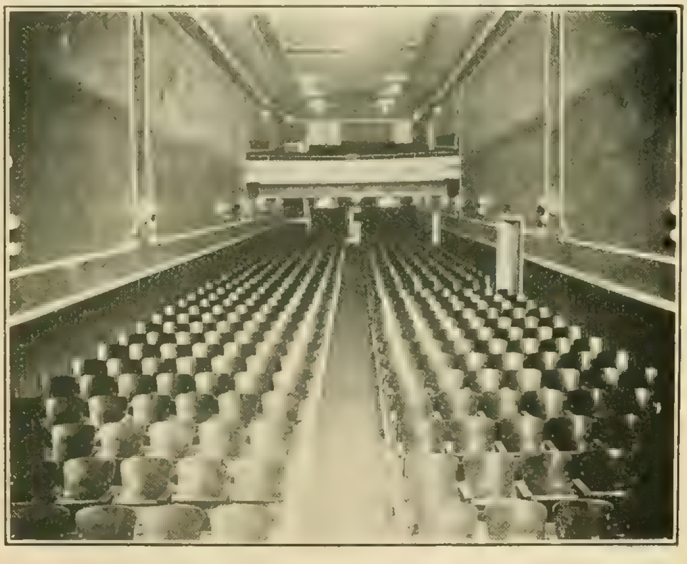
A Full House at the Colonial.

The Motiograph is the favored machine in this house and there are resistance devices of numerous kinds to take care of both alternating and direct current which enters the building. A mirror screen is one of the assets of the house. It is large enough to accommodate a picture 11 feet 6 inches by 15 feet 4 inches.



Colonial Interior—Looking Toward Sheet.

Musical features are furnished by piano and drummer with the assistance of a soundagraph, which is a combination cabinet containing many natural sound effects. The Colonial adheres to the sensible plan of changing its program twice weekly, on Mondays and Thursdays, there being no Sunday shows in Wichita. Located in the heart of the Wichita business district, the Colonial enjoys a heavy patronage from the opening time at noon until midnight.



Colonial Interior—Looking Toward Lobby.

We are indebted for the data of this sketch to Mr. Seth E. Barnes, the operator at the Colonial, whom we know to be one of the foremost in the movement for good projection. He has a wealth of good projection machinery at his disposal and the results obtained by him are said to be about the best there are to be found anywhere.

Butler Theater, Los Angeles, Cal.

The Butler Theater, located at 608 South Hill Street, Los Angeles, Cal., is one of the prettiest five-cent houses in that city. It runs licensed pictures, changing the programme three times a week. The seating capacity of the house is 250. The latest model Powers No. 6 machine is used, with a Mercury Arc Rectifier attachment. The throw is eighty feet and a picture [illegible] x 12 is projected.

The Butler Theater, Los Angeles, Cal.

In the picture, Mr. A. L. Butler, proprietor of the house, and Mrs. Butler, are seen standing on each side of the box office. The young men at the extreme right and left of the lobby are Messrs. C. C. Jonas and E. Apperson, operators. This house enjoys a very nice patronage and is one of the most prosperous theaters in Los Angeles.

Orpheum Theater of the Hulsey Circuit, Oklahoma City, Okla.

NEW ORPHEUM THEATER, ALBUQUERQUE, N. M.

The New Orpheum Theater, which for several months has been under course of construction at the corner of Coal Avenue and Second Street, Albuquerque, N. Mex., is practically completed and has thrown open [illegible] doors to the public to receive many new patrons.

Its proprietor, Mr. W. V. Futrelle, of Futrelle & Company, real estate magnates, had the new house established for the purpose of extending to the residents in Albuquerque a high class theater, which will exhibit nothing but photopla of the best standard and high class vaudeville performanc

This theater is fireproof, having cement floors and a thc ough steel construction. The only wood about it is on t doors and windows. When the summer season again arriv this theater can easily be converted into an amphitheat at a very small cost. The stage is a most commodious or having an opening of 21 x 14 feet, and a depth of 25 fe and a total width of 50 feet. The best decorator and d signer obtainable painted the scenery and decorated t theater's interior and exterior. The opera chairs have be furnished by the Hardesty Manufacturing Company, of Can Dover, Ohio.

It is predicted that a good future is before this new ente prise, due to the excellent location on which this theat has been built, being the busiest section of the city.

Mr. David Clifford, who has much experience as manag of various picture theaters in this vicinity, is the manag Mr. Clifford claims in a recent letter to us that he receiv The Moving Picture World regularly and thinks there nothing like it.

Mars Theater, W. Va.

The Mars Theater, Charleston Street and Tenness Avenue, Charleston, W. Va., is owned by R. F. Washingto It seats 275, has a steel booth 15 feet by 8 feet, Powers N 6 machine and a Fort Wayne Compensarc. The throw 74 feet, giving a picture 15 feet by 11½ feet. This house w opened October 21, 1911, and has been doing a fine busine ever since.

The Mars Theater, Charleston, Va.

Belle Theater, Gadsden, Ala.

The Belle Theater, Gadsden, Ala., is owned and operat by Mr. J. Roy Hunt. It seats 450 persons, is finely equippe being finished throughout in Mission style. The Belle one of the first-class picture houses of the South.

The Bell Theater, Gadsden, Ala.

New Bell Theater, San Francisco, Cal.

t should be difficult to find a more handsome exterior than shown in the accompanying illustration, which is the front the New Bell Theater, 298 Mission Street, San Francisco, l. The Bell was opened about the first of last November.

New Bell Theater, San Francisco, Cal.

cost $12,000 and seats 400 persons. Its operating room is of the largest and best ventilated in San Francisco, be- equipped with running water and toilet room. Two ma- nes are used, a Pathe and a Motiograph. It is owned and erated by Mr. P. Young.

Aurora Theater, Lawrence, Kan.

f the three picture houses in Lawrence, Kan., the Aurora eater is said to be the finest. It is owned by Mr. Gibbons. e accompanying illustration shows the front of the Aurora led for one of the Vitagraph "Bunny" pictures and indi- es that the proprietor is particularly enterprising when

Aurora Theater, Lawrence, Kans.

question of publicity is considered The Aurora is fitted th a Mirror Screen and the current is supplied through a tor generator. The Aurora is noted for its excellent pro- tion.

The Isis Theater, Kellogg, Idaho.

When talking about the wild and wooly West, Kellogg, Idaho, is almost the last word. Nevertheless it has its picture theater, although there are no more than 2,000 people to draw from in that region. The Isis Theater was the first house opened in Kellogg, which event occurred on August 15, 1911. It seats 260 people and will accommodate a few more standing. The front of the Isis is not impressive, but

The Isis Theater, Kellogg, Idaho.

if all the people shown in this illustration patronize the house regularly it ought to do some business. "Doc" S. S. Taylor is the proprietor. He started with a pianist and now has an orchestra of seven pieces, claiming that the music is as good a drawing card as the pictures, and also states that it is his experience that good music is more satisfactory than cheap "ham and egg" vaudeville.

The Pearl Theater, Albany, N. Y.

The accompanying illustration shows the entrance to the Pearl Theater, of Albany, N. Y. This is one of the cozy little neighborhood houses located at 307 Central Avenue. It has a capacity of 500 persons and is well equipped for convenience of its patrons. Two Powers machines are used at the Pearl, projecting a fine picture. An addition has recently been built to his house, affording a complete stage with ample dressing rooms. It is doing a fine business.

The Pearl Theater, Albany, N. Y.

NEW THEATER AT ADRIAN, MICH.

Elwyn Simons will open a picture theater in the Stebbins Building, which is now being reconstructed for that purpose. A seating capacity of 450 will be provided for and the equipment will be of the very best. The admission will be five cents to any part of the house and the opening is scheduled for March 1st.

THE NEW SAVOY, EVANSVILLE, IND.

The New Savoy Theater, Evansville, Ind., which was being the most up-to-date moving picture theater in the Hoosier State. J. R. Brannan, the pioneer moving picture manager of Evansville, is the owner.

The foundation is of solid concrete and every provision and precaution possible has been made against fire. The entire rear of the house is a fire escape, with concrete steps leading out of the building, and two large exits in front. The walls of the house are unusually high and special attention has been given to ventilation, which is such that the air is changed every minute and a half. For the convenience of ladies and children an attractive rest room has been built near the entrance, and a retiring room for men has been placed on the balcony. The interior decorations are very artistic and an up-to-date lighting system has been installed.

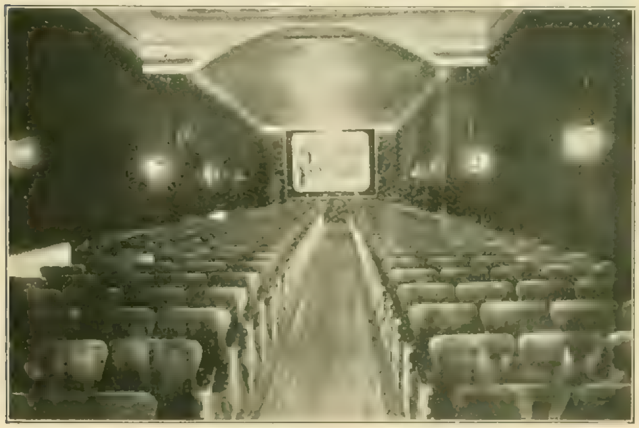
The New Savoy Theater, Evansville, Ind.

A mirror screen, said to be the largest in Indiana, and, in fact, the largest ever made, is used for projection.

Two reels are used daily, the films being furnished by the General Film Co.'s branch, at 117 N. Dearborn Street, Chicago. First run films are used, and the Savoy in its presentations gives the first run of any Licensed films used in the city.

The Savoy seats over 500 people and the seats installed are comfortable and commodious. The accompanying illustration, giving a view of the front, scarcely does credit to this really modern and up-to-date house.

We notice that the new Savoy has a pleasing and artistic electric sign hung directly across the sidewalk. Such a sign gives a suggestion to the passer that promises an inviting interior. Between two houses, the one with the artistic sign, hung out across the way, is likely to get the best of the trade.



Interior of the Princess Theater, Frankfort, Ind.

The Avon Theater, Newark, N. J.

The above cuts are illustrative of the Avon Theater, sit ated at Avon and Clinton Avenues, Newark, N. J. It is th latest photoplay house to be opened by the M. & S. Amus ment Company, owners of the Lyric, Dream, Unique and th Majestic, all of which are in Newark. Mr. Martin Singer the president and W. H. Meier, treasurer. Its seating c pacity is 300. The Avon is a fireproof theater, as well are the other four houses owned by the M. & S. Amusemer Company. The plaster work alone cost over $5,000, so fair estimate of the total value of the house can be surmise

The Avon Theater, Newark, N. J.

Interior of the Avon Theater, Newark, N. J.

It is a model photoplay theater and the Building Depar ment of Newark is requesting those contemplating buildir moving picture places to conform with the plans of the Avo It has four exits and two ladies' and two gentlemen's retirii rooms on each side of the entrance. The operating room equipped with two Powers machines. Its admission price ten cents and it gives a good program of pictures, no vaud ville talent being employed. It opened on November 1 1911, and has been doing capacity business since that dat

Princess Theater, Bayamon, Porto Rico.

The photoplay theater business has not reached its highst development at Porto Rico, but the pictures are neverheless popular in that little island. The accompanying illusration of the Princess at Bayamon does not show a very umptuous place of entertainment, but it answers the purpose. his house seats 200 persons and its prices range from 10 ens to $1 for admission. An Edison machine is used and

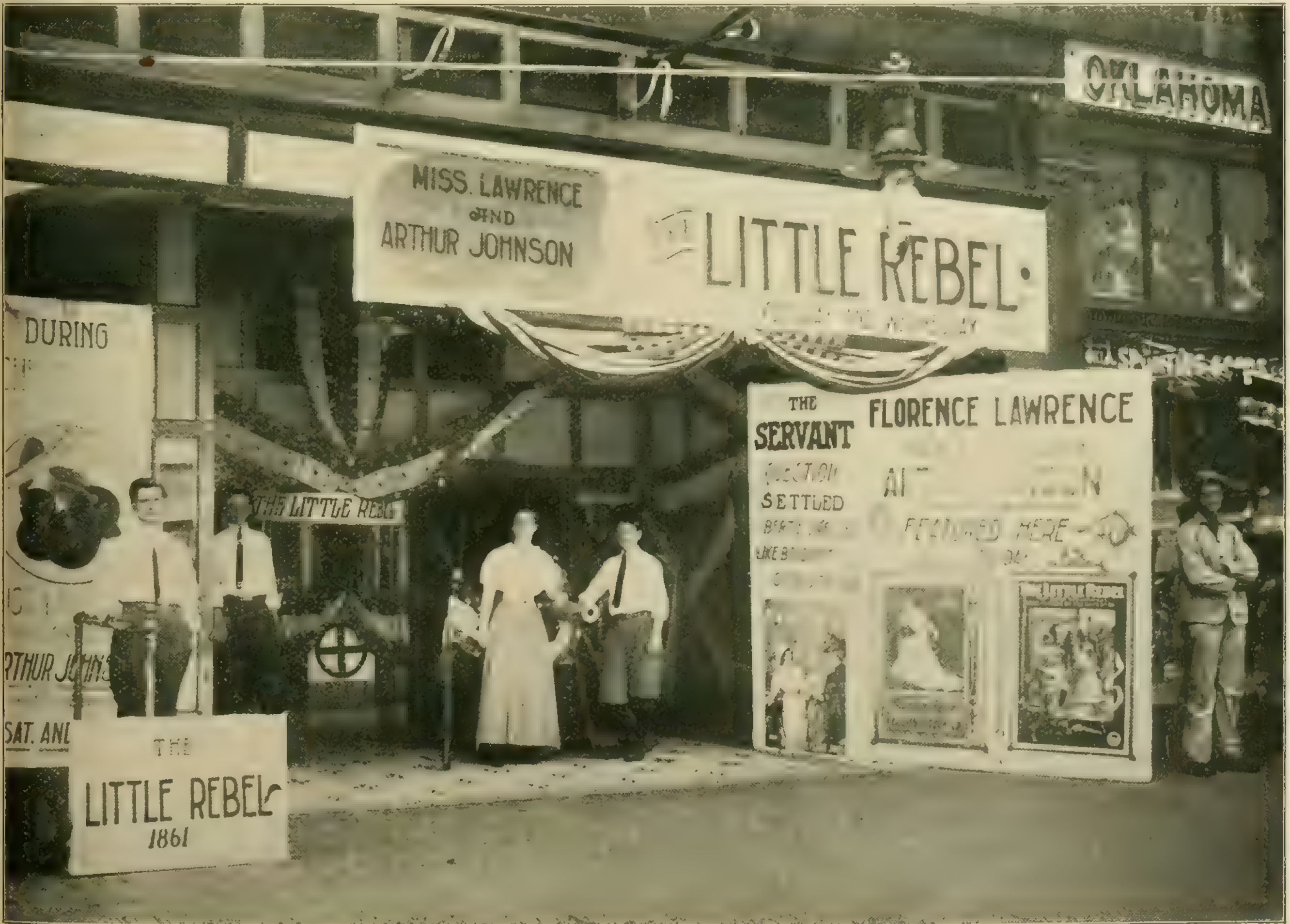
Princess Theater, Bayamon, Porto Rico.

Mirroroide screen, 12 feet by 14 feet, has been installed. his house also has a set of Deagan organ chimes and other ovelty instruments. An Edison phonograph rendering ongs in Spanish and English furnishes the music. The rincess is said to be the only house of its kind in Porto ico. It was designed and built by Mr. A. F. Smith, who s the owner and manager. He also does the operating and ll the mechanical work that is required in conducting the musement house.

Orpheum Theater, Grand Junction, Col.

Mr. Joseph Mauro submits the above illustration of the Orpheum Theater at Grand Junction, Col., as an example of the way theater managers of the West do things. The Orpheum is owned by Mr. D. W. Piatt, and Messrs. Piatt and Mauro are shown in the picture, Mr. Mauro standing on the left. If the exterior of the theater is an indication of what may be seen inside, we fancy that the Orpheum is quite a handsome photoplay house. We also commend the display posters, especially the placing of the big poster high up where it can hardly escape the notice of everyone who chances to pass, whether he be on the street or on either sidewalk.

The Orpheum Theater, Grand Junction, Colo.



The Orpheum Theater, Oklahoma City, Okla.

The Moving Picture Educator

PICTURES OF SPECIAL INTEREST.

Gettysburg (Lubin).—At this season of the year this is a very timely picture, its historical importance makes it welcome anytime, while as a school picture it will be a constant illustrator of one of the most important events in American history. Guided by its sub-titles it forms a complete lesson at once attractive and instructive. A small party of visitors is seen being conducted over the battlefield and among the many monuments, so that it almost seems as though one were also in that party and actually visiting with them every point of interest. The most important monuments are shown in detail, while others are classified. The space alloted to the "unknown dead" is singularly impressive in its silent, uniform appearance. The single Confederate monument is also shown, and perhaps the actual relics of the war are most interesting. The gun which fired the first shot, an unexploded shell embedded in a cherry tree, and the marks of shot and shell upon buildings, will prove of more than ordinary interest to those now in school, who will have the advantage of seeing this film while learning the history of this eventful battle of the Civil War.

Across the Polar Seas (Pathe).—This is a voyage of a most unusual character and is more instructive than either attractive or picturesque, making it a highly educational film. A very realistic conception of the enormous floating icebergs is presented, making clear the nature of these natural enemies of the mariner in the northern seas. The coast line of Spitzenbergen Islands and Francis-Joseph Land is shown, also the toilsomeness of travel among and across the "fields of ice." A view of the Midnight Sun is the only relief from the cold monotony of the whole, and is, of course, an unusual picture. The film is a valuable addition to the geographical series.

New Year in Japan (C. G. P. C.).—As an illustrator of the customs and observances of this unique country and people, this is both an instructive and entertaining film. That the Japanese believe in prolonged festivities is gathered from the fact that the New Year celebrations begin fifteen days in advance. The houses decorated with green bamboo, and the streets festooned with banners, are the especial features of the holiday time; strolling actors go from house to house, besides giving exhibitions on the streets. The street of theaters is not much unlike the exterior of any show places in any country so far as the "poster" method of attractions are concerned. Commercial use of the occasion is made by the fact that merchants have samples of their productions paraded through the streets, evidently they believe "samples" are better than advertisements. The film is a welcome addition to "manners and customs in foreign countries."

Flowers for the "400" (Kalem).—This film is evidently intended as an industrial, one showing the cultivation of special and expensive or out-of-season flowers for the "400." It is a good attempt, but unfortunately falls short of any especial use on account of its ambiguity, being colorless one has to guess the kind of flowers which are growing, and seen gathered in bunches. The fact that they are not colored should not have been any disadvantage to the subject, a few sub-titles would have sufficed; the carelessness of these omissions makes the film valueless from any educational standpoint. It is, strange to say, the first picture of its kind which the writer has seen devoid of any indication as to its nature and purpose. The old saying of "losing the ship for lack of a coat of tar," is exemplified here: an uncolored flower garden is as a field of weeds if no explanations are given.

The Test (Selig).—This film is noticed here because its evident purpose is intended to show that criminolgy is controlled by environment. This is a scientifically debatable field. In this instance heredity is entirely ignored, and a criminal is reformed by being placed amid surroundings superior to his former lot, appealing to his manhood and ambitions. Of course, the experiment is successful and the man stands firm under "the test," an unusual development, however, is introduced in that the former criminal captures one of his earlier associates who commits a burglary in the house in which he himself is being tested.

The lesson is a good and practical one and doubtless possesses much truth in its principles, that environment of a right kind means reformation.

His Daughter (Edison).—This is a strong moral story. A father leaves home on account of an uncongenial wife, later years finds him a waiter in a New York restaurant. The daughter, too, unable to bear with her mother's faultfinding, is allured by the stage attractions to follow a traveling actor to the great city Under promise of marriage he takes her to a restaurant for a pre-nuptial dinner and sends for an actor friend to impersonate a clergyman and join him in mock marriage to the girl. The waiter, who is the girl's father, recognizes her, and not only intercepts the note arranging for the mock marriage, but prevents his daughter from taking her first dangerous drink. Of course, there is a scene, but the girl is saved and ultimately the family reunited, father, mother and daughter each discovering their own foolish mistakes. The suggestions to avoid home quarrels, the allurements of the stage and city, the foolish infatuation for actors, the pitfalls and deceits are all portrayed with a truthfulness that should help many a foolish girl to beware of a like experience, and save many a home from the unnecessary pain of quarrelsomeness.

Her Boys (Essanay).—A poor woman left alone with two boys, victims of direst poverty which breaks up the home, is in after years reunited to her boys by means of their Sunday-school Bibles. A fitting drama of life in which a religious principle is successfully involved. One boy leaves home to relieve his mother of the cost of keeping him; the other is placed in a "home," and later adopted by a judge.

After twenty years the older one rescues an old lady from the insults of a drunkard and is falsely accused of robbery, the old lady engages a lawyer to defend her rescuer and he is acquitted. In a natural series of explanations, the principles of the Sunday-school Bibles are explained. The original Bibles are produced, with the boys' names, showing them as brothers and sons of the old lady.

The story will bear telling anywhere and is of a proper character to include in Sunday-schools, as at least an evidence of applied education, and as such is commended.

EDISON ACTIVITIES.

Edison players are going some these days. While there are two companies working at top speed at the Bronx studios, one company under the direction of Mr. J. Searle Dawley is working in Bermuda and another, under the direction of Mr. Oscar C. Apfel, is working in the vicinity of Waterville, Me. The operations of the Waterville company has been attracting no little attention among the natives of that region and one of the local papers records a narrow escape from drowning experienced by Miss Miriam Nesbitt, the leading lady. The company was getting some pictures of the ice harvest on the Kennebec River when Miss Nesbitt drove the sleigh upon which she was riding into the icy waters of the river. Both horse and player were rescued, but the incident created great excitement in the village. From reports received from Waterville the Edison players will bring back a quantity of interesting negatives.

SPECIAL FEATURE FILM COMPANY WANT EDUCATIONAL PICTURES.

The Special Feature Film Company, with offices at 5 West 14th Street, and who, by the way, were the first regular dealers in ex clusive feature film service in New York City, report a growing demand for educational and historical subjects by the school boards of the various cities throughout the country. Mr. Robert Dreher, treasurer of the company, claims the American manufacturer is losing out to his competitor across the sea in thi branch of the industry, which appears very strange on accoun of the abundance of natural resources in this country adapte for subjects of this kind. If the manufacturer releasing two o more reels a week, would make one educational or historical pi ture to fill this growing want, there is no doubt that the increas in sales would more than offset the extra cost of production.

S. S. Hutchinson, president The American Film Manufacturing Company, spent a large part of last week in New York City, following his return from the Western studio at La Mesa, Cal.

MONTGOMERY LIKES MISS RUSSELL.

For some time Miss Martha Russell, a former Essanay player, has been lecturing on motion pictures. Among other heaters she has visited is Montgomery's house in Jacksonville, Fla. Mr. Montgomery is a good judge of a theater attraction and he was favorably impressed with Miss Rusell's work, of which he writes as follows:

"I consider Miss Martha Russell one of the cleverest lady ecturers that it has been my good pleasure to hear. She makes a very fine appearance, is a cultured lady, has familiarzed herself with the moving picture business, and through her great enthusiasm compels attention of every person in her audience. She tells them what they would like to know of the moving picture business in a manner that proves most pleasing. Her hearers become so interested that at imes the many questions they propound to her cause her to have to work overtime; but this she seems to find pleasure in. I consider that she has done the Essanay Company more good than an advertising campaign for which they might have spent thousands of dollars. She not only does good or the Essanay Company, but she attracts an enormous rowd of the best people of each city in which she appears, thereby making her engagement profitable for herself and he theater management. I think she stimulates an interest n the business and creates more favorable talk than anything or any person for which I have spent my money in this connection. She is deserving of recognition through your columns, and should be appreciated by the moving picture business in general."

GEM THEATER, HOUSTON, TEXAS.

Wicks & Co., who are operating the Star and Vaudette picture houses, have recently secured a central location (one door south of Star Theater) for the establishment of the Gem Theater. Extensive improvements, approximating $10,000, are now being made. Its seating capacity will be 65. Mr. A. J. Exitious, its manager, is sparing no expense o make this new show house in every way up to the minute. t will open March 1st.

"GETTING A HIRED GIRL" (Essanay).

Reviewed by Jas. S. McQuade.

FARCE comedy, of the rough house type, abounds in "Getting a Hired Girl," which will be released by Essanay on March 7. It is by the Eastern company, and Harry Cashman carries off the lion's share of the honors in the role of Bridget, the husky domestic servant, whose antics in the Budd household remind one of the havoc wrought by a bull in a china shop.

There would be a charge of insanity were one to take this laughable medley of situations seriously at any stage. The atmosphere of bedlam prevails throughout and it is only when the two evil spirits, in the form of housemaids, depart that we breathe freely and thank Heaven for the riddance.

That scene in a public dining room, where the new hired girl shows the effects of the refreshments partaken of by squirting the contents of a syphon bottle in the faces of guests is neither edifying nor amusing. It is horse play that exceeds even the ultra limits of farce comedy. The film, however, will be highly relished, as a whole, as being a forceful satirical skit on the hardships and difficulties experienced by home owners throughout the United States, in securing desirable domestic help of the feminine gender.

Mr. and Mrs. Budd are the victims of the story. The lattel tells Bridget, the new housemaid, to make herself at home. This the servant begins to do in the bedroom of her mistress, by helping herself to sweetmeats, powder and puff and perfume.

The venerable Mr. Budd gets acquainted with Bridget's dusting powers in the parlor, from which he escapes through a cloud of dust. Hearing a crash, he rushes back and finds that Bridget has upset the large table lamp. He attempts to give her a lecture, but is put to flight by the contents of the dust pan, which he receives full in the face. Seeking refuge in the library, he has regained his composure, when he is startled by the fall of bric-à-brac and art ware behind him. Again it is the fiendish Bridget, who has climbed on a chair to dust the articles. On this occasion he is again forced to flee, barely escaping the impact of a valuable art vase, which has been used as a missile. Other indignities are suffered

Scene from "Getting a Hired Girl"—Essanay Film Mfg. Co.

by the master and mistress at the hands of the servant, until the climax is reached, and then Mr. Budd determines to go to town and hire a girl himself.

The experiences of Mr. Budd, while on this quest, are many and varied. Suffice it to say that when a friend, whom he chances to meet, offers the services of his housemaid until his return from Europe, Mr. Budd fairly falls on his shoulder and weeps. But the blow that fairly killed Budd comes a little later. On his arrival home, with his newly found treasure, he is presenting the girl to Mrs. Budd, with his face wreathed in smiles, when Bridget passes through the hall. Each girl looks at the other and Bridget cries, "My long-lost sister." Then they embrace and with indignant glances at the hapless Mr. Budd depart arm in arm. Meanwhile Budd falls backwards in the arms of his wife in a dead faint.

Scene from "Getting a Hired Girl" (Essanay).

WASHINGTON NOTABLES IN PICTURE.

The Capital City was recently filmed by the Feature Film Company to accompany the lecture of Mr. Barry Bulkley entitled "The City of Washington." The first presentation of this was at the dinner given at the Cosmos Club in honor of Dr. Harvey W. Wiley, the national pure food man. The great chemist is shown under a number of circumstances and with several of the prominent men of the city. Aside from the national buildings of Washington and its parks and avenues, a feature that brought forth much applause was Great Falls in snow and ice. While this was secured under intense cold, no static effects hindered the clearness of the picture. Another unusual scene was a fight between two sea lions in the zoo. Among the men of prominence that appear on the film are Mr. L. O. Howard, entomologist of the Department of Agriculture; Congressman Davis, John Foord, of the American Asiatic Monthly; Willis L. Moore, chief of the Weather Bureau; Chas. E. Munroe, dean of George Washington University; Rev. Rolland Cotton Smith, pastor of All Souls Church; the Commissions of the District of Columbia, and A. S. Cushman, of the Institute of Industrial Research. As an intimate filming of the people and places of the national capital, this reel is exceptionally interesting, and Mr. Bulkley anticipates using it in other cities.

W. H.

"THE BETTER MAN" (Reliance).

A picture of good old-fashioned country life in winter s dear to the heart of every picture fan. Many a business m in the crowded city in viewing "The Better Man" will e transported back to his boyhood days with reminiscent ple ure. With such men it will open up a train of fond recoll tion which will probably be the cause of their keeping th seats to see the picture a second time. There is no deny g the fact that there is always something charming abou a rural story that appeals to all classes, whether they be c folks or rural citizens.

Such a picture is "The Better Man." It has the breath f country life in it. Country life in winter time, with its h and affairs. The action of the piece for the most part tal s place at an old-fashioned kitchen dance at the home o a prosperous farmer. It made the present scribe a trifle vious to observe the guests arriving in a body, sitting n straw upon the platform of a large two-horse sledge w their feet hanging over the edge. One could almost h r sleigh bells in the air, and the peals of merry laughter as e young folks piled out of the sledge and crowded into e farmhouse. They were welcomed into a great big kitchen y the old folks, and the merrymaking was good to look up . They danced old-fashioned figures and tapped the cider b rel frequently. The girls played a joke on the boys and h their faces washed with snow for taking such liberties wh the young men. After the party they all went home in e way that they had come, over the glistening snow, in the g bob-sled, while the folks at the farmhouse waved good-b .

Scene from "The Better Man" (Reliance).

Scene from "The Better Man" (Reliance).

Of course, there is a story running throughout the pict e —a story of love and jealousy—but it is not allowed to tract from the general happy vein of the story. It appe s rather as an undercurrent until the guests have depart , when it arrives at a culmination and finishes the picture. Te farmer's daughter selects one of two men as "The Bet r Man." He happens to be the young man who at the beg ning of the picture did not have as good a chance as his ri .

This is a decidedly refreshing picture and will be welco e on any bill. It can be featured.

Projection Department

Edited by F. H. RICHARDSON.

Continuing our talk to managers concerning the picture on the screen: e manager should learn to recognize the slightest discoloration in the ht. This is the first, prime requisite in the judging of projection; also is the hardest thing to learn. It is a matter which must be studied. ce in a while the film itself will give the effect of light discoloration, t one learns, if one makes a study of it, to tell pretty accurately whether trouble lies in the light or the film. The manager who is "on the job" l study and learn these things, and learn them well.

Modern projection machinery has finally reached a state of perfection ere it is possible to project a perfect film absolutely rock-steady. In s connection, however, it must be noted that none but the Pathe company s, to date, reached the point of putting out a perfect film—perfect in rforation, I mean; though some of the other manufacturers are a very se second. Many are still far from the goal. It is not always possible to tect, by looking at the picture, whether the jump is due to poor perforan or the machine. A fairly correct idea may be formed, however. As a le, movement of the picture due to bad perforation will manifest itself in more or less unevenly spaced jump and the jump will usually be conlerable. Movement due to the machine will, as a general thing, either be rhythmic, steady movement up and down or sidewise, or else a constant, ady vibration. Remember that these rules are by no means infallible. there is a steady, rhythmic movement up and down, four times to every rn of the machine crank, it means that (a) the intermittent sprocket is t true; (b) the intermittent sprocket shaft is not true; (c) dirt on the ermittent sprocket. If the picture simply vibrates on the screen, and es so constantly, it may be due to (a) lost motion in intermittent movent; (b) tension springs too loose. If the whole picture move sidewise ery time the machine crank goes around, the machine is not properly chored down and is swaying from side to side slightly. I am not atmpting to cover this subject fully, by any manner of means. I simply ant to call the attention of managers to certain faults, which are too ten glaring, and indicate where they lie. I am not trying to make erators out of managers. If managers ever learn what real excellence a picture consists of, they certainly will demand it, and that means tter projection. I am perfectly willing to force, if necessary, the operator deliver perfect projection, but I fully realize that in literally thousands instances managers themselves know so very little about the possibilities projection, and have such slight knowledge of the difference between a od picture and a poor one, that they actually will not permit the operator do his best work. You may be certain that such managers will have to ake up and get busy or else be eliminated in the not distant future. The blic is learning, if they are not. Shadowy, jump pictures will not be ry much longer tolerated and unless the manager puts them out of his siness, they will put him out of business. My next talk will be on the l-important subject of speed.

EDISON MACHINE.—Meaford, Ont., writes: "In January 6th and ebruary 3rd issues, I note complete instructions of the Power's and andard machines. I am using an Edison Model B and would very much e to see it explained as clearly as were the other machines. I have cerinly learned a great deal through instructions which have appeared and in y opinion they will be a great benefit to operators. I thought I knew all out a machine, but found that I can still learn. Along the line of films I ve run the 'Colleen Bawn' and 'Arrah-na-Pogue.' These subjects took fine, d, if we could get such pictures, together with the proper advertising, ore frequently, we could, in my opinion, afford to pay a somewhat ineased price for film service. Why not encourage the manufacturers to rnish film exchanges with heralds, so that we could get them with each m. What is needed is some lucid explanation of each subject."

The Edison Model B machine instructions are now in course of preparan. The Simplex will be published next, followed by the Edison and Mograph. As stated before, these instructions are being run in the order in hich I am able to get them completed. As to "heralds," I presume you ean small hand-bills, to be used in advertising the subject. It might be actical to do this on special subjects for which there is a large demand. can readily understand, however, that it would not be practical with dinary films. The manufacturer might have 100,000 heralds printed coving one film and only dispose of one-tenth of that number, whereas, the ry next subject released might take twice that number, and still the deand not be nearly supplied.

BUNCH OF QUESTIONS.—Chicago, Ill., propounds the following: (1) Is there an eccentric bushing in all machines? (2) In case of emerncy can a water rheostat be used? (3) Kindly give me the amperage of 110 V adjustable Bell & Howell compensarc. (4) Should there be a sizng sound in the compensarc? (5) What causes upper loop on Motiograph increase? (6) What causes terminals to burn out? (7) What causes m to pump once in a while? Have tried adjusting Idlers and tension ws but without result."

(1) There are eccentric bushings on all except "finger feed" machines.) It can. (3) My recollection is the amperage is 40, 55 and 60. Call the Kleine Optical Co., Chicago, or Bell & Howell, either one. They can ll you. Why you should write to New York for information of this nd, when you can step to a telephone booth and find out in three inutes, I don't exactly understand. (4) When the line switch is closed d the arc not operating there will be a very faint hum in the primary ils, also, probably, when the arc is in operation there may be a faint und, but it should not be audible except when you place your ear close to e transformer. Perhaps the "sizzing" sound is in the carbons and not in the transformer, the same being due to vibration of the carbons. (5) The probability is the intermittent idler roller is not in perfect adjustment. (6) Presumably you mean the lamp leads. They might be caused by several things, such as poor contact, coupled with excessive heating in the lamp house. If you are using a heavy amperage the lamp leads should be cut off at least once a week at the back of the lamp house and the part inside the lamp house thrown away. (7) You will have to describe that jump a little more clearly. You speak of tension "jaws." There is no such thing on a machine. I would strongly advise you to do some good hard studying; also that you procure one of the Handbooks. You evidently still have considerable to learn.

MOTOR DRIVE.—Guthrie, Okla., sends in a sketch of motor drive which he says he has not tried out. Says he is going on the road and I will probably hear from him often. Sends in, also, a sketch of a threading device attached on the front of the machine and opposite magazine.

In the first place, Guthrie, we shall be glad to hear from you at any time. In the second place, space is so limited that we cannot consume it with the publication of the motor drive device until such time as you have tried the scheme out in actual practice. Frankly, I do not think very much of it, for the reason that high speed worm gear contacts would not, in my judgment, prove satisfactory under such conditions. As to the threading-in-frame device, you would find that an inspector would immediately condemn it for the very simple reason that they would not allow any electrical wires or fixtures in contact with the machine magazine. In this they are quite right, too.

GHOSTLY GHOST.—Chicago, Ills., writes: "Have not been able to remove a blue ghost which made its appearance a few days ago. Have a Motiograph machine and lamphouse. Using 40 amperes on 110 V. A.C. current. Condensers are 6½ and 7½, the latter in front. Tried every possible way to remove it and have moved the lamphouse backward and forward."

If the ghost only made its appearance a few days ago I think very likely you changed one of the condensers about then. Presumably the new lens is of the same focal length as the old one, but unfortunately cheap condensening lenses are not accurate. You have not told me the size of the picture and the throw. Of course I have only guessed at the above solution, but the probability is I have given the correct answer, unless you have changed something else. Haven't altered your method of setting your carbons, have you?

MORE ABOUT COMMUTATORS.—Chicago, Ills., writes: "I note requests for information concerning cleaning of motor commutators in January 27th issue. New York City, who asks for advice, does not state his reason for using emery cloth on commutator. Presumably it was to stop sparking at the brushes. If so, then he has taken the quickest method to start sparking, rather than the right method to stop it, or, if already started, to make it much worse. Commutator sparking is caused by (a) brushes being loose. (b) Brushes badly burned or broken, therefore making poor contact with the commutator. (c) Brushes welded to holder and thus not working thoroughly on the commutator surface. (d) Commutator badly worn and in need of renewal. (e) Commutator may have a flat bar projecting above the general surface. (f) Flame at the commutator may be caused by broken lead wire or coil, which produces a greenish flame and burns two bars diameterically opposite to each other. If motor is not immediately shut off the bar will be badly burned, as will also the insulation. (g) A short circuit at the field coil, or a field circuit improperly connected will produce flare at the commutator. However, brushes improperly set are the cause of ninety per cent. of commutator trouble. Brushes on a motor must usually be set back of the neutral point, or with a 'backward lead.' This tends to demagnetize the fields and as weakening the fields of the motor tends to increase the speed, and as increase of load on a shunt wound motor tends to prevent the speed falling, the shunt motor is very nearly self regulating. The best type of motor is built so that the armature shaft oscillates back and forth a very short distance, thus causing even wear on the commutator and preventing the cutting of grooves in the same. I have handled some very large, as well as small D.C. motors. I find that the less 'dope' such as oils, vaseline and compounds one uses, the better, also the less emery cloth, sand-paper, etc., the better. If the commutator is handled properly at the start, and the brushes kept in perfect adjustment, the commutator will soon obtain a high polish; after which about the only care necessary is wiping dust off same with a soft lint rag. If commutator is worn, sand-paper may be used by tacking same on a smooth level block of wood and holding same rigidly against the commutator, after which the fine particles of copper dust must be removed from along armature or fields where they have fallen. They can usually be blown out by an electric fan. This treatment, however, is recommended only when the commutator becomes quite badly worn."

Chicago is perfectly right in most of his conclusions. However, my own experience has been that a very slight application of a good compound occasionally, helps considerably. The great trouble is that many men who use compounds, use them altogether too freely. "A little bit goes a long way," is the rule to follow when using such things. The grinding down of the commutator of a motor is hardly practical, as there is no way of revolving it, except by its own power, and running a motor under its own power while grinding down the commutator would not be a good proposition at all. I have ground down the commutator of a large Edison three-wire generator by using a block of wood turned out to fit the commutator about ¼ of its circumference, and lining the groove with sand-paper. I [illegible] course I had an engine to run the [illegible] pretty well [illegible]

[illegible] I want to say that lead [illegible] and the [illegible] batteries with [illegible] amperes [illegible] why the plan would not work on a larger scale for heavier currents without heating, al- [illegible] expected [illegible] the Department. I have studied the proposition not a little, just for my own individual satisfaction. I believe that theoretically the thing is impossible, but practically it is made possible by the introduction of resistance due to heating of conductors and contacts. Especially is this true in small machines where the heating backs up, even to the brush contacts, and into the armature conductors. This, of course, is injurious to the generator, although it be [illegible] facts make it possible to operate without resistance, it still requires very close and skill- [illegible] in the course of our discussion. I [illegible] A.C. generator. As soon as I can get hold of any kind of a hand feed arc lamp I intend to try the experiment of using short and heavy leads and eliminating all the resistance I possibly can. (Good night if you are going to cut all resistance out of that [illegible] Editor.) By using a machine of this size in which the heating of conductors will not occur so readily I shall be very much surprised if I am able to maintain an arc at all."

My dear boy, so shall I. That is to say an arc supplying projection light. If you try to operate an arc lamp without resistance on a 100 ampere A.C. generator, I would advise you to do it along about Christmas time, remembering as I do, that the fireworks occur at Christmas time in- [illegible] South. If the machine were a shunt wound D.C. generator the shock occurring in starting the arc will merely drop the voltage of the machine. However, I think you have the wrong dope on this thing all the way through. I have published your letter, not because I think you are right, but because the error into which you have fallen may cause others to learn considerable in the process of correcting your error.

INTERMITTENT SPROCKET.—St. Louis, Mo., writes asking if I do not think the rims of intermittent sprockets are made too light; also asks if there is any reason why heavy sprockets, such as are used for upper and lower feed sprockets, would not be suitable for intermittent.

Most decidedly, St. Louis, they would not. If you would stop and think for a moment, considering the fact that the intermittent sprocket starts and stops at the rate of, approximately, sixteen times per second, you would certainly see that the heavier the rim the greater would be the inertia to be overcome, both in starting and stopping, hence, the heavier would be the wear on both star and cam pin. As a matter of fact the lighter the intermittent sprocket is made, so long as there remains ample metal to render it rigid and firmly support the teeth, the better. Every bit of weight that can be eliminated from the intermittent sprocket is just that much [illegible] intermittent movement.

STOCKTON TROUBLES.—Stockton, Cal., writes: "You are doing a great good work, and your efforts are bound to bring good results in placing the profession on a higher plane, where it should be. The country is overrun with would-be-operators, rightly called crank turners. I have been operating since 1904 and I don't know it all yet. The profession is prac- [illegible] all learn more of the finer points of projection. The question I will put to you is one of vital importance to me, and, I believe, it will be, or has been, a question which has confronted a great many who are capable operators. *WHAT CAN I DO?* [illegible] this part of the country. I came here about a year and a half ago. This was the first opportunity I ever had to connect with an organization. The first thing I found out when I asked for a position was that the operators had a union. Being a man [illegible] immediately [illegible] up some of the members of the union, and told them that I would like to join them in their efforts to build up the profession. I was greeted with open arms, furnished an application blank, and proceeded to affiliate with the brothers of my profession, or rather try to. The initiation fee at that time was $10.00. I filed my application, together with $5.00 which they required. My application hung there for six weeks. All this time I was not working. Finally I went to them and asked why I had not heard from my application. I was told [illegible] there was no position open. How- [illegible] crank turner, which [illegible] getting. [illegible] was only a union man. A week later I received a letter from the union stating that I had been [illegible]. They did not state in the letter why I had been rejected. I went at once to the secretary of the [illegible] that [illegible] thought I [illegible] another member and asked him why. He said they had all the men they wanted in the union. Still another asserted they did not believe I knew enough about [illegible] I went to work for this man who had a would-be-operator who was anything but satisfactory. I received a better salary than he paid the other man. Of course the proprietor of the theater expected to be called to account by the Central Labor Council. The committee from the council investigated all sides of the matter and reported to the council, with the result that the Operators' Union was instructed by the Council to either take me into the union or leave me alone. They then did not bother either myself nor the theater for months. At last I left and a local union man was put in, who proved [illegible] admitted to the proprietor [illegible] the [illegible] understand a [illegible] from San Francisco. He didn't [illegible] imported another. He was [illegible] he proved to be O. K. But the [illegible] which paid him better, so then they put the secretary of the Local Union in. He was very short in [illegible] P. M. and at 9 P. M. called the proprietor up and t him he could not handle the machine. The proprietor sent for me to co back at an increase in salary. I started to work, made another appl tion to join the union and was assured by several members that I wo be admitted. Meanwhile the initiation fee had been raised from $10.00 $50.00. I never kicked. Posted $25.00 with my application and finally called up for examination. You should have seen that exami tion. I have not got it at present or I would send you a copy. Th were twenty-four questions, some of them very simple and all right, some of them were entirely out of place. One that amused me was: 'W is an Ohm Sifter?' The next day after the examination I received a let together with a check for $25.00, stating that I had failed to pass 7 of the questions. But they have never bothered me nor the house si That was some four months ago. Instead of being rejected, this tim failed to pass the examination. The first time I was given no examinati The present members were all charter members and no examination ever required. The managers were compelled to hire them or suffe boycott. The union scale is 63 hours a week, or 9 hours a day. I kn for a fact that I am getting $5.00 a week more salary than any o operator in town, simply because I get the results on the screen. Bu have no union card and I feel I am entitled to the protection which ganization gives to the laboring man. I have as good a boss as one co desire. My employer also is entitled to all the business he can get, there is bound to be an under current where such things are brought I am entitled to a union card, but how am I going to get it, under s circumstances? I come to you for advice. Would the International Ope tors' Union stand for any such condition of affairs? I don't know. I kn that I have taken up considerable of your time, but I wanted to lay case before you so that you would understand it. As for projection of it, I have no troubles, but I might have to call upon you at any ti I have ordered one of your Hand Books, so you see I am still looking information. I have a well ventilated operating room, 10 x 10 x small, but handy. 1910 Motiograph with a Butler Formastat made in Francisco; the best I ever have seen. 110 volts A.C.; throw, 65 f picture 15 feet. Everybody says the best picture in town. But that k of talk does not do me much good. I want to get into the union. If can advise me, I assure you it will be highly appreciated. I am enti in the dark as to what recourse I have, but there must be some."

I have given your letter space, except that portion which deals w hearsay and which reflected upon the ability of certain Stockton operat for the reason that it has the ring of truth. The labor movement, a all other things, stands for, and must stand for justice as between man man. That is the very genus of the movement. If the Stockton Operat Union has treated you in the manner set forth, then the Stockton Operat Union certainly is at fault—and very much at fault. If the organizat is composed of capable high-class men, and if all the positions in Stock are filled with such men, the same being members of the organizat then following the usual procedure in such matters, they would have right to say to you that you, being a stranger, could not come in and take place of one of their own men. This sounds unjust and I am not pared to say that I agree with the procedure, but it, nevertheless, is plan usually followed by organizations of stage employees and operat It might be noted, however, that so far as I know, it is not the plan lowed by any other labor organization. It is rather a difficult proposit to say to a man "you cannot earn your living in this town by follow your profession." The Stockton operators should certainly, however, h put it on that basis instead of keeping you waiting six weeks while t "considered" your application. Believing in calling a spade a s that certainly was an outrage, provided, of course, it occurred as you h related it. I do not want to say more at this time. Certainly the other has the right to be heard. I am almost 3,000 miles away and don't w to make many comments, except in a general way, until I have both si of the matter. I must repeat, however, that your letter sounds like truth, else it would not have received space. It is not pleasant for me be compelled to write thus concerning the acts of a union, but the act of the labor council seems to bear out your claims of wrong, and a wr committed by a union is just as bad as a wrong done by anybody els yes, even worse, since unionism, as I said, stands for justice and right

NEW UNION.—Connecticut (name of town suppressed), writes: the correspondence column of February 10th issue, I see the Pitts Mass., operators have organized and joined the Moving Picture Operat Union of America. I had supposed there was only one way to becom union operator, viz: joining the I. A. T. S. E. At present I am t to organize an auxiliary to the I. A. T. S. E. here. I had rather se operators affiliated with the above named union, provided it is affil with the American Federation of Labor. Will you kindly let me k which is the best of the two organizations from the operator's standpoi I have always believed it would be a good thing for the operators to h an international union of their own. There are plenty of them to s a charter from the A. F. of L."

I think, Connecticut, whoever sent in the paragraph telling of the ganization of Pittsfield operators, did not know the right name of the ganization, and wrote in a title that sounded good to him. So far know there is no such organization. Under present conditions the I. A S. E. is the only proper affiliation for the operator, though I am incli to agree with you that a separate international union would be, perhap better proposition for the operators.

POWER'S NO. 6 TROUBLE.—Noblesville, Ind., writes: "Hav received and am more than pleased with it, thought I am unable to the remedy for a present trouble, viz: when I raise the framing leve my Power's No. 6 clear up, the machine runs hard and the film tea two. When the lever is clear down, the machine runs hard but the does not break. The mechanism runs very nicely when the framing leve central."

I am inclined to think your carriage frames down too far and strikes lower sprocket idler bracket, in which case you should loosen one of upright separate rods upon which the framing carriage slides up and do the same being held by two screws, one above and one below. Pull rod out from below. Get a piece of small pipe which will just fit ove With a hack saw cut off a piece of this just long enough to prevent arriage from coming down far enough to strike the idler sprocket. Before u do this, however, set the carriage clear down, and, removing the front te of the machine, measure the distance from the bottom of the car- ge to the casting beside the rod you propose to take out. From the fact t the machine runs hard when framed clear-up, I am inclined to think t connecting link (682, plate 7, page 37, January 6 issue) is loose in its ys. If so, loosen screws, 745, and tighten set screws (two of them) , until the lost motion or play in connecting link 782 is eliminated. All s deals with plate 7, January 6 issue. If neither of the above eliminates trouble, then you will have to describe the matter more in detail.

NOT A BOOB.—El Centro, Cal., writes, ordering a Handbook and s: "The question I asked concerning condensers some time ago was nply to prove a bet with one of the operators here in the valley. I am t the boob you tried to call me."

The letter referred to and my reply appears on page 124, January 13 ue. Just how you manage to construe my reply thus I must confess I at a loss to understand.

LIGHT.—Enid, Okla, writes: "We have extended our theater 22 feet, king 102 feet throw. Throw before was 80 feet. We always had the ghtest picture in this part of the country at 80 feet; but now at 102 the ture is far from clear. The picture is 15 feet. We use a 6 inch E. F. s and two 6½ condensers, same being 14 inches from the aperture. ve tried 7½ and 8½; two 7½'s; 6½ and 7½; also, 7½ and 6½, but n do better with two 6½ lenses. Also tried moving the lamphouse back 18 inches, but it won't do. Current is 104 volt A.C., 60 cycle. Use amperes through an economizer. Power's No. 5 machine. Picture seems focus pretty fairly, but am not quite satisfied, as we do not seem to t light enough on the screen. At 80 feet we used 40 amperes and at 102 are using 60. We have your Hand Book and find it to be of great lue."

What the exact trouble is in this case, I don't know, but this much I n tell you flatly, viz.: the added distance will have practically no effect, far as the matter of curtain illumination is concerned. However, in der to get any good results with that kind of a combination, viz.: two 6½ ndensers and a 6 inch E. F. projection lens, your lamp would have to be etty close to the condensers, which would mean considerable loss of light rough reflection from the surface of the back lens, with increased liability condenser breakage. Of course, when you changed the throw you anged your projection lens, and it seems likely that the trouble must lie in e new lens. With a 6-inch projection lens, if everything is as it should be, u should not have less than two 7½ condensers. Of course, there is some ss of light by reason of the fact that a 6-inch lens sets further away from e aperture than does one of shorter focal length. However, owing to the ncentration of light by the condensers, this, I believe, does not amount to uch. The experience of operators, including myself, has been that with ual amperage as good or better picture is had at 100 feet than at a shorter row. If you will stop and think a moment, common sense will tell you at there could be no possible material depreciation through an additional feet of travel, unless the air were exceedingly hazy, smoky or dusty. Are ur condensers clear pure white or have they a yellowish tinge? Of late ere has been a great deal of complaint of imperfection in the cheaper ndensers. The lens which shows discoloration of any kind, when looked rough edgewise, is not fit for projection work. I would suggest that you ve the exchange send you another projection lens for trial, being sure is of as large diameter as your original lens used on the 80 foot throw. indly advise me as to what the trouble proved to be when it has been finally cated.

KINEMACOLOR.—Jacksonville, Fla., writes: "There has been some dif- rence of opinion in the General Electrical Experimental Department as to e principle involved in the use of kinemacolor color screens. Has your epartment any help to offer in back numbers or in future issues?"

On page 1406, December 17, 1910, issue you will find instructions on the inemacolor projection machine, though not much is said concerning the lor screen principle involved. In fact, that is, to some extent, I believe, ie of the secrets of the process. However, as I understand the matter, in king the Kinemacolor films, a red and green revolving screen, approxi- ately the same as is on the projector, is used in front of the lens. The lors come before the lens alternately and remove all but the red rays from ie picture and all but the green rays from the next one, etc., so that the ctures are really taken with practically nothing but red and green rays. ith, I believe, a very little violet added. When the film is projected the me color scheme is used and it is projected, practically, entirely by red id green rays, the combination of which forms the other colors on the reen. Now I don't state all this as fact, but simply as my understanding the matter. Possibly the Kinemacolor Company of America, 145 W. th Street, New York City, would give you further light on the subject— so, possibly they would not.

LOS ANGELES.—Los Angeles, Cal., writes: "I arrived here three onths ago direct from Gotham. Am a member of Auxiliary Local No. 35, . Y. City, and, knowing you to be a brother member, will attempt to give ou some data such as you requested in January 27th issue. Also, I wish let off a little steam. Everything in the operating room (there are a lot f coops here, but you object to that name) is installed in accordance with ie national electrical code with no changes whatever, and no motor driven iachines. Board of Fire Underwriters of the Pacific Coast is located at 316 ecurity Building, Los Angeles. The local rules emanate from the city elec- ician's office in the City Hall. In all moving picture houses two sets of ed wires must be installed; one for the machine and one for the house, its and other lights. There are about one hundred moving picture theaters ere in winter and something like fifty in summer. More than four hun- red operators' licenses have been issued, and there are fully two operators or every job. Union scale is $21 per week, 8 hours per day. Relief work 7½ cents per hour. Operator's license cost $5 per annum. Moving pic- ire theater license $20 per quarter. Operator's city examination is easy. Vorking hours here are rather bad in most houses, 10 a. m. to 1 p. m. and 30 p. m. to 10.30 p. m. Relief work from 1 p. m. to 5.30 p. m. pays about 10.50 per week. Projection on the same plane as it was in New York (and ill is, Ed.), and you know what that was. In winter there are many ourists' who are willing to work for just enough to live on until winter is ver. This makes it almost impossible to get a job at anything, and se- uring a steady position at operating is a joke. I would, therefore, advise perators to keep away from Los Angeles. The Union here has treated me hite, but they have all they can do to keep their own members working; due to the aforesaid 'tourists,' and also to the fact that almost anyone can get a license, provided he be eighteen years of age. I guess the city needs the 'V.' Now here's the steam part of it: I find that the most owners and managers are from the Middle West, as are also quite a number of operators, so that when an operator from their home town blows in, they take him in and leave you out. This has happened to me twice and the same thing has kept me from other positions. But I am a sticker, and two can play at the game of 'freeze-out.'"

I am glad to hear you say that the Los Angeles Union used you right. That is as it should be. The conditions you describe are not the best by any means, still the man who works in tourist towns is always more or less at the mercy of the man who starts traveling with small financial means, figuring to "work his passage." Denver used to be, and still is, to some extent, cursed with the consumptive plague. That is to say, the Eastern man who goes to Denver for his health, being sick and unable to do much, is willing to work for practically his board. He cannot, of course, be blamed much under the circumstances. Still he works a tremendous hardship on the mechanics and laborers of that city. There is, however, less excuse for the tourist. In order to satisfy his own pleasure in traveling he beats down the conditions of men in the towns he infests. The employment of the "home town man" which you speak of, in preference to others, is perhaps natural.

CONSTABLE! HELP!—Seattle, Wash., writes: "Here is something I do not know: how many degrees Fahrenheit is necessary to ignite gun cotton, also gun powder, in one second?"

My dear boy, I am not an expert in the matter of explosives, though I pretty near explode sometimes at some of the questions sprung on me. In the matter of gun powder, I presume the degrees of heat would depend on the kind and quality of the gun powder. You must understand there are a great many different kinds of gun powder. As to gun cotton, my recollection is, that it does not explode through heat, but through concussion.

CARBON CLAMP RESISTANCE.—Los Angeles, Cal., writes: "Am using A. C. 110 V, 60 cycle through a Bell-Howell economizer. A couple of weeks ago I got a new pair of clamps for my lamp, not the regular Power's clamps but a heavier pair, and where I had been using 50 amperes with the old clamps, I couldn't use it with the new ones. I had to cut it down to 45, and I got just as good light. It was that way for a couple of days, and then I could use 50 or 60 amps. just the same as before. By not being able to use 50 amperes I mean the arc would sputter and raise the very dickens when I would put it up on 50. Kindly let me know what the trouble was. Thought it was my connections getting dirty, but I cleaned them and it didn't make any difference. I am using a Power's No. 6. Got about 96 foot throw; picture is about 13 x 16. Am getting a swell picture, too; clear and steady as a rock. The man I am working for knows what a good picture is, and when I need anything I don't have to wait two or three weeks, like some poor fellows do, before I get it."

Apparently, if you have described matters rightly, your trouble is due to resistance in the carbon clamps. The resistance of the new pair of clamps would be considerably less than after they had been subjected to the mechanical heat of the arc for a short time. However, these clamps have such large cross section that the added resistance should have no appreciable effect. Did you not cut off the end of your lamp leads when you installed those new clamps? If so, it would explain the whole matter. The lamp leads inside the lamp house being subjected to mechanical, as well as electrical, heat oxidize quite rapidly, and their resistance raises in proportion. If you are using 60 amperes or even 50, you will do well to amputate the asbestos wire where it comes out of the lamphouse at least once a week, throwing the part inside the lamphouse away. You will find this matter dealt with to some extent on page 62 of the Handbook, a copy of which I presume you have. Try the experiment of cutting these wires off and see if your light does not immediately improve.

LEAD-ALUMINUM RECTIFIER.—Princeton, N. J., sends in matter concerning the lead-aluminum rectifier, together with sketches. While we appreciate the trouble Princeton has taken, still we do not feel disposed to consume more space on the proposition, as we do not consider such a rectifier as of any practical use for the rectification of current for the projection arc. For charging storage batteries and similar work it might be O. K.

MOTOR-GENERATORS.—Washington, D. C., writes: "There have been several letters in your Department questioning motor-generators and the use of oil on armatures, I will therefore give you my experience with them. I am supervisor of the electrical and operating room equipment for several local theaters and test out everything as far as possible before installing. We have had in use, for a period of fifteen months, five Fort Wayne motor-generator direct current sets, 220-50 volt known as "compensarcs." They have given perfect satisfaction. They are constant current, compound wound generators, and the required current variation upon different service is obtained by means of a rheostat (adjustable) in the generator field. We all know that excessive use of oil on commutators will eventually break down the mica insulation, but the Fort Wayne representative instructed us to clean commutators regularly with a rag moistened with some thin oil, not mineral oil. We use three-in-one. We have done this with all small motors, including fans, and the oil has never caused trouble. Of course a little bit of common sense has to be mixed with everything, particularly in the operating room. Wish to add that I know of about a half-dozen other houses in this city that have used the above sets with satisfaction. In fact, all the direct current houses, with the exception of about two, use this type of machine as we were compelled to go on the 220 volt line without arcs nearly two years ago and we experimented with everything on the market and took that which gave the greatest degree of satisfaction."

The correspondent, Mr. A. J. Bachrach, is in general charge of the operating rooms of seven of the Washington theaters. His experience is certainly of value, and I am more than pleased to hear his good report on the D. C. Compensarc. I will take the liberty of asking a little more detailed information as to the modus operandi of handling these machines. I would particularly ask the brother to express his opinion as to whether or not the operator of moderate ability would have serious difficulty in handling either the motor-generator or light. I would like to know how many hours a day the sets have run, on an average, the cost of upkeep and the number, if any, of breakdowns during the eighteen months. In fact, please furnish, if you will, as complete information as possible concerning these sets and their operation. I have noticed that the Fort Wayne people advise the use of a rag moistened with very thin oil on the commutator. Doubtless, my opinion is not to be considered as against theirs, but all the same I still hold to the "compound" idea, provided it is used in moderation. Would be glad to hear from any other men handling such sets.

A QUESTION IN PROJECTION.—Washington (name of town suppressed), asks: "My lens will be 22 ft. above the ground floor. Center of picture, which is 14 ft. wide, will be 7 ft. from stage floor. Throw will be 45 feet; operating room to be in ceiling. Seating space will be 74 ft. long, with a five foot drop from back to front. Will I be able to project a good picture at this angle?"

You have not said whether the lens will be 22 ft. from ground floor at front or rear, and this might make a possible difference of 5 ft. in the angle. Assuming it to be at point of operating room location, that would be midway of the floor pitch, or 2½ feet above the front row of seats. This would mean, assuming the stage to be four feet above the floor at the front of the house, the lens would be 1½ ft. + 5¼ ft. = 6¾ ft., and 22 — 6¾ = 15¼ ft. drop in 45 feet of projection. This would not render the projection of a good picture difficult, were the throw longer, though there will be the inverted keystone effect unless a special aperture plate be had. However, it is always rather difficult to get a first class picture of that size at such short throw under the best conditions. I should say that by very careful selection of a lens you may be able to get fair results, but I certainly would locate the operating room further back if it is possible to do so. With careful selection of lenses it is possible to project a really fine picture with very heavy drop on a throw of 75 feet or more. It is the short throw which makes the matter more difficult.

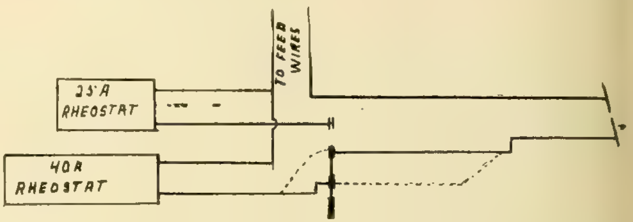
LIGHT TROUBLE.—New Franklin, Mo., writes: "We are in a small town where there is no current. Are using tank gas. Have a Motiograph machine, 1909 model, No. 2 projection lens, 6½ x 7½ condensing lens; first named next the light. Throw 43½ ft., picture 11 ft. Trouble is poor light on the screen. About one foot all around the picture is dark, and picture on this part of screen is not sharp and clear. Use ruled mica for focusing. Can get excellent focus in center, but not on margin. The latter is always out of focus. Have tried moving lamphouse back and forth. Now have condenser 12½ inches from film. Have also tried two 6½ condensers without improved result. Light cuts corner of aperture good, except at bottom; seems to be much light wasted there. Have raised and lowered light but without improvement in result. If the waste of light is not at bottom it is at top. Have never been able to get light to cut all corners of aperture equally. Have no trouble with stereopticon projection. It is excellent. Room is small and ceiling low—only 12 feet. Top of picture is only 3 inches from ceiling. Have machine elevated. Lens is only 3 feet from ceiling. This does not give much angle to the projection. It is needless to inform you that we are beginners, but we are anxious to learn."

It seems plain that you have too large a spot. It also seems equally plain that the only thing necessary is to move the lamp further away from the condenser. The explanation of your trouble, as you have set it forth, is so very simple that I fear it is not the right one. Set your burner in such position that the spot is exactly central on aperture, then move the burner back from the condenser until light just covers aperture fully. As to the "out of focus" effect at margin of picture, first be very certain your projection lens is perfectly clean. See page 68 of Handbook. Either your lens is imperfect or else it is dirty around its edges. Should you take the lens apart, remember that, in replacing same, the convex (bulge) side of all lenses goes toward the screen. If this does not remedy matters have your exchange loan you another lens for trial. Your stationery is certainly classy for a new, small house, using gas.

ISOLATED LIGHT PLANT.—Mr. R. E. Spraker, Spraker Amusement Company, Rich Hill, Mo., writes: "I am very much interested in the discussion regarding the different kinds of generators used in private plants for projection purposes. I am going to erect a new moving picture theater here in the near future. The local electric light plant furnishes 220 volts for street arcs only and that on the 'moonlight schedule,' too. This condition of things necessitates the installation of a plant of my own. Had decided that one of the 60-volt outfits so extensively advertised at present would meet the requirements. But your comment on the letter from Winnipeg sets me to thinking. Am I to understand that you think it inadvisable for anyone other than a thorough electrician to attempt the operation of a theater with such a plant? While being more or less familiar with the operation of small 110-volt outfits I am wondering if I am capable of handling the lower voltage in the proper manner. Do you think it impractical to try to operate the incandescent house lights and the projector arc on the same 60-volt generator? The ads and literature published by the firms having these outfits for sale give one the impression that this would all be smooth sailing. But their business is to sell light plants. There is also the possibility that they have not thoroughly investigated the subject. I will certainly appreciate any advice you may see fit to offer me."

I see that Neighbor Spraker has misconstrued my remarks. However, I guess I am to blame for that. I did not put the matter right. Winnipeg's letter was in line with the present discussion of a no-resistance generator for the arc light, but his argument dealt with something else, as I understood it. However, instead of saying: "This could be done with a 110-volt machine," I should have said: "This could be done with a machine of higher voltage than the arc, using resistance for balance." No, I did not mean to say that one must necessarily be a thorough electrician to operate such a plant, but I do mean that such a one will have better success, with less trouble. However, I think I would use a little higher voltage than 60 if I were in your place. Seventy volts would be better I think. Also get the generator of larger capacity than barely sufficient to generate the current you will use. If it were myself and I proposed using a total of 40 amperes I would get a generator large enough to supply fifty to sixty amperes. It costs more in the first place, but is better in the end, and cheaper also. Will our friends who are operating their own plants kindly favor us by writing Friend Spraker, setting forth their experience?

SOAKING MOTOR BRUSHES.—La Harpe, Ill., writes: "Have had considerable experience on motors ranging from ⅛ to 150 H. P. My experience is that each case of trouble must be treated as a separate proposition. The armature of a motor should have a little end play. This is essential to its proper operation. For the prevention of sparking I recommend the following: remove the brushes and clean them thoroughly; also clean the commutator. Place the brushes in a small can and melt enough pure parafine to cover them. Boil the brushes in the parafine for 15 or 20 minutes, then drain them while they are hot. Brushes treated thus will be so well lubricated that it will be only necessary to wipe off the commutator clean each day while the motor is running. I have found this scheme to be highly satisfactory and to very materially prolong the life of the commutator. Enclosed you will find rough sketch of how I have my machine wired in order to use two rheostats of different capacity. I must join in with your army of readers in praise of the Projection Department, as well as of the whole paper."



Boiling the brushes in parafine is a new one on the Editor. I pass it along to our readers for their experiment and report. As to the rheostat, you were pretty careless when you made that sketch. The dotted line shows how you had it connected. I have, as you see, changed it. The scheme is not at all a bad one. The single throw double pole switch can be located within easy reach of the operator.

BUTTINSKY.—Columbus, Ohio, writes, setting forth the following facts: "He had a manager who was new at the business. He, the correspondent, was very careful in his work, looking over his machine every day. Picture steady as a rock, focused sharp, usually changing focus for different scenes. Felt he was getting paid for good work and gave the best he could. Results were a packed house every evening and two competitors put out of business, or practically so. Audience kept telling manager the pictures were splendid and backed the assertion by coming every evening. Manager sent to exchange and they sent a man claiming to be representative of the manufacturer and this fellow monkeyed with the machine and got it all out of adjustment. Correspondent kept machine covered with oil on account of dampness in the operating room, as inside of operating room is rusty, also upper and lower magazines. The 'Manufacturer's Representative' called correspondent down in front of manager for not taking proper care of the mechanism. After he left a film was put on and the picture jumped, film buckled and shutter was out. Manager ordered correspondent to readjust machine and he refused. Told him to get the aforesaid 'representative' to do it. Also gave manager notice and when time was up quit. Wants to know if he did right. Also wants to know if the machine manufacturer in question sends men around to knock a man trying to do his duty and make a living."

In the first place, if you were doing as you say you were, you are a very careful, painstaking operator. In the second place, I do not believe the man represented the machine manufacturer at all. I don't think that company has a representative in your city. I have sent your letter to the manufacturer. I know exactly how you felt. Very likely I would have done just as you did, still it was wholly a matter of personal pride. Very likely had you remained there would have been no further trouble as certainly the manager must have learned a lesson when the "representative" put things to the bad. There is no question of right or wrong involved. You had the right to give proper notice, which you did, and quit, if you did not wish to remain. I think you probably are very much the same disposition as myself, where such things are involved. I take pride in my work, or did, as an operator, and if the manager is not satisfied and calls in some one else to find out whether or not I knew my business he can go plumb to the Sandwich Islands.

LAID OVER.—I have a most excellent letter from Mr. J. H. Hallberg. It is too long to be printed this issue, therefore is laid over till next week.

QUICK ACTION ON GAUMONT WEEKLY.

Arrangements have been perfected by the Gaumont Company for the speedy dispatch of the Gaumont Weekly to the West and South. This will make this graphic "publication" available all over the continent within five or six days of the release date. With the Gaumont Company's highly improved equipment it will be possible to present "last minute" pictures, thus giving the Weekly a timeliness so frequently lacking in motion pictures. All the foreign pictures, of which there will be three or four hundred feet in each issue, will be contributed by the French Gaumont company and these, like the American views, will be of the latest possible date. The foreign film will be shown here the week following its appearance in Paris. "We have every reason to expect," said Mr. Blaché, manager of the Gaumont Company, recently, "that the Gaumont Weekly will find instant favor with the American public and that its appearance will soon be as eagerly looked for as is that of any of the illustrated newspapers." The first release of the Gaumont Weekly will be on Thursday, February 22nd.

Comments on the Films

Licensed.

"AN ANTIQUE RING" (Lubin), February 10.—A thoroughgoing melodrama of political life in which Mr. Arthur Johnson plays the part of a candidate for the governorship. The opposition bribes his secretary to make up a scandal about him on the eve of election. The man's wife, an antique ring, the stenographer in the candidate's office are used by the secretary to bring about this scandal. The plot is fairly well handled and holds attention; but the ending is not very strong for a melodrama and the whole is old fashioned. The photographs and the acting are very good. It is not a sure feature; but will make a good filler.

"THE DEPUTY AND THE GIRL" (Essanay), February 10.—An interesting study of a woman's heart that is fresh, convincing and commendable. Some one is putting good, hard thought in these Essanay pictures. There is something in them beside the mere struggle. They show sympathy with life and fresh observation and give the spectator something to think about, something for his money. The photographs are fair. Not all of the story is as interesting as its principal situation (the encounter between the deputy and the girl); but the action doesn't drag very noticeably. Mr. Anderson and Miss Fisher play the leads. It is a good feature picture.

"PLAYMATES" (Vitagraph), February 10.—An unusually strong picture for the humanity that it shows. The idea has been used before in "The Little Major," but that story isn't, in externals, anything like this which is wholly fresh. The chief value of the picture comes from the humanity of its scenes. That scene in the parlor, when the little boy comes down in his nightie, pleased the audience very much. Miss Julia Swayne Gordon plays an emotional role as the mother of the little boy, who is played by Flo Foley very well indeed. Miss Mason, in the role of the child's nurse, gives a realistic and highly competent interpretation. Perhaps it is the feature of the week; surely it is a picture to recommend to exhibitors who cater to human beings.

"THE CITY OF DENVER" (Edison), February 10.—A first-class scenic, instructive, well photographed and worth while. It is 575 feet.

"VON WEBER'S LAST WALTZ" (Edison), February 10.—On the same reel with the scenic is this pretty and well acted picture of sentiment. The story is of two lovers who quarreled. Just before the falling out they had heard a piece of music. This music and an old kindly music seller are the means of bringing them together again. The music seller (something of his story is thrown in by double-exposure, dream-pictures) is especially pleasing. The mechanical work is all well done, the story is pleasant and wholesome, the picture with the scenic on the reel will be a desirable and welcome addition to any bill. It is a story for churches, private entertainments, etc.

"HER BOY" (Vitagraph), February 9.—A very tragic picture of Kentucky mountain folk, moonshiners, and of a conflict with excise men. Miss Julia Swayne Gordon plays the lead as the old mother of a son (Mr. Delany) and of a daughter (Miss Gardner). The plot, showing how the son came to be arrested for murder and how the old mother killed him with a rifle bullet to keep him from being hung, is very well knit and loses no time with unimportant things. The incident has happened more than once and is typical of the mountain folk. It is very well presented and is a sure feature. It should be billed as Miss Julia Swayne Gordon's picture.

"THE VAGABONDS" (Kalem), February 9.—A dandy picture of Irish glamour set in typically Irish scenes and played by first-class players. It is a poetic picture of a fascinating vagabond girl and an Irish lad who has a true and loyal sweetheart who saves him. The photographs are good enough and it is a sure and safe feature picture. Miss Gauntier plays the vagabond girl who is wandering about the country with her old father. It should be advertised as a poetic, Irish picture, taken in Ireland.

"HER BOYS" (Essanay), February 9.—There are two distinct parts to this picture—when the poor mother's boys were children and twenty years later. The first part isn't so interesting as the second, which is played by good and experienced players and is much more convincing. The mother is parted from both her boys, because of poverty. Each of them has a Bible inscribed by the same minister and, in later years, in a court room scene, these are the means of bringing the mother and her boys together again. There is sentiment in the picture and sentimentality also; it isn't a great picture, or a feature, but it will serve as a filler.

"THE HORSESHOE" (Selig), February 8.—A melodramatic picture dealing with office life. It shows us a pretty stenographer, an unmarried employer and a clerk in the office. He loves her. She won't love him. To get revenge he tries to play her a mean trick. A horseshoe that she had picked up is utilized in a fresh and satisfying way to bring the story to its climax. The picture makes good entertainment and spectators will be pleased to see it. The photographs are only so so.

"A SISTER'S LOVE" (Biograph), February 8.—An interesting picture of a sister's devotion to a younger sister. The man she loved wanted her to marry him, but she refused because her sister needed her care. It was hard to show in a moving picture all the complicated reasons why she had to refuse this man's offer. In matters like this the short story has as much advantage over the moving picture as the moving picture has the advantage when showing action and dramatic situations. The Biograph Company seems to be experimenting in scene relationship. The scenes as arranged in this picture carry it forward very speedily, perhaps a little too quickly for the mind, which has to keep up with it. It is a good picture, not so original as some recent Biographs, but substantial and with plenty of fresh interest. It is a picture to help give a bill dignity.

"THE MELODY OF LOVE" (Essanay), February 8.—For review see page 401, Feb. 3, 1912.

"DODGING THE SHERIFF" (Melies), February 8.—See page 210, January 20, 1912.

"THE CORSICAN BROTHERS" (Edison), February 9.—See page 192, January 20.

"A TERRIBLE LESSON" (Solax), February 16. For review see page 491, issue of February 10, 1912.

"THE TABLES TURNED" (Imp), February 17. See page 491, issue of February 10, 1912.

"BRONCHO BILLY AND THE SCHOOLMISTRESS" (Essanay), February 3. Another good Snakeville story in which Broncho Billey (Anderson) plays a very human heart. In outline, it looks like other Western love stories in which a new schoolmistress and two rival cowboys figure; but it is very well acted throughout. Essany stories are so human of recent weeks that they permit good acting. The photographs also are good and the picture plainly pleased the audience. It can be featured on ordinary occasions.

"CAPTURED BY WIRELESS" (Eclipse), February 7.—A story of a French banker who absconded with a gripful of money and caught a ship to America, but was arrested by the great detective who used wireless in making arrangements to capture him. It is a picture with some very interesting scenes, a big liner, a wireless station, etc. It will serve as a fair filler.

"A BIRD'S-EYE VIEW OF ROTTERDAM" (Eclipse), February 7.—This excellent scenic is so short that it is off the screen before one fairly realizes it. In quality is very praiseworthy and, short as it is, well worth seeing.

"TRICKED INTO HAPPINESS" (Lubin), February 7.—An old-fashioned melodrama by the Lubin premier company; but so inartistic, both in construction and in its lack of humanity, that it seemed quite unworthy of the distinguished talent that presented it. It tells a story that could hardly be acted and it gets no real grip on the emotions. When, in this picture, the younger sister's fiance goes blind, she runs away with another man. Older sister, out of pity, takes her place, marries the man and has a baby by him, he still thinking her his old fiancée. But what follows is worse. Younger sister is unhappy with her drunken husband and arrives home at the time of the operation that saves the man's sight. Man sees younger sister as bandage is removed and holds out his arms. Younger sister runs past crib, where the older sister stands near the baby, and falls into man's arms. (Audience laughs generally.) Mother presents evidence that "shows up" younger sister and older sister brings baby forward and places it in husband's arms. Final pretty scene. At the end six or seven applauded.

"A CURE FOR JEALOUSY" (Lubin), February 5.—A comedy that in its first part is a little heavy and hardly comes up to the best Lubin spirit, which is sparkling and thoroughly delightful. In the last part, however, it wakes up and is brighter. The audience enjoyed the ending scenes. Mr. Johnson plays in it the role of jealous husband who gets his trusted friend to make love to his wife to find out whether she is true or not. His wife overhears the plot. In the end he becomes jealous of his friend until his friend's wife appears. It is well photographed and set and will serve as a filler.

"THE COMMUTER'S WIFE" (Edison), February 6.—A picture with some pretty scenes and one in which, although each incident is convincing and almost typical when taken by itself, lacks, as a whole, the power to give a very deep impression. Perhaps this is largely due to the fact that the action is not very significant. It shows a little boy who wakes up in the night and goes out to the yard to bring in a forgotten toy. He makes a noise and his mother, who is nervous, thinks it a burglar. A pistol is flourished and the back door is locked. Father comes home and finds little boy asleep on the porch. One of its faults is that it happens in a thickly settled community. The photographs are very good, as are the scenes. It is also well acted. Bigelow Cooper plays the commuter; Mrs. C. J. Williams, his wife; and Elsie McLeod, the serving maid. It has human qualities and is a good filler.

"THE SWIMMING PARTY" (Kalem), February 7.—An unusually fresh comedy, caused by a mischievous youngster's hiding the clothes of four cowboys who are in the canal swimming. They have to steal such things as hang on a drying line and are chased. The exhibitor came to this reviewer and complained about the picture's photography. He said, "Here is this dandy comedy. I've just put in the most expensive projecting apparatus I can get and then I get such photographs. Why, that picture would be the talk of the town; it would be a screem, if it were clear.

[illegible] just as it is filled the house with laughs; it made 'em roar. It is [illegible] feature.

"FLORAL PARADE AT SAN DIEGO" (Kalem), February 7.—On the same reel with the above this scenic of a parade goes very well. Parades are not the most interesting subjects. I have yet to meet with any picture fan who especially wants to see them. This picture shows floats decked out in all kinds of flowers. One view is unusual and the audience liked it. It was the flower fight. The carriages as they pass with pretty girls are pelted with roses and the flowers are sent back. A group of navy officers take part in a lively bombardment.

"FIRST AID TO THE INJURED" (Selig), February 9.—A valuable object lesson showing how to care for badly injured people. It was taken in a coal mining region and the injured men are sufferers from a coal mine explosion, played, of course. It is a worthy film.

"THE MYSTERIOUS GALLANT" (Selig), February 9.—On the same reel is this farce in which a middle-aged colonel, who is courting big sister, and a mischievious youngster sister, play the leading roles. The younger sister is the mysterious gallant. In her father's wig and a man's clothes she makes the colonel, a fire-eater, very jealous. There is nothing very fresh in it and it didn't seem to get over very strongly, although there was a short laugh at the end. It is poorly photographed.

"A BROKEN SPUR" (Selig), February 12.—A melodramatic picture to which most of the audience payed strict attention. In it there's a rich suitor for the hand of a girl who loves a cowboy. The rich man holds the usual mortgage and is a very mean villain, but "gets his" in the end. The broken spur was the cause of his being exposed. It wasn't photographed clearly; but is well knit and the story is plain.

"AN AMERICAN INVASION" (Kalem), February 12.—A dramatic picture of life in Southern California just before the Americans came. Three American visitors figure in it. They are in danger, but are rescued by the heroine who wins the governor's favor and extends it to the visitors, one of whom she loves. The scenes and backgrounds are very pretty. Miss Alice Joyce, the Mexican heroine, is also very likable in this part. It is a good filler.

"THE HEART OF A MAN" (Vitagraph), February 12.—A Western love story that has good action; but whose chief object is to picture a girl from the East who couldn't help being a coquette, even with the man she loved. Miss Helen Case plays the part very well; opposite to her, Mr. Tom Powers plays a manly cowboy. The audience was interested and seemed to like both very much. The backgrounds (Garden of the Gods) are fine; there are some grand mountain views. It makes a very desirable filler.

"DISILLUSIONED" (Selig), February 13.—A rattling good comedy that plainly pleased a large audience. The fun comes from the difference in the appearance of a character when seen in a different environment. To get such a situation over as fun to an audience demands naturalness, sincerity. It has been attempted before in pictures; but we do not remember seeing it so well done. It's the girl and cowboy again, but that makes no real difference; the audience caught the spark from it and rippled and roared. In the West, the cowboy seemed a hero to the romantic girl from the East. But he came on a visit to Boston, he and his pal. He didn't cease to be a man, not one whit, but the hero-glamour soon wore very thin. East didn't meet West very well. It's a pity it wasn't more clearly photographed, for it was very well acted and set. Mr. Hobart Bostworth plays the cowboy.

"THE PUPPET SHOW" (Cines), February 13.—A picture in which two children figure largely. The daughter of the traveling show and the rich little girl made friends. The rich little girl got sick and demanded the puppets. The two little friends, in the end, are brought together for good. It isn't very well photographed and is fairly interesting. The audience didn't express itself.

"JENKINS ON THE DONKEY" (Cines), February 13.—On the same reel with the above is this farce in which a man takes the part of a boy and acts like one. There is real amusement in the trip through the clouds of the boy and the donkey, carried up by a bunch of toy baloons. It is better than the first picture on the reel.

"WINNING IS LOSING" (Vitagraph), February 13.—A comedy whose climax is the ending of a race. There are no crowds about the track, but the horses come down the homestretch more effectively bunched than is usual. It is played by a distinguished cast and there is no character in it that fails to get over or to give amusement at some time or other in the picture. Perhaps, Van Dyke Brooke, as the veteran horse racer, and Hazel Mason, as his daughter of whom he is a little afraid, are perhaps the most interesting chiefly because more side-lights are thrown upon them, they seem more human in their changing moods. Mr. Costello, as the girl's lover, also gives a convincing interpretation but it hasn't the same depth. The picture is a sure winner; the audience laughed heartily and seemed to like it very much. It is well photographed.

"TRACKED DOWN" (Essanay), February 13.—See page 489, Moving Picture World, February 10, 1912.

"HIS DAUGHTER" (Edison), February 13.—A very good picture, because it is concise, well set and well acted; but chiefly because it is full of meaning and teaches (not so much as a tract as a picture of life's possibilities) a wholesome lesson. In it Gertrude McCoy plays the part of a stage-struck young girl who falls in love with a strolling theatrical hero and follows him to New York to go on the stage, he holding out false hopes to her as a lure. He meets her at the Penn. Depot and takes her to a restaurant. From this point on, the picture is dramatic and intensely interesting. The waiter unknown to her is the girl's father and the situation is handled in a masterly way. This is the scenario's chief claim to distinction and it is no slight excellence. It is well photographed and intelligently acted.

"BILLY'S STRATAGEM" (Biograph), February 12.—A picture that surely gets over. The spectators gave it more marked approval than any other release shown for several days. It is an Indian picture; but such, when well produced, is not to be despised and this, besides its exciting action on the elemental plane, has interesting psychology and other good things. It is full of little actions that seem, in the atmosphere of the picture, to carry straight home, to be the truth. Plainly it was planned by someone who was willing to take pains to be sincere.

The most interesting roles in the picture are Billy, aged about ten, and his sister, about five. It is they who are in danger from the Indians and their escape, the result of Billy's stratagem, is convincing enough even for the critical. The picture opens with a few convincing sketches of frontier life, the log cabin, the father and mother, a doddering old grandfather and the two children. The boy's plaything is a gun; the children's best game is "the hunt." The father is then shown as out at work in the forest. The mother gets dinner for the children and the old man and then takes her husband's noonday meal to him. After dinner the children play hunt and have wandered a hundred yards or more from the door where the old grandsire sits asleep. The Indians come. The children hardly have time to get back. The old man, wakened suddenly, loses his wits and falls in a coma. The savages break into the stockade. There are two rooms in the cabin. Into the first and then into the second the children retreat, barring the door each time. In the last room there are two kegs of powder, that the father had just bought with a pile of pelts from a traveling trader. The boy sets a slow fuse to this powder and then the two escape from the window. The magazine goes off just as the Indians break down the door. They are hidden behind a flash and volume of smoke. The timbers of the house are seen scattered amid clouds of smoke. Only three Indians escape. They do not stand upon the order of their going forth and their exeunt gives a very welcome bit of comedy to the picture, the more because it is a proper anti-climax and relief.

The mother and father hear the explosion. This gives a well utilized chance for good acting which, with the coming of a group of well-armed frontiersmen, suggesting human help and safety, produces the emotional ending. Such an ending is nearly always desirable after the nerves have been strung by the elemental struggle. It is very well photographed.

Independent.

"THE DEFENDER OF THE NAME" (Rex), January 28.—A war-time picture some of whose scenes have more than usual grace and charm. These are mostly well-lighted and well-staged interiors. It is not a convincing story, in spite of its being very well acted; but there are in it some emotional moments. A Southern officer is sent on a dangerous mission; but becomes panic-stricken and takes refuge in his home. His sister (Miss Leonard) tries to waken in him some sense of duty; but he is so crazy that he goes into the next room and commits suicide. The girl goes across into the enemy's lines, gets the information needed (it is a paper) and then, placing it in her dead brother's hand, drags him out where the sentries will find him. She thus defends the name from shame. The photographs are excellent, the film of full length and it will make a feature. It should be advertised as Miss Marion Leonard's picture.

"THE SILENT WITNESS" (Thanhouser), February 13.—Is a very commendable melodrama, closely knit, artistically staged and acted, exciting and well photographed. It has an intensely dramatic ending. The last scene is in a court room where a young husband (Mr. Russel) is on trial for murder. The district attorney is making a passionate plea for conviction, but we know that this district attorney killed the man himself. At the critical moment the silent witness is handed to the judge. Its photographs are often very pretty, indeed. It is an excellent feature picture.

"SURELOCK JONES, DETECTIVE" (Thanhouser), February 16.—An amusing burlesque showing how a girl and her sweetheart got rid of Surelock Jones whom her father wanted her to marry. The quality that this picture has comes from the way the theme was handled. There have been other pictures that have followed the same general outline in burlesquing the "great" detective; but there have been none quite so good as this. It caused many a laugh. It is also well photographed. Where a burlesque is wanted, this will make a first class feature.

"INBAD, THE COUNT" (Nestor), February 12.—A brisk farce comedy in which a pretty young girl, her mamma and papa, a count who is mamma's favorite, and an American young man, who is papa's favorite, have parts. The count is given the advantage at first and the American man has to do his courting on the quiet; but the count loses in the end. It doesn't fall down in interest, is well acted, photographed and has some very pretty scenes. It will serve as a good feature.

"SIDE PARDNER" (Nestor), February 14.—It tells the story of a "salted" gold mine. One of the two partners was honest and he discovered that the other had salted the mine. He had himself, received the check from the duped purchaser and doesn't know that a rich vein has already been discovered under the surface. The situation is complicated by the fact that he is in love with his partner's sister. It is speedily conducted and has many excellent photographs. The story isn't wholly clear and the picture can hardly be called a sure feature, although the average spectator will get enough of it to be interested.

"BILL TUNES THE PIANO" (Lux), February 16.—Bill fell in love with a girl and followed her home. He gets in the house as a piano tuner. The girl's mother, her father, the real tuner and Bill furnish an amusing farce. It is very light; a filler.

"BABY'S GHOST" (Lux), February 16.—A child scares burglars by holding up a sheet on a broom to make them think her taller than she is. It makes a cute picture of a child's acting. It is well photographed and will be generally liked. Together, these pictures on the same reel will serve to lighten a program.

"A FATHER'S FAULT" (Ambrosio), February 14.—A strong, clean picture with a purpose. It is not so much a work of art as it is a showing up, with an educative intention, of the ravages in the second generation from fathers who have been afflicted with venereal disease. The picture isn't entertainment nor does it deal with a subject that women like to have discussed in their presence; but it surely is a good and worthy picture. It is, of course, very tragic.

"HUMAN NATURE" (Republic), February 17.—A well acted picture and a fairly convincing one. It amuses itself "showing up" two women, daughters of an elderly father. They had been ashamed of the old man and relegated him to the garret. But when they discover him counting a bag of gold pieces, they change their attitude markedly. Father, now has a soft bed and warm room. It is a satire, but it doesn't overdraw the situation and is not at all displeasing. It is not a dramatic picture nor one that will make a very deep or lasting impression. It didn't quite cover the situation. Yet it will be acceptable as a feature. It is well photographed.

"THE TURNING POINT" (Powers), February 13.—A very well knit and artistically played and pictured drama of office life. It shows us the heart of a man, Robert Carlin, who had suffered in his youth and had grown rich, but had hardened. A skilfully made double exposure gives us a convincing glimpse of dream-memories that come to him at the critical moment (it is just before the policeman he had called entered the office) and soften him. It is fairly well photographed, well set and acted, and is a sure feature.

"CHARLIE, THE COMEDIAN, WANTS A CONGENIAL SON-IN-LAW" (Eclair), February 18.—A farce that is like a bad dream. Charlie's daughter's choice of a sweetheart didn't please the great comedian who thought him more or less of a dummy. Sweetheart proved to him one night that his estimation was wrong. For a while Charlie thought that the young man was a burglar, a policeman and the great bugaboo, all rolled into one.

"GONTRAN IS FOND OF ANIMALS" (Eclair), February 18.—A good character farce, showing a man who is kind to all animals including his mother-in-law. It is a picture that will be laughed at, well photographed and pleasing. On the same reel, these two pictures make a safe selection to lighten a program.

"KEEPING AN EYE ON FATHER" (Eclair), February 15.—It was no easy job, as this amusing farce comedy shows, to do this. Father was old enough to enjoy slippers and a comfortable seat in a sunny window, but he didn't enjoy them. His children tried to "keep an eye on him"; but he led them many a dance. He was no foolish, doddering old man, as shown, but an old boy, as bright as a steel trap. The scenes which picture the developing complications are so wisely conducted that we don't lose sympathy with father nor yet with the children. After all, the great feat of a farce or farce comedy is the sympathy the spectator can feel for the characters. It is a good farce, well acted and photographed and it gets over.

"THE PATRIOTIC SONS" (Eclair), February 13.—A picture whose chief and most interesting feature is the photographs of the costumes, baby's and children's parade, held last summer at Asbury Park, New Jersey, and its interesting views of the town. Some of the costumes in the parade and the decorated baby carriages are very pretty. The story is of the prize wining display and tells how three boys, whose grandfather had been telling them patriotic stories, got the idea of making an American flag of red, white and blue flowers. The picture is well photographed and of full length. It tells no absorbing story, but because of its good views may serve acceptably as a feature.

"THE GAMBLER'S DAUGHTER" (Reliance), February 17.—An interesting picture that gives a story, not as a whole dramatic, but with one or two highly dramatic episodes. The first part of the film shows what the gambler's daughter's parents were. Her mother had loved and accepted a minister's son, but had been compelled to marry the gambler at the pistol's point. The minister who performed the ceremony didn't see the pistol—it was in the gambler's pocket. After a few years, when the girl was born, her father was arrested for gambling and sent away and her mother died. She was adopted by the minister and his wife. She grew up into a young girl (Miss Robinson) and her father, once more out of prison, is able to do her a service. Because of this, the minister's son, who loved the girl, told her that the gambler was her father. It is a pretty picture, well acted, well photographed and pleasing. It is a fair program filler.

"WANTED, A WIFE" (Reliance), February 14.—By his uncle's will, the youth had to be married in twenty days to get a fortune. He advertised for some one who would marry him and then get a divorce. Amusing applicants filled his parlor. A pretty newspaper woman was sent to get the story. She was in great need of money and told him so to persuade him to give her the interview. He asked her to marry him and, for her sick mother's sake, she accepted. He gave her the large sum of money that the advertisement offered and they separated. But they really loved each other and it came to pass that no divorce was needed. Miss Ruth Robinson, who plays the lead, never had a prettier role. The plot is simple and clear, and also dramatic. The photographs are excellent and the film about full length. It is almost a feature, will serve very well as such on ordinary occasions.

"THE UNEXPECTED DUTY" (Great Northern), February 17.—A story that will hardly be fully understood by Americans. It is a comedy that springs out of the exigencies of compulsory military service. A man is called back to the barracks and has to leave his newly married bride. She follows, but arrives at the quarters of her husband a moment after he has got permission to go home. The officer of the day is about to go the rounds and the wife gets into her husband's cot and is counted with the men, then she, too, makes her escape. It is somewhat amusing, is well photographed and will serve as a filler.

"REFLECTIONS FROM THE FIRELIGHT" (Imp), February 12.—An old armless G. A. R. man calls on a lady whom he hadn't seen for years, but who had once been his sweetheart. They sit before the fire and recall old times. A series of very prettily pictured scenes show a courtship that happened years before, including a soldier's going off to war and a battle scene. It is a good picture, well photographed and acted, especially by the leading man, and has the qualities that make a feature. It is commendable as such.

"THROUGH THE FLAMES" (Imp), February 15.—A dramatic railroad picture, showing a town hemmed in by a prairie fire. The railroad is the town's only hope. One engineer alone can get his train there in time to save the inhabitants, but the engineer's wife is dying. He leaves the bedside and takes his train in and brings out the people. There was an actual fire utilized and many of the picture scenes are very well suggested. Not all are perfect, but the impression they give, taken together, is very pleasing. It is a picture that probably will be talked about; it is deeply emotional and its sensations are all wholesome. It is a sure feature. The photographs are good.

"WHERE BROADWAY MEETS THE MOUNTAINS" (American), February 12.—A picture taken mostly in and about a bungalow that overlooks a broad mountain valley with hills beyond. This bungalow is owned by a playwright with whom a mountain girl has fallen in love. An actor and actress who are to play the author's new drama and who are in love with each other, come on a visit. The mountain girl grows jealous of the actress and she has some reason. The picture makes of the playwright a light-weight villain and of the actor, a hero, who is both courageous and wise and who brings "Broadway," as represented by the playwright, and "the mountains," as represented by the girl, together. It will serve as a feature because of the good things the players have put into it. Mr. Kerrigan plays the actor; Miss Bush plays the actress.

"AN INNOCENT GRAFTER" (American), February 15.—Perhaps, at the very start of the picture, too much is left to the imagination. We see the innocent grafter being used as a catspaw by a clever crook. If he were a Westerner, he should have known that the oil well had been abandoned because it was no good. If he were from the East, he hardly would have had the influence with the neighbors that enabled him to persuade them to invest their all in it. When, although his eyes are opened by the fact that the government secret service men had frightened the crook, he kept him from "beating it with the money," and promises to buy back the stock at face value. The well proves rich in oil after all. The love story is slight; but the heart-interest is well brought out and makes the picture very interesting. Mr. Kerrigan plays the hero; Miss Bush plays the sweetheart. It is a very good feature picture, clear, well acted, well photographed and of full length.

MR. WHITNEY RAYMOND.

Mr. Whitney Raymond, of the Essanay Eastern Stock Company, enacts a remarkable female impersonation in Essanay's bright comedy entitled "The Lemon," which is booked for release February 22d. Mr. Raymond is a handsome young man, and his portrayal of the mysterious "woman" in the above mentioned photoplay will certainly cause the ladies, who view the production, much wonderment as to how he manages to appear so strikingly in feminine finery. His photo, in female garb, is shown here, and we leave you to judge for yourself

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MIRROROID SCREEN BUSINESS GROWING.

The J. H. Genter Company, of Newburgh, N. Y., makers of the Mirroroid screen, are receiving some very flattering testimonial letters in regard to the merits of the well-known projecting surface manufactured by them. The Mirroroid screen seems to hold up well in the open air or in damp salt air, according to what the users write. There have been many repeat orders filled by the Genter Company of late, and the Mirroroid business is growing at a rapid rate owing to the enormous sales of that article.

Manufacturers Advance Notes

SOME REPUBLIC PICTURES.

Independent exhibitors will be interested in some of the forthcoming releases of the Republic Film Company. From the Saranac Lake Company comes some more of the snow pictures under the title of "Retribution" and "A Brand from the Burning." The famous $10,000 dog team and Eskimo sleds are features of these pictures. The winter scenes are especially beautiful. There is some very good photoplay acting and plenty of action in both subjects. The stories give evidence of being of the home-made brand, rather hurriedly put together to meet an emergency. In all other respects the subjects are up to the average and contain enough of interest and novelty to put them over.

Scene from "A Brand from the Burning" (Republic).

In the comedy line Republic offers a subject entitled "The Tangled Skein." The story of this picture is of a newly married couple. The husband entertains his friends one evening at a little poker party at which all gets very much under the influence of liquor. After bidding his friends goodbye the husband lies down on a couch and goes to sleep. A burglar breaks in and is about to loot the place when the wife comes down stairs and drives him out at the point of a revolver. Her efforts to awaken the drunken husband are unavailing and she decides to go home to mother. After a time she finds employment in the office of a man whose first name, "Harry," happens to be the same as that of her own husband. A note from the girl's husband falls into the hands of the employer's wife and gives rise to the situation which is solved by the reconciliation of the girl and her husband. The story contains sufficient amount of interest and the picture is well photographed.

Scene from "The Tangled Skein" (Republic).

FIRST FLORIDA THANHOUSER IS RELEASED.

The Thanhouser factory at New Rochelle is working overtime on the first Florida negative to be issued, "The Arab's Bride," releasing Friday, March 1. Some "peachy" photographic effects are reported by the dark room men and it is patent that the New Rochelle firm is ushering in its Florida subjects with a strong opening attraction. New Rochelle, of course, says that all the Florida pictures will be up to the standard of this first one.

Scene from "The Arab's Bride" (Thanhouser).

The Southern producing company is headed by Flo La-Badie, Marguerite Snow, Viola Alberti, James Cruze, William Russell, Joe Graybill and Calvin Dix, all under the direction of Producer Nicholls. Miss La Badie, Mr. Russell and Mr. Cruze have the leading roles in "Arab's Bride."

The Thanhouser Niagara Falls company issues "A Message from Niagara" on the 23rd of this month, and the next feature by the home (New Rochelle) company is the two-reel "Nicholas Nickleby," from Dickens' story, out March 19.

"THE YEGGMAN" (Reliance).

"The Yeggman" is a story of a grateful fugitive who is given food by a girl at a railroad station in the dead of winter. Cold and hungry, he knocks upon the station door and the girl operator admits him and allows him to warm himself, and shares her food with him. To all appearances, the man is not bad at heart, but has fallen among evil companions in his day and is wanted for breaking jail. He reveals his identity to the operator and, thanking her, goes on his way. He arrives at a den of thieves who are proposing to rob the safe at the station from which he has recently come. Grateful for the young lady's aid, he determines to frustrate the plan, which he does at the cost of his life.

There is some extremely good acting in the picture by members of the band of yeggmen. The picture is one that will hold its own on a popular bill. It does not contain any scenes of violence that will shock a nervous lady or child.

SUPPLY HOUSE FOR BRONX DISTRICT.

To the Exhibitors:

Mr. Frank Petters of the Belle Paree Theater, a pioneer in the moving picture business, has purchased a half-interest in the firm of Tyroler Bros., the only moving picture supply house in the Bronx. The firm of Petters & Tyroler, as it will now be styled, take this method of assuring the exhibitors that they will carry a full line of supplies and that they will give careful and conscientious work on all repairs. We further wish to state that we have quite a few good machines on hand and suggest that you come in and make your own terms on same.

Assuring you of our undivided interest and best efforts in your behalf, we are, yours for business, Petters & Tyroler, No. 2936 Third Ave., Bronx, New York City.

"A LEAP YEAR COMEDY" (American).

Pete Miller, a widower with a grown son and daughter, sees his new neighbor, the widow Bonnie, also the mother of a grown son and daughter, and falls in love with her.

The first intimation Peter's children have that their father is a victim of Cupid is when his daughter Jessie finds him in Sunday dress vainly trying to conceal from her a generous bouquet he has gathered apropos to calling on the widow. Jessie immediately informs her brother Jack who instructs her to keep an eye on her father.

The widow's daughter Pearl comes upon her mother in gala attire and suspects that the mother is receiving attentions and when her brother Bob returns immediately informs him of her suspicions. He instructs her to keep an eye on her mother.

Scene from "A Leap Year Comedy" (American).

So when Peter calls to pay his respects to Mrs. Bonnie, Pearl made an unwelcome third party and courtship was at a standstill. Peter departed in a huff and Mrs. Bonnie scolded her daughter in her vexation.

But, if the young folks imagine themselves smart, the old folks have had more experience and are quite clever in the matching of wits. They get their sons and daughters together and the young people become so deeply interested in each other that they neglect to watch their father and mother. When they come to it is too late.

Pearl and Jack wake up from their love dream to remember that the old folks need watching. The same thought possesses Jessie and Bob and both couples make a simultaneous rush to where they have left their respective parents. All they find is a calendar with the date February 29th and Peter's note, signed "Father and Mother," and telling them they will be back in a week. It dawns on the girls that it is leap year and they mockingly propose to their sweethearts.

MONTGOMERY GETS TWO MORE.

The Montgomery Amusement Company, with headquarters at Jacksonville, Fla., operating theaters there and also in Atlanta, Savannah, Columbia and Valdosta, will open a house in Dayton, O., at 212-214 South Jefferson Street, on March 1st. The house is to cost over fifty thousand dollars and will be elaborately furnished, and a large pipe organ will be installed. The decorations, both interior and exterior, are in Egyptian style, and the front presents a unique appearance with its quaint figures standing out in bold relief. The seating capacity is five hundred and there are a number of boxes on either side of the screen containing reserved seats which will probably be sold at an advanced price. This is another Montgomery innovation in the motion picture business. The manager has not been appointed, but, following this company's usual custom, he will be selected from the list of stockholders. Everything will be conducted on the same high plane as in the other houses of this company.

A contract has just been closed in Columbia, S. C., for the erection of another house for the Montgomery Amusement Co., of Jacksonville, Fla. The opening will be on Main Street, and the entrance will be through an attractive lobby eighteen feet wide. This house will be in keeping with all the other houses, and the seating capacity will be seven hundred. The new house will in no way interfere with the present Grand Theater in Columbia, as the company intends operating both houses.

A NOSEGAY OF NESTORS.

Rollicking Red's Big Lark.

Rollicking Red's Big Lark is a ripping good Western story, original in plot and interesting throughout. There is plenty of good riding in it, all of which is pertinent to the story. Rollicking Red is an outlaw. He aids an injured cowboy who has fallen from his horse, taking him to his hidden retreat. The man recovers and is later elected sheriff. There is a reward offered for Rollicking Red and the sheriff, knowing his secret abode, goes to capture him. Rollicking Red discovers the sheriff's purpose and outwits him. He escorts the ungrateful sheriff back to the village, bound with his own handcuffs. Upon the sheriff he pins medals made from the tops of tin cans with the derisive word "Hero" painted upon them. On the sheriff's back he places a huge tin star labeled "Sheriff." Taking the man to the center of the main street, he leaves him there and beats a retreat amid a volley from the cowboys who later join in a big laugh at the sheriff's expense. It is an A-1 picture, both in story and technique.

Blind Man's Buff.

A humorous story, evidently enacted in the vicinity of Los Angeles. The hero is a city street contractor and in examining the work of street pavers it is his custom to wear a large pair of blue goggles to protect his eyes from the glare of the sun. A pretty young lady coming by, sees him tapping the new concrete with his cane, and forms the conclusion that the young man is blind. She offers to assist him, and the street contractor has the wit to allow her to do so, much to his amusement. They exchange cards and the girl sees him to a street car. She was so sorry for the handsome contractor that she sent an eminent surgeon to see what could be done for his eyes. The surgeon was taken into the joke and proved to be a very capable go-between in the humorous incidents that followed. The street contractor and the young lady become engaged after a series of ups and downs that furnish much amusement. It is good comedy; but the scenic selections bear some evidence of haste.

Settled Out of Court.

A story of a country couple and a young school teacher who came to board with them. The school teacher was charming and naturally the young farmer's wife became a little jealous. Later on she became very jealous; so jealous, in fact, that she packed up her belongings and started for the divorce court. The justice being absent for the day, she determined to stay at the hotel rather than go home again. The astonished hubby could not stay at his empty home and took a room also at the same hotel. At the hotel a fire broke out during the night and hubby rescued wifey from an awful death by smoke, for there was very little fire in evidence. The young farmer's wife was glad to see him but would not return home unless the school teacher went elsewhere. The school teacher went.

There are some very laughable parts in this film. Any picture that can get a laugh out of a room full of hardened critics, as this one did, ought to get a laugh anywhere.

HAIL THE "THANHOUSER KIDLET!"

And now it's the Thanhouser Kidlet who comes to Fame's shrine. Early in 1910 when there was an abundance of "girls"—Biograph, Vitagraph, Imp and the rest—Thanhouser Company cut away from the regular advertising path with an announcement of a "kid"—a sort of child wonder—"The Thanhouser Kid." Now that other producers feature their "kids," Bert Adler, who christened the original one, sends exclusive information of a kidlet, "The Thanhouser Kidlet."

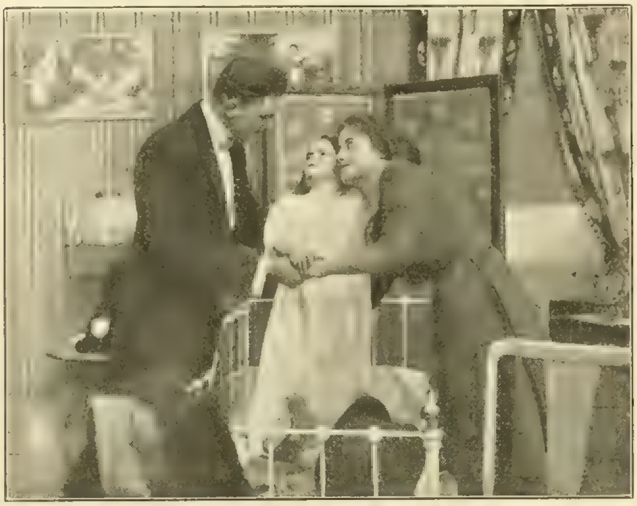
She is almost two whole years old and her name is Helen. Last name doesn't matter as she is too immature to be called "Miss ——." Bert discovered her in a recent Thanhouser issue called "Brother Bob's Baby" and now she is to be regularly featured as "The Thanhouser Kidlet." Exhibitors should watch for her. The tot's last film appearance was in a comedy drama called "The Guilty Baby." This will be released Tuesday, February 27.

AMERICAN "SANTA CATALINA" PICTURE MAKES SENSATION IN EUROPE.

London daily newspapers have been advertising the famous December 14 release of the American Film Manufacturing Company, entitled "Santa Catalina," much more extensively than any other negative made in America, if one can judge from the quantity of space devoted to this remarkable picture by the Daily Mail, London Post and similar publications. The picture was also widely advertised on its appearance in America as being the first and only negative ever made showing the famous submarine gardens of the Pacific Ocean with kelp, an octopus, coral, sea-weed and other under-water vegetation.

FEATURES FROM ECLAIR.

Under the title of "The Guardian Angel," a dramatic picture to be released on Tuesday, February 27th, the Eclair-American Company presents the first subject produced by M. Arnaud, the expert French director, who is now in charge of the American studios at Fort Lee, N. J. If any fears may have been felt that Mr. Arnaud would have trouble getting the American idea in his work of production, this picture should dispel them. The settings throughout are wholly American in form and atmosphere and there is nothing in the acting that has the French flavor. The story is an interesting one and has been well set forth.



Scene from "The Guardian Angel" (Eclair).

Scene from "Jealous Julia" (Eclair).

We are introduced in the first scene to the home of a struggling musician, an artist of the violin. He and his pretty wife are struggling with poverty and have no hopes of success. Friends call to invite them to some social function, which they are compelled to decline. His friends leave and the young violinist is coaxed by his little daughter to play for her and mamma. The strains of the violin are heard by a woman of wealth who ha pens to be passing in an automobile. She is known to the frien who have just left the house and induces them to make her a quainted with the musician. Shortly after this woman invites th young artist to a soiree at her home where he meets many pe sons of influence and gets his first start toward a successful caree after which we see the young artist and his family in more con fortable circumstances. But the society woman is not satisfie with securing the artistic abilities of the violinist, but seeks win his affections and does to a certain extent wean him fro his home, much to the distress of his beautiful wife. In th meantime the friend of the violinist, who was largely instru mental in securing recognition for him, becomes infatuated wit the beautiful wife and endeavors to force his attentions upon he His stories of luxury tempt the wife to accompany him to th house of a mutual friend where he seeks further to win her lov At the same time the young man is paying a call upon the woma of society, who is exerting her charms upon him. But just a he is about to yield to her charms he happens to glance at h watch within the case of which he sees the photograph of h child. This recalls him to his senses and he bids a hasty goo bye to the temptress and starts for home. Similarly the wife reminded of her baby and she too hastens home. They bot meet at the cradle of the sleeping child who proves to be the guardian angel and complete love is once more restored to the It is a beautiful subject, delicately portrayed and is entitled to leading position on any program.

Another product of the American-Eclair studios is an inte esting comedy-drama, entitled "Jealous Julia," depicting th troubles of a young girl whose jealousy is aroused by the a pearance of another girl with her sweetheart who turns out t be his sister. The girl gets very much worked up and she se her lover escorting the other girl about town and is on the poi of committing suicide when she discovers the identity of th other girl, after which her fears are dispelled and she is aga happy in her lover's arms.

The Eclair Company has a number of equally good picture on the way, of both American and foreign manufacture. Th subject is of the highest character in quality and should b eagerly looked for by every exhibitor.

"THE POWER BEHIND THE THRONE" A STAT RIGHT?—NO!

Considerable confusion seems to exist throughout the coun try regarding the Mildred Holland, "Power Behind th Throne," two-reel release of the Power's Motion Pictur Company. This company has received dozens of letters in quiring for the State right prices for this picture play, an this, in spite of the fact that all of its advertising specific ally states that it is a regular release at an ordinary, releas day figure.

The Power's people are, however, handling this regula release in a manner of a State right proposition, having got ten out a full and complete line of paper and other advertis ing matter for it. The demand for the one, three and eight sheet lithographs and booklets has already gone far beyon all expectations, while the numerous requests for cuts of th scenes, etc., prove the universal interest the announcemen of this film has created.

As a free lobby display, the company is issuing a beautifu eight-sheet in four colors showing several scenes from th play and a picture of Miss Holland in a characteristic pose Several exchanges have ordered duplicate prints of this stu pendous production, as the demand of their customers fo definite booking dates has been far beyond anything the anticipated.

MONOPOL CATCHES "ODYSSEY" INFRINGER.

The Monopol Film Company, promoters of the Milan "Odyssey" picture, report that they have captured an in fringing copy of that picture at Ottawa, Ont., and hav secured the arrest of the owner, Rodo Cimmitiquez, who, i is alleged, was attempting to sell the Canadian rights t exhibit the picture.

SPENCER GETS BERNHARDT-REJANE PICTURE FOR CANADA.

F. G. Spencer, a well known amusement promoter of St Johns, N. B., has purchased the Canadian rights of th Bernhardt-Rejane pictures from the French-American Fil Company, paying the top price of $20,000 for the privilege Canada is big territory, so Mr. Spencer has expressed a will ingness to part with some of the provinces if the offering are attractive. In the territory retained, Mr. Spencer wil present the pictures in the high-class houses, touring in th same manner as though he were exploiting Mme. Bernhar herself.

"THE BROKEN LEASE" (Imp).

In "The Broken Lease," the Imp release of February 24th, e have an ingenious story worked out with very telling fect. Just suppose that you occupied an apartment and anted to vacate it and could not. You cannot afford to pay e rent for a long period because you had not the money, d you could not get anybody to take the apartment off ur hands, yet you must go to a distant part of the world take up an appointment that was waiting for you!

This was the problem before Mr. William Gleason. Disuraged in his attempts to have the lease broken by formal eans he makes himself an all round nuisance to his neighors by allowing a lot of children to create a noise in his partment; by introducing barking dogs and other means.

Scene from "The Broken Lease" (Imp).

While he is carrying out this scheme, his wife who is abent, returns and thinks her husband has gone insane. But here is method in his madness. He has become so intolerble to the tenants that they induce the agent to turn the leasons out of the apartment.

This is one of the pictures in which J. R. Cumpson is a arked success, and generally the comedy goes with a cream and a bang.

INCREASED DEMAND FOR HALLBERG D. C. ECONOMIZERS.

Mr. J. H. Hallberg "The Economizer Man," reports a gratifyng recognition of the merits of his Direct Current Economizer, s well as the Alternating Current Economizer; this is evidenced y the large number of orders he is receiving for these outfits. e is also furnishing complete theater outfits in various parts of e country.

WE CAME FROM MISSOURI, THEY SHOWED US.

Notwithstanding the fact that the Levi Co., Inc., have not as yet announced the release date of the first set of Motion Song Slides, illustrating Jerome H. Remick & Co.'s song, "That's the Kind of Fellow That I Could Love," every mail brings numerous inquiries and requests for service. This, added to the great number of exhibitors who have already contracted for service, proves that a good novelty, new and original, receives attention.

Did you, Mr. Exhibitor, ever think slides could be made that would produce motion like moving pictures? Naturally, your answer is no. So did we think, but believe us, they showed us. It's marvelous.

Being skeptical, we decided to see for ourselves and attended the first preliminary tryout. The first slide had been flashed on the screen no more than a few seconds when suddenly a roar of laughter was heard from the small and select audience. There before us on the screen was a real motion picture, comedy personified. As each and every slide was flashed the roar of laughter increased, the exhibition was a scream from beginning to end, and a sure treat to those who attended. We cannot speak too highly of this wonderful invention and consider it a welcome addition to the moving picture theater program.

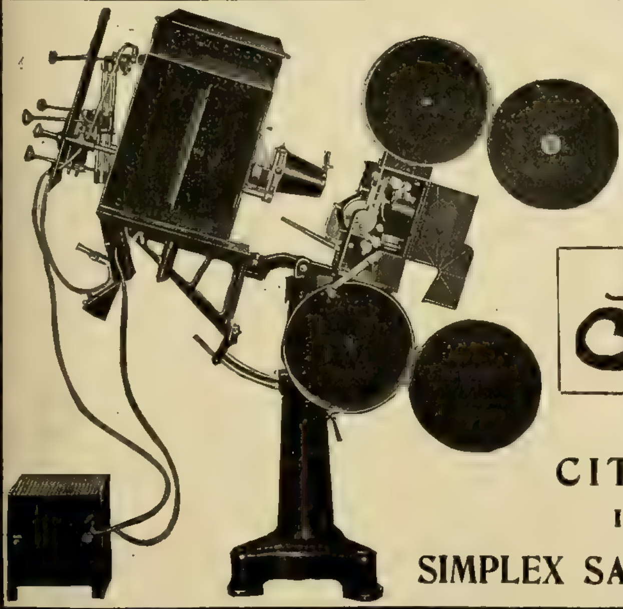
Mr. Billings and Miss Rose.

The models, Miss Amelia Rose and Mr. H. N. Billings are splendid character actors, their work being clever and original. Both are well-known in high-class vaudeville and very popular among the Broadwayites.

The Levi Co., Inc., have now under contract some of the best headliners in vaudeville to pose for the Motion Song Slides. It is their intention to use only first-class performers with big reputations to feature this new invention. Motion Song Slides will, without doubt, revive interest in song slides and should become the leading attraction of the moving picture theater. The first release is being held up awaiting the manufacture of the special double action slide carrier, which will be ready within a week or so.

DAVID WARSHAUER,

formerly connected with company talking to the pictures, please send address. Letter awaits you at World office.



As Exhibitors say "Years Ahead of Other Machines"

EASIEST TO
HANDLE, THREAD and OPERATE
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Simplex THE PEER OF ALL PROJECTORS

No More Trouble With
CITY OFFICIAL INSPECTORS
If dealers misrepresent, send order to
SIMPLEX SALES AGENCY, 23 E. 14th St., New York

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, FEBRUARY 19th, 1912.

BIOGRAPH—The Fatal Chocolate (Com.)	
BIOGRAPH—Got a Match? (Com.)	
KALEM—The Alcalde's Conspiracy (Dr.)	1000
LUBIN—Army Aviation Practice (Novelty)	200
LUBIN—A Midwinter Night's Dream (Dr.)	800
PATHE—Pathe's Weekly No. 8—1912 (Topical)	1000
SELIG—The Danites—Part 1 (Dr.)	1000
VITAGRAPH—The Struggle (Dr.)	1000

TUESDAY, FEBRUARY 20th, 1912.

EDISON—The Nurse (Dr.)	1000
ESSANAY—The Biter Bitten (Com.)	
ESSANAY—Curiosity (Com.)	
C. G. P. C.—The Gamekeeper (Dr.)	
C. G. P. C.—The Motion Picture Man in the Dark Continent (Scenic)	
CINES—Leah's Trick (Com.)	
CINES—The Valley of the Umbria (Scenic)	
SELIG—The Danites—Part 2 (Dr.)	1000
VITAGRAPH—The Love of John Ruskin (Dr.)	1000

WEDNESDAY, FEBRUARY 21st, 1912.

EDISON—One Thousand Miles Through the Rockies (Scenic)	350
EDISON—Everything Comes to Him Who "Waits" (Com.)	650
ELIPSE—The King's Command (Dr.)	1000
KALEM—The Girl Deputy (Dr.)	1000
PATHE—Marriage or Death (American Drama)	1000
LUBIN—In Dis-a-Countree (Dr.)	1000
VITAGRAPH—Her Last Shot (Dr.)	1000

THURSDAY, FEBRUARY 22nd, 1912.

BIOGRAPH—Under Burning Skies (Dr.)	
ESSANAY—The "Lemon" (Com.)	1000
LUBIN—Her Heart's Refuge (Dr.)	1000
MELIES—Melita's Ruse (Dr.)	1000
PATHE—Poor Jimmy (American Drama)	1000
SELIG—When Memory Calls (Dr.)	1000

FRIDAY, FEBRUARY 23rd, 1912.

EDISON—Children Who Labor (Edu.-Dr.)	425
ESSANAY—The Little Black Box (Dr.)	1000
KALEM—Back to the Kitchen (Com.)	1000
SELIG—A Persistent Suitor (Com.)	
SELIG—Seeing Detroit (Sport and Scenic)	
C. G. P. C.—The Presentiment (Dr.)	
C. G. P. C.—Ancient Rome (Scenic)	
VITAGRAPH—Cure for Pokeritis (Com.)	1000

SATURDAY, FEBRUARY 24th, 1912.

EDISON—New York City Street Cleaning (Vocational)	425
EDISON—The Lost Kitten (Com.)	575
ESSANAY—A Western Kimono (Com.)	1000
CINES—Daughter of the Regiment (Dr.)	1000
LUBIN—Willie, the Hunter (Com.)	700
LUBIN—Pottery Making in America (Edu.)	300
PATHE—Phantom Lovers (American Drama)	1000
VITAGRAPH—Cowboy Damon and Pythias (Dr.)	1000

ADVANCE RELEASES.

MONDAY, FEBRUARY 26th, 1912.

BIOGRAPH—The Sunbeam (Dramatic)	
KALEM—The Bell of Penance (Dramatic)	1
LUBIN—A Matter of Business (Dramatic)	1
PATHE—Pathe's Weekly No. 9, 1912 (Topical)	1
SELIG—When Women Rule (Dramatic)	1
VITAGRAPH—Stenographers Wanted (Comedy)	1

TUESDAY, FEBRUARY 27th, 1912.

EDISON—How Motion Pictures Are Made and Shown (Vocational)	1
ESSANAY—Positive Proof (Dramatic)	1
C. G. P. C.—The Tumbler's Kids (Dramatic)	
C. G. P. C.—Asbestos Quarry (Ind.)	
CINES—Happy In Spite of Herself (Dramatic)	
CINES—Jenkins, A Perfect Steward (Comedy)	
SELIG—In Little Italy (Dramatic)	1
VITAGRAPH—Justice of the Desert (Dramatic)	1

WEDNESDAY, FEBRUARY 28th, 1912.

EDISON—My Double and How He Undid Me (Comedy)	1
ECLIPSE—Cousin Bill (Comedy)	
ECLIPSE—A Glimpse of Tripoli (Scenic)	
KALEM—A Tenderfoot's Troubles (Comedy)	
KALEM—A Visit to Madeira (Scenic)	
PATHE—The Squaw's Debt of Gratitude (Dramatic)	
C. G. P. C.—Wrestling in Indo-China (Wrestling)	
LUBIN—Love and Tears (Dramatic)	1
VITAGRAPH—The Patchwork Quilt (Dramatic)	1

THURSDAY, FEBRUARY 29th, 1912.

BIOGRAPH—A Message From the Moon (Com.)	
BIOGRAPH—Priscilla's Capture (Com.)	
ESSANAY—Her Masterful Man (Comedy)	1
LUBIN—Betty and the Doctor (Dramatic)	1
MELIES—Oil (Com.-Dr.)	1
PATHE—The Ordeal (Comedy)	
C. G. P. C.—The Great Market in Tananarive, Madagascar (Sc.)	
SELIG—The "Diamond S. Ranch" (Western Drama)	1

FRIDAY, MARCH 1st, 1912.

EDISON—Tony's Oath of Vengeance (Dramatic)	1
ESSANAY—Do Dreams Come True (Comedy)	1
KALEM—Trapped by Wireless (Dramatic)	1
SELIG—As Told by Princess Bess (Dramatic)	1
C. G. P. C.—An Adventure of Van Dyck (Dramatic)	
C. G. P. C.—Hunting Bears in Malaya (Scenic)	
VITAGRAPH—The Diamond Brooch (Dramatic)	1

SATURDAY, MARCH 2nd, 1912.

EDISON—A Cowboy's Stratagem (Comedy)	
EDISON—The Jam Closet (Comedy)	
ESSANAY—The Ranch Girl's Mistake (Dramatic)	1
CINES—A Sister's Stratagem (Comedy)	
LUBIN—A Mexican Courtship (Dramatic)	1
PATHE—His Mexican Sweetheart (Dramatic)	
VITAGRAPH—The Telephone Girl (Comedy)	1

WATCH THIS SPACE EVERY WEEK. FEATURE POSTERS FOR FEATURE FILMS

Three-sheets 30c. (A. B. C. 3 Sheets 35c.) Eight-sheets 75c. With Correct Title, (Include 1c. for each sheet for prepaid postage, if ordered sent by mail
THE DANITES. THE NURSE. THE GIRL DEPUTY. UNDER BURNING SKIES. THE LITTLE BLACK BOX. DAUGHTER OF THE REGIMEN
AN AMERICAN INVASION. CAPTURED BY WIRELESS. BROKEN SPUR. WINNING IS LOSING. TWO CONVICT BROTHERS. HIS WIFE
JEALOUSY. CAUGHT IN THE TOILS. HOBO'S REDEMPTION. BATTLE OF POTTSBURG BRIDGE. PASSING OF J. B. RANDALL & C
TRICKED INTO HAPPINESS. MELODY OF LOVE. EQUITABLE FIRE. PLAYMATES. THE TEST. THE JEWELS. TIMELY RESCUE. THE STOWAWAY. THE IMPOSTO
The Blind Miner. The Heart of a Boss. His Mother. Through the Drifts. Joseph In Egypt. Delhi Durbar. Brutus. Desert Trail. Jack and th
Beanstalk. A Just Verdict. To Save Her Brother. Tom Tilling's Baby.
Two Spies, Little Organist, Southern Boy of '61. The O'Neil, Question of Seconds, Meeting of Ways, Moses, Cinderella, Revenue and the Girl, Vanit
Fair, Arrah na-Pogue, and all Licensed subjects worth featuring, past or future releases.

AMERICA'S POPULAR PHOTOPLAYERS
Full Sheet Posters in Colors of Arthur Johnson, Alice Joyce, Costello, Bunny, Gene Gauntier, Florence Turner, Anderson and other favorites.
Complete Set of 10 for $2.00. Postage Prepaid

POSTER FRAMES OR BORDER DESIGN
Fit exactly 3-sheet boards. Space in center for 1-sheet posters.
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Every One Different in Colors, Designs and Wording

Send Money Order or New York Draft with Order. No personal checks or C. O. D.

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ARTHUR D. JACOBS - President and General Manage
BEN TITLE - - - - Secretary and Treasure
"IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE WE HAVE IT"

The Latest Sensational Novelty

SPIEGEL'S

MOTION SLIDES

Illustrating

Jerome H. Remick & Co's
Big Song Success,

"That's the kind of fellow
that I could love"

is positively the greatest comedy hit ever produced!

Every Slide a Scream!

Restricted to One Theatre in each city.

Write for particulars,

LEVI CO. INC.
1560 Broadway, N.Y.

We also make Motion Advertising Slides.

"THE IMMIGRANT'S VIOLIN" (Imp).

In "The Immigrant's Violin," the Imp drama release of Monday, February 26th, Miss Vivian Prescott, the new leading lady of the Imp Films Company, makes what is virtually her first appearance in the Imp pictures. She takes the part of the little Italian girl Rosa, who shortly after her arrival in New York is separated from her parents. She is a violinist of some ability and she attracts the attention of a society woman who is instrumental in getting her to appear before the public. In the course of her adventures Rosa re-encounters her poor parents and for the time being is inclined to pass them by, for she has a lover in the person of the son of her benefactress. However, she is true to the call of filial duty, and besides recognizing her parents is at the end of the story happily united to her American lover.

Scene from "The Immigrant's Violin" (Imp).

In this picture the producer of the story, Mr. Otis Turner, has been successful in illustrating the characteristic life of the poor Italian colony in New York City. It is full of atmosphere and picturesqueness. Miss Prescott looks the part of the Italian girl to the life.

GAUMONT POSTERS FOR "THE TRUST."

The expensive character of Gaumont posters in all sizes has made it necessary for the Gaumont Company to establish the price of seven cents on all future one-sheet, fourteen cents on two-sheet and twenty cents on three-sheet posters. Even at this slightly increased price, the charges of this manufacturer for his posters are considerably less than that placed by other concerns on the lithographs which accompany their releases.

Especially designed posters of unusual artistic merit have been prepared by the lithographer and those who have seen them admit that they never before have seen large displays that were such good business getters. The very character of this feature two-reel March 9 production, being as it is an exposé of some of the dark, nefarious, crooked and crafty methods employed by monopolies to gain the avaricious goals, allows for exceptional advertising.

GEORGE LARKIN ENGAGED BY ECLAIR.

George Larkin, late of the Pathe stock company and sometimes known as the daredevil of moving pictures, has been engaged by the Eclair stock company. Mr. Larkin played numerous leads while with Pathe, amongst them "A Cheyenne Brave," "Under Both Flags," "Advertising for a Wife," "Cowboy Justice" and "Hobo Luck."

Calendar of Independent Releases

MONDAY, FEBRUARY 19th, 1912.

AMERICAN—Society and Chaps (Western Drama) .
CHAMPION—The Merchant Mayor of Indianapoli
(Dr.) ....
IMP—A Modern Highwayman (Dr.) ....
NESTOR—Blind Man's Buff (Comedy) ....

TUESDAY, FEBRUARY 20th, 1912.

BISON—Deputy's Sweetheart (Dr.) ....
ECLAIR—The Fateful Diamond (Dr.) ....
POWERS—His Brother Willie (Com.) ....
THANHOUSER—Washington in Danger (Hist.-Dr.).

WEDNESDAY, FEBRUARY 21st, 1912.

AMBROSIO—Accursed Rock ....
CHAMPION—A Wife's Discovery (Com.) ....
NESTOR—Rollicking Red's Big Lark (W. Com.)....
RELIANCE—Bedelia and Mrs. Busybody (Com.) ....
SOLAX—Hubby Does the Washing (Com.) ....

THURSDAY, FEBRUARY 22nd, 1912.

AMERICAN—A Leap Year Comedy (W. Com.) ....
ECLAIR—Jealous Julia (Am. Com.) ....
IMP—The Lie (Dr.) ....
REX—Under Her Wing (Dr.) ....

FRIDAY, FEBRUARY 23rd, 1912.

BISON—War on the Plains (Dr.)...................
LUX—The Cook's Revenge (Com.) ....
LUX—Bill's Motor (Com.) ....
SOLAX—God Disposes (Dr.) ....
THANHOUSER—A Message from Niagara (Dr.) ...

SATURDAY, FEBRUARY 24th, 1912.

GAUMONT—The Smuggler (Dr.) ....
GREAT NORTHERN—Those Married Men (Com.) ..
IMP—Ice Boating on the Shrewsbury River, N. .
(Sporting) ....
IMP—The Broken Lease (Com.-Dr.) ....
NESTOR—Grand Canyon, Arizona (Sc.) ....
NESTOR—Settled Out of Court (Com.) ....
NESTOR—Tightwad Almost Saves a Dollar (Com.) ..
POWERS—As Fate Would Have It (Dr.) ....
RELIANCE—A Child's First Love (Dr.) ....
REPUBLIC—A Tangled Skein (Dr.) ....

SUNDAY, FEBRUARY 25th, 1912.

ECLAIR—A Terrible Night (Com.) ....
ECLAIR—The City of Mosques (Scenic) ....
MAJESTIC—Bought (Dr.) ....
REX—The End of the Circle (Dr.) ....
SOLAX—His Lordship's White Feather (Dr.) ....

SPECIAL PICTURE SHOW FOR EXHIBITOR

The Kalem Company will give a special exhibition notable picture "A Spartan Mother" for exhibitors onl Tuesday, February 20, at 11 o'clock at the Auditorium ter on 23rd Street near Seventh Avenue, New York. this occasion music, composed and arranged especiall "A Spartan Mother" by Walter C. Simon, will be with the picture by Mr. Simon. This will give added est to the occasion. Exhibitors of Greater New Yor vicinity are cordially invited to be present at this exhib

WARIOTO FILM COMPA

Renters of Independent Films

Fifth Avenue Theatre Bldg., Nashville, Tenne

WE RENT FEATUR

Notre Dame de Paris, 3 reels, hand colored—Siege of Calais, 3 reels—
leon at St. Helena, 2 reels—Scandal in Society, 3 reels—Dante's Inf
reels—Italian War, Cines, all editions, and hundreds of other Americ
European productions. LITHOGRAPH FREE WITH ALL BOOK

METROPOLITAN FILM CO., 179 Third Ave., New Yor

Agents wanted for city booking Large stock of features and education film

Correspondence

NEW ENGLAND.

le, Maine, has been invaded by ten members ie Edison Company, under the direction ar Apfel. They came in search of snow d expect to take several pictures, one ance-cutting setting, another with a min- ound, and another that will portray life logging camp.

adway Theater, Everett, Mass., was the doors on Wednesday evening, Feb 7 when the house was given over to a formance for the Home for Aged Per- verett. The audience was made up of of the town with "claw-hammer" low-neck gowns as the prevailing dress.

g Monday, February 5, the Olympia ynn, Mass., inaugurated a slight change and the shows are now run on a little stem than formerly. At 1.30 afternoons, performance will start, and seven acts ille, together with the usual Licensed are presented. The second show lasts e supper hours and is repeated again in ings. This makes three complete shows dnesdays and Fridays have been set a special bargain days, and the program hanged on Mondays and Thursdays. The certainly putting out the finest kind us, and is making good with miles to

February, the Lyceum Hall, Milford, ned as a picture house, under the man- f Albert and Alfred Luby. Mr. William f Taunton, Mass., who rented the theater thers, attended the opening. The theater matinee and two evening performances. Warner is the operator and Miss Sadie Milford, is pianist. The theater opened a orough renovation, and the reports state s is fully up to expectations.

ary 14, Louis M. Boas, Eastern manager arcus Loew enterprises, was married to Marguerite H Gallagher of South Boston. received many gifts as he is very popu- is associates.

rusaders, or Jerusalem Delivered," to be a big paying attraction at the heater, Springfield, Mass., on February ager R. J. McDonald speaks well of res as box-office attractions.

I. Dillenback of the Nelson Theater, Mass., is kept fairly busy looking after ts of his house, but found time to be- ason, and is now a full fledged member mpden Lodge of that city.

Theater, Providence, R. I., which has ng vaudeville and pictures, will change stock company attractions before long. is given for this change.

Z. Poli, who controls a large number throughout New England devoted to and pictures, has gone to the Bermudas ure trip which will last about one month. i is about to build a new theater in , Conn., which will be located on Main he house will no doubt eclipse anything port, as it will be 80 x 150 in size, l give it a seating capacity of at least ns have been drawn and accepted, and cts will be let out immediately.

nderstood that the Central Square The- , Mass., is finding that its recent switch eville and pictures to stock comic opera one. Col. W. G. Stanton is managing the efore.

Foster, a moving picture operator, is for a lot of credit as a result of his Foster was turning the crank at an of films at the Hotel Somerset, Boston, film caught fire. Foster stuck by his xtinguished the fire, but not until he had s hands. Mr. Foster is connected with h's Bijou Dream, Boston.

rusaders" made a lasting impression at sex, Middletown, Conn., when the reels bited February 9 and 10. The prices for were ten and twenty cents, and jammed re the rule.

ry Engel, proprietor and manager of the Theater,' Middletown, Conn., is doing a factory business, and gives his perform- photoplays every afternoon and evening. prices are ten cents, with children at

ace Robbins of Medford, Mass., wife of bbins, formerly treasurer of the Park Worcester, Mass., is suing the Goldstein Amusement Company of Springfield, for rs. Robbins claims she has sustained being hit by the drop curtain in the ' Springfield theater. Mrs. Robbins is er.

pire Theater, Salem, Mass., was "dark" week of February 5, with the exception of Saturday evening, when a program of vaudeville and pictures was given.

Although Lynn, Mass., at present has four theaters, with a total seating capacity of 7,000, representatives of the United Booking Company of New York, are investigating conditions and are looking for prospective sites for a new theater to seat between 2,500 and 3,000 people. The lots under consideration are on Mount Vernon Street, at the corner of Liberty Street and Central Avenue. The house will be built with stores flanking the front entrance, provided this site is taken. Lynn has always been a big show town, but too much of a good thing may spoil everyone's business.

These columns have set forth in a recent issue, the bill proposed before the Massachusetts Legislature with the purpose of closing all moving picture theaters during certain hours each day. This bill was never brought before the committee, as it was withdrawn by the petitioner himself.

Representative W. J. Sullivan of Boston, appeared before the Committee on Mercantile Affairs on Monday, February 5, for the petition of E. T. McDermott and others to change the law in regard to moving picture operators by raising the age of assistants from 18 to 20 years, and providing that they must have served at least one year under a competent operator before appearing for a license to operate. Representative Sullivan, in urging the bill, stated that moving picture machines are most dangerous, and that there are schools which turn out operators very quickly. Some of these men obtain licenses, claimed Mr. Sullivan, although not able to operate properly. E. T. McDermott, president of the Boston local Operators' Union, and the petitioner of this bill, stated that an operator's occupation is very dangerous. Mr. M. Douglas Flattery, representing the Marcus Loew interests, spoke in opposition, stating that the machines are not dangerous, under the precautions which must be taken under the present laws. Ex-Representative Guy A. Ham opposed the bill, and asserted that it was designed simply to make it difficult to secure operators, and thereby raise the wages of the men. It may be stated that it is a well known truth that supply and demand regulate prices, and that the fewer operators there are, the higher pay they can command. Local managers are interested in the bill, which has not yet been decided upon by the Committee.

Marcus Loew has been having a great deal of legal difficulty over his South End Theater, ever since he secured it last spring from Edwards & Farren, through a foreclosure sale. The case again came up in court, the Marcus Loew interests appearing under the name of the Columbia Amusement Company. The decree which was given by Justice Braley of the Supreme Judicial Court was that the plaintiffs were restored into possession of so much of the lease as they were entitled to, due to the alterations that they made after their lease was consummated. This really means that Farren & Edwards can take possession of the entrance to the theater, as they remodeled this after the lease was made, provided they will pay Marcus Loew the rent for it. Imagine it! Farren & Edwards may rent the entrance to the South End Theater from Marcus Loew, which of course, would force the Loew people to build a new entrance somewhere at a large expense.

Providence, R. I., will soon have a new house, as the Allen Theater and Realty Company is building a theater on the corner of Union and Worcester Streets. The Scenic Temple, also of Providence, is operated as a vaudeville and picture house by this company, but the new house will be superior to the Scenic in every way.

The S. C. Taylor Amusement Company of New York City, are about to enter Hartford, Conn., and have several sites under their consideration. As soon as the location is chosen, work will be started, in order that the house may be ready by early spring. Vaudeville and pictures will be the policy.

The new B. F. Keith Theater of Lowell, Mass., which opened recently, is finding business unusually good, according to every report. This house seats very close to 2,000 people, and is giving very good shows.

The picture and vaudeville houses of Lawrence, Mass., have been slowed down a great deal, due to the great mill strike which is going on there. As a large portion of the mill operatives are not working, the people have but little money for the photoplay houses.

The John J. Quigley Theatrical Agency, Incorporated, of Boston, booking vaudeville acts into a number of New England photoplay theaters, seems to be having its hands full these days. The White Rat Actors' Union claim that the Quigley people are unfair to the actors in the matter of contracts, and started to boycott the agency. A large number of White Rats took up positions in front of the agency at 88 Boylston Street, and encouraged all actors to keep away from the office. After much talk, the agency came to an agreement with the White Rats and decided upon a board of arbitration to look into the matter. Attorney Herbert Kenny for Mr. Quigley, Joseph Callahan, official organizer of the White Rats, and Dr. Lothrop of the Bowdoin Square Theater, Boston, make up the committee. The pickets which were placed about Mr. Quigley's office were called off, and each party has deposited a bond of $1,000 with a surety company. The idea being that whenever the actors' claims against Quigley for salary due them on contracts are proven valid, the amount will be deducted from the $1,000 bond and paid to the actors.

The Quigley Agency has also been "in wrong" with the Goldstein Brothers Amusement Company of Springfield. It seems that Quigley sent several performers to play houses in Springfield and Westfield, Mass., which are operated by the Goldstein Brothers, and that when they arrived at the theaters the performers were told that Quigley had not been authorized to send any vaudeville talent to these theaters. The Goldstein Brothers paid the actors their contract salaries under protest, and with the understanding that the money was to be returned to them, if it were proven that they had given no orders to Quigley. At a hearing on the matter, an arbitration committee composed of J. Callahan, a director of the White Rats, W. C. Youngson and Manager Nelson of the Nelson Theater, Springfield, it was decided that Quigley had acted without any authority from the Goldstein Brothers, and returned the money to them. Things like these have harmed the agency with the photoplay theaters, who wish no trouble with the White Rats, and several houses have made arrangements to procure their talent elsewhere.

Poli's Theater, Norwich, Conn., which has been playing vaudeville and pictures, has eliminated the vaudeville, and is now showing a straight picture program. Mr. James Clancy states that the house does very well, and doesn't need the vaudeville.

The Arab Patrol of Bektash Temple, A. A. O. N. M. Shriners, has secured a lease on the Auditorium Theater, Concord, N. H. The house has lately been operated by Messrs. Marcus and Cohen. It is also understood that these people have obtained the Park Theater, Manchester, N. H., and the Opera House of Dover, N. H. Mr. Roy M. Burbank will manage the houses, which will play one night stands of vaudeville and pictures. The Shriners hope to make enough money from this venture to allow them to pay a visit to the Imperial Temple at Los Angeles next May. The idea is unique, and local picture interests are curious concerning the outcome.

A costly midnight fire which started in the Outlet Clothing Company's store, visited Pittsfield, Mass., January 28. The World in Motion Theater, owned by John F. Cooney, was destroyed. The theater was located on the second, third and fourth floors of the Academy of Music Building. It is stated that the loss to the World in Motion Theater was about $3,000. Cause of this fire is unknown.

The Eagle Theater, Fall River, Mass., which was opened this fall, has closed for lack of trade. Conditions in Fall River have been damaged by the strike of mill operatives in Lawrence, Mass., as there is talk of extending this strike to Fall River.

The Premier Theater, Fall River, Mass., has a new manager in the person of Michael Reagen. The Premier usually does satisfactory business.

F. E. Page, president of the local branch of the International Alliance of Theatrical Employees of Providence, R. I., was presented with a gold medal. Mr. Page is employed at Bullock's Theater, Providence, running vaudeville and pictures.

The Boston Amusement Company, of which Mr. P. J. Gallagher was formerly president and general manager, will have to pay $150 to a singer whom the company employed. There was some trouble about the payment, and the matter was brought to court.

Rutland, Vt., evidently is the proud possessor of a board of education that really is on the job, as moving pictures are to form a part of the regular courses in the schools.

The Y. M. C. A. of Rutland, Vt., is giving entertainments of photoplays to its members, and finds that the pictures serve as a great magnet to draw the members to the local club house. From these two items it would seem that Rutland is more than usually enterprising.

Mr. and Mrs. Charles W. Sheafe, of Keene, N. H., paid a business visit to Boston recently. Mr. Sheafe is the proprietor and manager of the Majestic Theater of Keene, which plays Independent pictures and Vaudeville. While in Boston Mr. Sheafe dropped in on his old chum, Mr. George I. Appleby, manager of the Star Theater, and renewed his old friendship. Mr. Sheafe became interested in the clever "song-revue" used by Manager Appleby, and decided to use this novelty himself. Mr. Sheafe is one of the original "Independent" men, and always has used their pictures.

Zenicon Temple, Roxbury, Mass., closed on Monday, February 5, to reopen on the 15th. This house has just changed hands, but will reopen under the management of the original owners. The house was slowed up, due to the opening of the new Shawmut Theater, but expects to come back strong when the original owners take up the management again.

"Pop" Lubin was in Boston last Friday, and met all the local managers at the office of the General Film Company. "Pop" invited all the boys to Philadelphia next June, when he promises them a big time. With the trip to the Vitagraph Company's plant still vivid in the minds of local managers, the invitation was taken up on the spot. "Pop" was given three rousing cheers upon his departure, with the final words, "See you next June, Pop!"

(*Continued on Page 702.*)

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(Continued from Page 699.)

The Amusement Association of New England held a meeting at the exhibition room of the General Film Company on February 8, and went over the bills relating to the industry soon to be brought before the legislature. At the next meeting officers are to be elected.

HENRY.

LOUISVILLE.

The Princess Amusement Company recently announced a reduction to five cents in admission price, the cut taking effect in all of the houses operated by the company. The Orpheum and Casino are the theaters affected in the downtown business district. The reduction has already produced results, according to J. F. Mayer, treasurer of the Princess, the attendance since the lower prics were announced showing a perceptible increase.

The Orpheum Theater, 320 West Jefferson Street, was damaged to the extent of $5,000, by water, attending a $50,000 fire in adjacent buildings.

Miss Ora Burch has been brought back to Louisville from Chicago by the management of the Casino Theater. She has been special soloist at the Savoy and Congress for the past few years. Miss Burch comes of a singing family, a sister being with a musical production in Chicago.

"Dante's Inferno," which was seen in Louisville at the Shubert Masonic Theater, was presented at the theaters of the Falls Cities Amusement Company in Jeffersonville and New Albany, Ind., recently, scoring a big hit with the populace of the two towns. The regular prices of 10 cents were maintained, in contrast with those of 25 and 50 cents which prevailed when the films were shown in Louisville.

M. Switow, head of the Falls Cities Amusement Company, is contemplating the erection of a new house in New Albany, Ind. Mr. Switow has not yet definitely decided on that step, however. The Novelty, the recently erected theater on Fourth Avenue, Louisville, has continued to draw good houses, the films of the new Kentucky & Indiana National Film Exchange having attracted much favorable comment. The management of the Novelty is negotiating for the state rights for Kentucky and Indiana for several feature films made by various companies.

"A Blot on the 'Scutcheon," recently presented at the new Majestic Theater, attracted much comment. It was made by the Biograph Company.

The Hungarian Orchestra, which was recently secured by L. J. Dittmar, manager of the Majestic, is winning popularity by rendering "request" programmes, as well as the regular music.

The Parkland Amusement Company, 2815 Dumesnil Street, has filed articles of incorpartion with a capital of $1,000. Henry Bauer, F. L. Richards and R. Lugenbuhl are the incorporators.

H. D. Ticknor, until recently with the Globe Film Service Company, in charge of the Louisville branch, has severed his connection with that company, and is now with the Standard Film Exchange, with offices in the Tyler Building. Miss B. A. Plessinger is now in charge of the office of the Globe in the Wayne Building. The title has been changed to the Independent Moving Picture Service. The Globe sold its interests in Chicago and incidentally changed the methods of its branches.

Manager Robert Jacobstein, of the Crystal Theater Market Street, near Third, has recovered from a slight operation on his neck and is now in active charge of the theater.

Ray Conover and George Montgomery of Columbia, Ky., have made arrangements for operating a new picture playhouse in that town. George W. Lowe will have an interest in the venture, and will have charge of the music. The owners went to Cincinnati, where the necessary equipment was purchased. "The Parlor Circle" will be the name of the new house, which will start some time in February.

Moving pictures were used in the local option fight in Madisonville, Ky. Rowland Clark, proprietor of the Imp Theater, and a champion of the "drys," moved his show to the Tabernacle and showed prohibition nightly following anti liquor lectures.

In line with its recently announced decision of establishing moving picture houses in Kentucky towns, the Colonial Amusement Company, of Lexington, Ky., has leased a building in Paris and will open a modern theater about May 1. President John B. Elliott engineered the deal for the building at Fourth and Main Streets. About $5,000 will be spent in improvements and alterations. Other towns also will be invaded in the near future, it is said. Frankfort, Georgetown, Richmond and other towns are included in the list of places which will be given theaters.

E. E. Maggard, of the Maggard Opera House, of Morehead, Ky., is having built a new moving picture machine which he expects to greatly improve his projection. Mr. Maggard has secured a patent on the device which, it is claimed, will eliminate flickering. Mr Maggard is a mechanic of ability and moving picture men are much interested in his machine.

With the arrival of somewhat warmer weather the moving picture business has resumed its normal proportions in Louisville which means that it is in splendid shape. The rather slim crowds which were on hand during the extremely cold weather have increased with the passing of the snow.

Charles Reinhart, formerly of the Orpheum, has been secured by the Falls Cities Amusement Company for the Novelty Theater.

The officers of the Princess now have lines out for a first-class singer, and it is expected that the entertainment will come up to standard in this respect. The result of the reduction in prices to five cents has already been apparent in augmented audiences, and the management is quite satisfied with the change.

The Casino Theater, Fourth Street, near Jefferson, has continued to attract good crowds. While the films shown have been consistent with the high class of the theater, pictures showing current events have been greeted with unusual enthusiasm. One which made a decided hit was that showing a disastrous wreck about 20 miles from Louisville a short time ago.

Larry Gero, house manager of the Novelty Theater, Fourth Street, near Green, has resigned and has re-entered the legitimate field, taking a position with the Walnut Theater, Louisville. Mr. Gero was in the theatrical business before working with the moving picture houses, and is at home there. The Novelty, which is conducted under the auspices of the Falls Cities Amusement Company, has secured the Kentucky rights for a number of stellar attractions, among them the American Press Association slides, of current events. Kentucky and Indiana rights have been secured on "Love and Aviation," and "The Thunderbolt," both of which have been highly spoken of. Indiana rights have been secured for "Zigomar." Other exceptionally important films will be shown by the Falls Cities Amusement Company. Charles Reinhart, better known as "Cy," rendered a musical program out of the ordinary recently. Mr Reinhart is the possessor of a voice that still captivates audiences as when he was a member of Feld's minstrels, and his signature to a contract means money in the coffers of the Novelty.

"Lend Me Your Wife" is all that is claimed for it, if the opinion of Louisville theater-goers is a standard. The comic film was shown at the Novelty recently, and stood out brightly in a bill which was well above the average.

"Vanity Fair" was the feature at the Majestic, and created much favorable comment.

Thomas Paffer, a Louisville boy who has appeared at various moving picture houses, will shortly be placed on a regular circuit, following the recommendation of several managers. Paffer is only 16 years old, but has displayed marked talent, and moving picture men have assisted in boosting him. He evidently has a bright future in store.

The Pastime Theater, Winchester, Ky., will, in the near future, be remodeled and redecorated at a cost of $500. The house will be closed pending the improvements, and will open again about the middle of March.

H. H. Phillips, owner of the Lyric Theater, of Winchester, Ky., has purchased the major portion of the stock of the Winchester Baseball Association and will have active charge of the Bluegrass League baseball team in that town during the coming summer.

The Lyric Theater of Owensboro, Ky., opened to the public recently with success. A continuous performance will be given. The house is a handsome one, having been thoroughly remodeled to suit requirements. Carl Mertes, a talented musician of Tell City, Ind., will render the music.

Hess & Dugan, proprietors of the Manring Theater, Middlesboro, Ky., have decided to use the Independent film service in the future. The change has gone into effect.

S. N. Dupuis has leased the Duke Building, Eddyville, Ky., and it will blossom out as a moving picture theater about the first of March. The Electric Theater will be its name. Mr. Dupuis is a well known photoshow man, having operated theaters in various Kentucky towns.

Several moving picture men have been looking over Harlan, Ky., where the Edisonia theater recently opened, with a view to erecting other theaters, according to reports from the coal mining town. The popularity of the new photoplay house and the prosperity of that locality have acted as magnets for the moving picture capitalists.

G. D. CRAIN, JR.

BUFFALO.

Keith's Columbia Theater, on Main Street, midway between Seneca and Swan Streets, recently began business. The new theater is of fireproof construction. It is 40 feet wide and 150 feet deep, extending through to Washington Street. It's main entrance and interior are modeled in arrangement and decoration after the Royal Theater of London. Extending over the sidewalk is an awning of ornamental wrought iron, inlaid with stained glass and studded with 500 glowing lights, which merge with the illumination of beautiful French chandeliers with prismatic lamps, so that the light is equally divided and shadows are absent. In addition is the light of six flaming arcs.

The elaborate tiled flooring of the lobby extends half way across the sidewalk. On the side walls of the entrance are beautiful paintings, 14 feet high and 10 feet wide. Over these pictures is lattice work, illuminated on the back, and giving the impression that the paintings are some distance away.

The side walls of the interior are decorated in white with delicate shades of pink and green beautifully and harmoniously blended. The decorating was done by Joseph Valk of Buffalo. The theater is perfectly heated and ventilated. interior of the theater is adequately illuminat yet there is not a light visible inside the ho The floor is covered with cork linoleum, an i thick, and absolutely noiseless.

The booth is suspended from the ceiling. tached to its only door are fusible link cha which would melt in case of fire in the booth close the door instantly. This door is also rated by a single lever, so that the man in cha by one movement of his arm, can close the door once in case of accident in the booth other fire. These precautions make it impossible anything to drop from the booth in the event fire or accident therein. At the left of the st is a magnificent pipe organ, the like of wh Buffalo had never before seen. It has 2 pipes, and represents an outlay of $15,000. Un a cuhrch organ, capable of producing only mus sounds, this organ emits in addition, many o sound effects, such as the pounding of horses' h on a hard pavement, the swishing of surf o rock-bound shore, the chug-chug of an auto, rumbling of a cab, the whir of a train, etc. cause of this big feature, Keith's Columbia ater is becoming known as "The House With Organ."

It is possible to empty the house entirely in minutes in case of emergency. The theater ha seating capacity of 1,000. The admission to parts of the theater is ten cents. Continuous formances are given daily.

ED. SCANLO

PHILADELPHIA.

A curfew law is to be applied to the mo picture business in Philadelphia if an Ordin of Councils will suffice to make such a police r lation effective.

Some of the managers of local houses favor proposition, particularly those in the center the city. Most of those in the outlying sect strenuously oppose the suggestion, claiming the bulk of their night patronage is children.

Director Porter of the Department of Pu Safety, is in favor of the proposed ordinance has assumed an attitude towards the moving pic houses that amounts almost to hostility de the fact that he is a live wire, young in his h and figures big in the Boy Scout movement, a which would suggest a more friendly attitude.

Investigations will probably disclose the that he has been wofully misled by hairbra women who have no children, will never any and could not care for them if they did them, but assume the right to regulate the and all the affairs for the benefit of women have children with a degree of regularity, who really know what they want.

The curfew law proposition was tried here the matter of girls selling newspapers and mat after sundown. All these children were d off of the streets, where they were under the trol and eye of the police, into white slave ho where they were protected by police-politic Scores of them were taken in raids.

Mr. Philip Quigley, of Quigley & Bennet, 50 North Tenth Street, was in charge of the ing picture entertainment given at Lu Lu Te by the Ice Drivers' Union.

Miss Catherine Taylor was the winner of a p drawing contest at the American Theater cently. The prize was a handsome set of fur

Mr. George W. Malone, formerly propriet the little Girard, Ninth and Girard Avenue, bought the Royal Palace, no. 758 South Street, which has been closed for some time.

The Victoria, No. 1619-21 South Street, changed its management, now being owned Messrs. Thomas & Clark. The name has also changed to the Gem. It was formerly owne Mr. William Scott.

The Opera House, and the Delaware H Smyrna, Del., has been bought by J. Goldsbor The Opera House will be run in conjunction the hotel and will show vaudeville and m pictures. Mr. William Boyd of Dover, was merly owner.

Mr. George Graff has sold out his intere the Eagle Film Company, to his partner, W Sachenwair. Mr. Graff has just returned fr tour of Europe, after being gone five weeks. says America is far behind England in proje

Messrs. Truckenmiller & Stahl have opene Lyric Theater at Emaus, Pa.

Young's old pier, Atlantic City, N. J., has sold to a Philadelphia corporation.

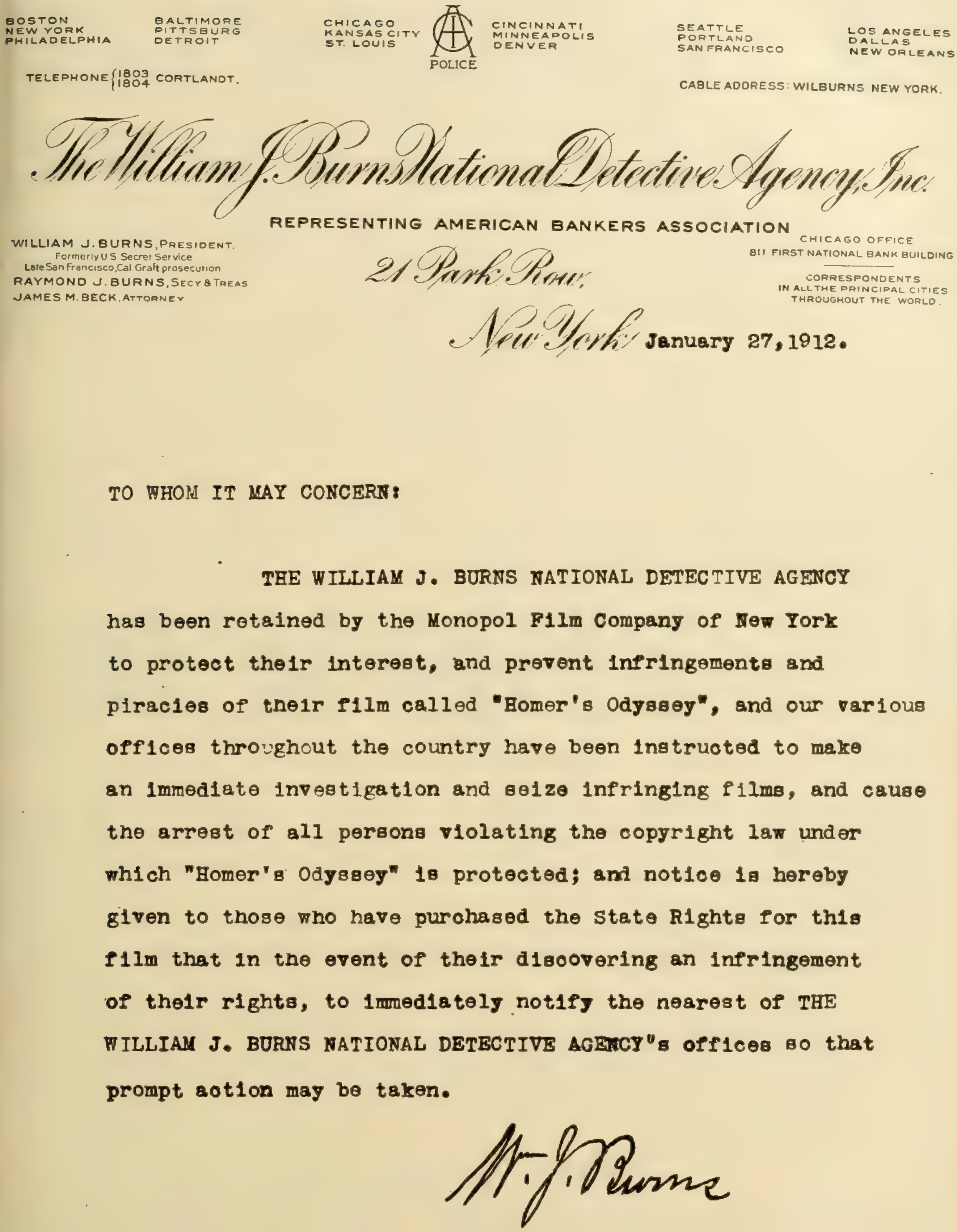
The Fulton Theater, Chester, Pa., under management of Howard Roberts, has closed. house was taken over by Mr. Roberts se months ago and was changed from a colored white house but was unsuccessful.

The Broad Street Palace, under the ma ment of Nicholas Commander, is being com remodeled. Fire, which started in an adj building, partly damaged the Palace several ago. The stage will be set back against the and many other alterations will be made.

The fire department of West Collingswood, are giving moving picture shows every week proceeds to be devoted to paying for improve and additions to the fire house.

Alterations are being made to the moving p house at No. 3139-49 Frankford Avenue, own

(Continued on Page 707.)



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Paper—Full line litho and block paper made by *Morgan Litho & Courier Co., of Buffalo.* 24 sheets, 8 sheets, 3 sheets, 1 sheets, ½ sheets, in litho, 4 colors, and black. Dates, snipes, throw-aways, hand bills, programs, and type sheets.

Music—Grecian music, overture and scene music, written by *Mr. Edgar Selden,* general manager Shapiro Music Co., of New York City, who spent three months in the musical libraries of Greece.

Effects—Lighting and novelty effects by *Kliegl Bros.,* of New York City.

Statues—Plaster of Paris busts of Homer made by *Lucceshi, Italy,* imported by us. Six inches to seven feet high. Prices, 50c to $100 each.

Costumes—Grecian costumes for lecturers made by *Rovilo & Co.,* of *Turin, Italy.*

Souvenir Booklets—10½ x 14½ inches, 24 pages. Fifty half-tone illustrations; bound in royal blue ribbon. Finest deckle-edge paper. Printed by *S. L. Parsons & Co., of New York.* To sell for 25 cents each.

Cuts—One hundred and fifty varieties of halftones, in copper and zinc, and line cuts made by *Standard Engraving Co., of New York.*

Photos—One hundred and fifty varieties made in Italy.

Lobby Displays—Glass-front folding frames. *Cloth Banners,* in all sizes.

Heralds—The biggest, best, and flashiest herald ever printed. Four colors, lithographed front and back. Size of a one-sheet, folded once. *Positively* the greatest piece of advertising matter ever seen. Absolutely original in design and execution.

Booklets—For your patrons, 10 x 12 inches; good quality paper. Complete story of "Odyssey." Program of film profusely illustrated with cuts.

Books—Complete book of Homer's "Odyssey," the greatest epic poem in all literature; paper covered, cloth or leather. Either in Greek or English; in quantities of 1,000 to 100,000.

Post Cards—Bound in covers with perforated edge, announcing the playing date of "THE ODYSSEY" (to be filled in). Beautiful halftone illustration on reverse side. Distribute among your audience; they address these cards, leave them at the box office, you put on the one-cent stamp and mail the cards. This is a rather new publicity stunt and is finding *great favor in New York.* Nearly all the theaters, prominent hotels and cafes have adopted it. The cards are cheap, but very attractive, and will result in good press work for your theatre.

Press Matter—Fifty different stories, all kinds and sizes, written to fit every occasion; written by practical newspaper men under the personal direction of *Frank Winch,* late *General Press Representative* for *Buffalo Bill's Wild West Shows.* Stories either in separate sheets or neatly bound in booklets, each leaf detachable.

Lecture—Written by *Stephen Bush.* Comprehensive, elegant and in simple language.

Literature—*Any or all of it* supplied in any language (special low prices). Translations by Prof. Hallen.

Programs—Printed on one side only, giving description of each scene in the film.

Lobby Display—Decoration, grottoes, caves, stucco effect, very elaborate. Directions for grotto-effect making without cost.

Photos for Lobby Displays—Life size for lobby. These are made by *Apedo Studio,* New York, and at the following prices: 30 x 40 inches, $8.00; 40 x 60 inches, $12.00.

In all—We have ordered twenty million pieces of printed matter for the exploitation of "THE ODYSSEY." There is no limit to the advertising possibilities that you may take advantage of. Everything at cost price.

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MONOPOL FILM COMPANY

145 West 45th Street
NEW YORK, N. Y.

(Continued from page 702.)

egheny Amusement Company, which will 000.

“B Jones,” the popular superintendent of the n Theater, Girard Avenue and Franklin will conduct a benefit under the auspices ssociation that bears his name, on February

nusement company of Trenton, N. J., has d a site in Millville, N. J., for a moving ure and vaudeville house.

Thompson is building a vaudeville and picture house at Atlantic and Tennessee Atlantic City, N. J. It will seat from 1,500 people.

CLEMENT H. CONGDON.

PITTSBURGH.

The Acropolis is a neat, well managed theater located at 4829 Second Ave., Hazelwood. Mr. Smith, the manager, ran a lecture on the Panama Canal recently and the advertising matter distributed was sufficient to crowd the three hundred seats and the 100 standing room to its capacity.

The Superior Song Service Co. has formed a circuit of eighteen theaters which will each get a service of a different song and a different singer for three weeks. They also furnish elaborate photographs of each singer for lobby display as well as the name of each song six days in advance. This concern has secured the services of Mr. Matthew Teplitz, who was formerly with the Dequesne Amusement and Supply Co. in the capacity of manager of the music and illustrated song department, and later as head booker at the Pittsburgh Photoplay Co., on Ferry Street. This concern asks a very low price for their service. The concern furnishes its own song slides. Offices have been secured at the Jenkins Arcade.

The Elliot Theater, at Elliot, Pa., has opened. There was an opening address by Mr. Fred J. Herrington, president of the Motion Picture League, and a song by Mr. Harry E. Reiff, the manager of the Lyric Theater, Boggs Ave., Mt. Washington. Mr. Frank Adams is the manager of the Elliot Theater.

Mr. Chas. Couch is the enterprising manager of the Arcade, at Carnegie, Pa. Mr. Couch is also the owner of the Grand Theater, Carnegie, a straight photoplay house, which is managed by his son, Mr. Bill Couch.

EDDIE WHEELER.

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PERATOR—Desires position anywhere. Can the goods. Good references. Address P. O. 25, Sullivan, Ill.

AT IBERTY—Operator, four years' experience, Edison, Standard machines. Wishes posi- Jersey or anywhere. LEMEL, 253 Dumont Brooklyn, N. Y.

AT IBERTY—For immediate engagement. Ca- anager. A-1 vocalist. Expert operator and l electrician; 17 years' experience; married; te. Will accept position anywhere. Ad- PRACTICAL SHOWMAN, care of Moving World, New York City.

O RATOR OR MANAGER—Knows business hly. New York license. In replying state E. H., care of Moving Picture World, ork City.

FI T CLASS OPERATOR with Philadelphia Wishes position in or vicinity of Philadel- $12. Address OPERATOR, 105 Chambers New York City.

AT IBERTY—Experienced operator on Standard owers machines, with New York license. nd competent. Address A. BORGMAN, 457 8th Street, New York City.

LA Y PIANIST wants position; experienced in le and pictures. Excellent picture player. eks with one house. Address “PIANIST,” Robert Bradley, Jr., 2215 South Webster Fort Wayne, Ind.

OPERATOR—Massachusetts card, wishes to change present position. Boston or vicinity. MARR, 124 Jefferson Avenue, Everett, Mass.

THEATERS WANTED.

THEATER BROKER—Motion picture theaters listed and purchasers found. Paying propositions wanted. B. C. ARMSTRONG, Box 83, Station A, Columbus, Ohio.

HAVE LARGE NUMBER of inquiries for Moving Picture Theaters from all over the States. Send for Agency Blank and commission rates if you want to sell. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square Station, New York City.

WANTED TO BUY—Good paying picture show, or lease small theater or store room in large town, Middle West, Iowa preferred. Address R. C. SAGE, Box 716, Des Moines, Iowa.

THEATERS FOR SALE.

FOR SALE—Modern Moving Picture Theater in Pennsylvania town, over 70,000 population; clearing from $100 to $300 weekly; long lease; $20,000 proposition; half cash; balance weekly payments for one or two years. Gilt edge proposition; will stand investigation. No money, don't write. Address ECONOMY FILM CO., 315 Fulton Building, Pittsburgh, Pa.

FOR SALE—Leading Picture Show. Texas city 90,000. Up-to-date equipment. Will pay 100 per cent. dividends on price asked. Act quick. H. L. G., care of Moving Picture World, New York City.

EQUIPMENT FOR SALE.

FOR SALE—Edison Exhibition Machine, complete, $75. Powers No. 5 Head $35. Manager BIJOU, Orange, N. J.

FOR SALE OR EXCHANGE—80 Hardesty “Anti-Panic” Theater chairs, in good condition; wire hat racks, and floor rings. Will sell all for $50, or what have you to offer in exchange? Address H. E. HARTMAN, Lyric Theater, Siegfried, Pa.

FOR SALE—Two Powers No. 6 machines. Used only two months during summer. Brand new. Bargain. SLATER Theater, Pottsville, Pa.

FOR SALE—Two complete Edison machines, one model “B” and one Pin Movement. One Motiograph machine, A-1, used only five weeks. A few Powers No. 5 Heads and American Standard Heads, Halberg Economizers, a Powers Inductor, 110 volts, rheostats, etc. All kinds of Moving Picture supplies. Open daily until 10 P. M. Come in and make your own terms on the above. PETTERS & TYROLER, 2936 Third Avenue, northeast corner 152d Street, New York City.

FOR SALE—One Edison and one Powers No. 5 Picture machines. Both in A-1 order. W. D. ECCLESTEN, Huntington, L. I., N. Y.

FOR SALE—200 seats in good order. JEFFERSON Theater, 811-813 Myrtle Avenue, Brooklyn, N. Y.

FOR SALE, CHEAP—Electric sign “Idle Hour.” For particulars write CHAS. NAMUR, 617 Walnut Street, Des Moines, Iowa.

EQUIPMENT WANTED.

WANTED—At once, 75 extra seats, not too far from Petersburg, Va. Must be in good condition and cheap. Send picture or design and price. Address COCKADE Theater, Petersburg, Va.

WANTED—50 second-hand Motion Picture Equipments or mechanisms, or will allow towards the payment of new mechanisms or equipments. Give full particulars and lowest price on outright sale basis. Address Department A, AMUSEMENT SUPPLY COMPANY, 107 N. Dearborn Street, Chicago, Ill.

MISCELLANEOUS.

SCENERY AND SCREEN for your picture house free. Write for proposition. JESSE COX SCENIC COMPANY, 1221 Roberts Street, Estherville, Iowa.

In answering advertisements kindly mention the Moving Picture World.

Song Slide Releases.

Excelsior Slide Co.

've Got to Go and Get Myself a Girl Like You”—Pub. by Song Review Co., New York.

'd Like to Have You Do a Little Something for Me”— by Head Music Pub. Co., N. Y.

The Barbary Prance”—Pub. by the Head Music Pub. N. Y.

ith One Smile You've Won My Heart”—Rogers Co.

Who Knows?”—M. Witmark & Son, N. Y.

wo Lips”—Pub. by Gus Edwards Song Review Co., N. Y.

De Witt C. Wheeler.

ixie Moon”—Pub. by J. H. Remick & Co., New York.

omebody Else Will If You Don't”—Pub. by Remick & N. Y.

ust as Long as the Suwanee Flows”—Pub. by Remick & N. Y.

ove-Roses”—Pub. by Metropolitan Mus. Pub. Co., of Y. City.

um-Tum-Tiddle”—Pub. by Jerome & Schwartz Pub. Co.

A. L. Simpson, Inc.

h, You Little Rascal”—Pub. by Geo. W. Meyers Music N. Y.

When a Boy Without a Girl Meets a Girl Without a Boy” ub. by Geo. W. Meyers Music Co., N. Y.

My Old Girl”—Pub. by Wm. Cutty Music Co., N. Y.

Wee Little Drop o' the Cruiskeen Lawn”—Pub. by J. d Helf Co., N. Y.

ing Me a Song of Twilight”—Pub. by Wm. Cutty Music . N. Y.

“Only A Bunch of Violets”—Pub. by Church Paxon & Co., N. Y.

“Twilight Reveries”—Pub. by O. J. Walter, Lamoni, Iowa.

“I Am Lonesome Without You, My Dear”—Pub. by Joe Reinhoen, N. Y.

“It's A Girl Like You That Keeps A Fellow Guessing”—Pub. by Walter Jacobs, Boston, Mass.

“My Girl of the Golden Days”—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.

Scott & Van Altena.

“The Undertaker Man”—Pub. by Harold Rossiter Co.

“Take a Tip from Father”—Pub. by Ted Snyder Co.

“Every Time I Smile at You Your Eyes Smile Back to Me”—Pub. by Jos. Stern Co.

“If I Forget”—Pub. by Harold Rossiter.

“My Bill from Louisville”—Pub. by Ted Snyder, N. Y.

“Girl of My Heart That's You”—Pub. by W. Rossiter.

“You Don't Love Me Half as Much as I Love You”—Pub. by Harry Von Tilzer Co.

“Remember Me To My Old Gal”—By Harold Rossiter Music Pub. Co.

Levi & Co.

“The Gaby Glide”—Pub. by Shapiro.

“My Marguerite”—Pub. by Shapiro.

“He Never, Never Said Good-Bye”—Pub. by Shapiro.

“You're Just the Girlie I Adore”—Pub. by Shapiro.

Niagara Slide Co.

“One Kind Word”—Pub. by Burdick.

“If I Knew”—Pub. by Burdick.

“Knight of the Road”—Pub. by Burdick.

LICENSED Film Stories

EDISON.

HOW MOTION PICTURES ARE MADE AND SHOWN (Feb. 27).—We are first shown the studio operations, building and painting scenery, setting up and dressing a set, rehearsing a scene under the watchful eye of the stage director and then the actual taking of a scene, showing the camera recording pictures at the rate of sixteen a second or sixteen to every foot of film. Then we see how an actor makes up for a character part and next a party leaving the studio for an outdoor scene. We then take up the mechanical end of the business, being shown how the film is developed, washed and, finally, how the various scenes are assembled into a complete picture.

Our next visit is to the factory where the projecting machines are made and many portions of the exceedingly delicate and ingenious manufacture are shown with wonderful clearness and interest. Finally, after seeing the complete machine assembled, we are made acquainted with the actual way that the film is projected.

MY DOUBLE AND HOW HE UNDID ME (Feb. 28).—An overworked minister chances upon a man in a poorhouse who looks very much like him, and decides to engage the man to impersonate him and attend the stupid committee meetings and social functions that take up his time and prevent him from doing the work which he wants to put his heart into. The plan succeeds admirably at first and the double is introduced at a sociable at the minister's own house. The guests do not seem to notice that their pastor is at all different or at all unlike himself when the real man slips out to do his writing and the double takes his place among the guests. At committee meetings he has been taught always to complain of a sore throat and never to make a speech and when at the social always refer to his "wife," that is, to Mrs. Ingham, the minister's wife, and let her answer all questions for him on the same "sore throat" plea. All goes well until the double is invited to a dinner and there a city chap gets him to drink a little champagne. He points to his sore throat in extenuation, but the champagne has already begun to do its work, and before the dinner is over he makes a speech which results in his being led from the table by the deacons and taken home. Poor Mrs. Ingham, confronted by the irate deacons and their frisky charge, doesn't know what to do, but the real minister appearing on the scene, caps the climax and brings the story to a ludicrous finish, for his double promptly embraces him and turns him around so that the two men, seemingly so much alike, face the shocked and horrified deacons, making an explanation unnecessary.

KALEM.

THE BELL OF PENANCE (Feb. 26).—Henry Fitch, a young American, arrives in Spanish California in the year 1820, but hardly arrived when it was his good fortune to rescue two young ladies from a band of ruffians. Refusing to pose as a hero he goes on his way and presents a letter of introduction to Joaquin Carrillo, and much to his surprise again meets the young ladies he had so recently protected.

He is much impressed with the younger one, Donna Josefa, and as time goes on presses his suit, which is encouraged by the Spanish Don. That the young American is not to have a free field in his love adventure is soon demonstrated. Junipperro Serra, a Spaniard of means, is also enamored of the fair Josefa. Serra learning that Donna Josefa is about to marry the American, attempts to prevent the ceremony by underhand methods. His schemes are frustrated and the sweethearts elope and are married.

A year later Fitch and Josefa return to Josefa's home, where upon Serra's instigation, Fitch is arrested and tried for violation of the laws of the church and territory, and condemned to imprisonment and banishment, unless he will produce penance and reparation that can be noticed through the whole of the Pueblo. Good father Vincente suggests to Josefa that Fitch secure a bell to place in the empty tower of the church as the original one had been stolen many years before. A month later Fitch stands before the three judges. A sudden commotion goes through the whole court; everyone is listening to an unexpected sound. The bell that was silent now rings again. Young Fitch, addressing the court, says: "This is my penance and reparation, which I offer to the church. It's voice can be heard and noticed throughout the Pueblo, and will, in time to come, proclaim the wisdom and clemency of this court."

THE TENDERFOOT'S TROUBLES (Feb. 28).—Helen's father desires her to marry Arthur, an Eastern man. She agrees to the arrangement but asks that her father allow her to accept Uncle Charley's invitation to visit him on his ranch. Helen's father consents and in two weeks we find Helen on the ranch being taught to ride by Jack, one of her uncle's cowboys.

A month later Arthur arrives on the scene, but his snobbish ways are not appreciated by the cowboys, and Helen soon discovers she is far more in love with Jack than with Arthur, to whom she is engaged.

Arthur readily sees his chances are extremely slim, and he starts to force matters by urging Helen to consent to an immediate marriage. The boys on the ranch fix up a scheme to play a joke on Arthur and help Jack and Helen to elope and get married.

How this scheme succeeds is cleverly portrayed in this Western comedy.

A VISIT TO MADEIRA (Feb. 28).—The Kalem favorites on their way to the Holy Land are shown taking part in the games on board ship in mid-ocean, and we see them visiting various points of interest in Madeira, a spot that contains many surprises for the traveler.

TRAPPED BY WIRELESS (March 1).—Joseph Burke, City Editor of the "Star" is in love with Alice Marshall, daughter of the reform candidate for mayor at a forthcoming election. Alice's young brother, Bob, has a wireless telegraph equipment and explains to his sister and her sweetheart how he receives and sends messages.

A reporter on the "Star" conceives the idea of taking a photograph of Marshall as he is giving money to a beggar, using the picture with a sensational article alleging that Marshall is buying votes. He secures an accomplice who acts as a beggar and the reporter accomplishes his underhand purpose.

The article is brought to Burke, who refuses to publish it, because of his love for Alice and his faith in her father. The reporter is highly indignant and complains to the managing editor—when he fails to find his "feature" in the evening edition. The managing editor, deceived by the reporter, and believing that the article is bona fide, has Burke discharged and makes the reporter the city editor.

The "gang" is highly elated at the stain upon the reform candidate's character and they send a wireless message to the state "boss" who is en route to Europe. It happens that Bob's instrument catches the message, which he shows to Alice. She immediately sees that there has been a plot against her father, who has insisted that she break her engagement with Burke because of the outrageous article, for which he thinks the ex-editor is responsible.

Marshall sends word to Burke to meet him at the newspaper office where the matter is placed before the managing editor in its true light. The conduct of the unscrupulous reporter is made known, Burke is reinstated and happily reunited with Alice.

ESSANAY.

POSITIVE PROOF (Feb. 27).—Tom Morgan, a factory hand, is tempted by drink, falls, is summoned before Williams, president of the concern, who discharges him. Morgan reels out swearing to be revenged on Williams. Returning to his home he broods over his discharge, finally secures his revolver and rushes out to kill Williams in spite of the frantic pleading of his wife and daughter. Gaining admittance to Williams' mansion, Morgan confronts him in the library in a towering rage, but is restrained from violence by Williams, who cautions him to think of his family. With the promise of work if he swears off drinking, Morgan leaves. A moment later, Williams seriously wounds himself with a revolver he is cleaning. He is found unconscious, the revolver beside him, and Morgan is instantly suspected of the shooting. Morgan is arrested at his home, brought to Williams' bedside, where matters are finally straightened out through Morgan's own revolver which is produced and shown to have not been discharged, and Williams' statement of how he accidentally shot himself. A few months later, Tom signs the pledge and is reinstated in a good position by Williams.

HER MASTERFUL MAN (Feb. 29).—Martin Ryerson, a wealthy suitor, is rejected by his fiancée, Barbara, who tells him she wants a masterful man—one who will win her by force, not a moneyed idler. Returning for his forgotten cane, Ryerson hears Barbara telling her aunt she would rather marry a coal-man, who is outside in the street, than wed Ryerson. This gives Ryerson a great idea. Descending to the cellar, he bribes the coal-man to change clothes with him, smears up his face and hair, then returns to the library and makes the biggest kind of a hit with Barbara, who, not recognizing him, plans his social culture to the great disgust of her aunt. After several calls, each time in his grimy disguise, Ryerson finally hits on a plan to conquer Barbara, secures the use of his coal-man friend's rooms, then send a note to Barbara that he is "turrible sick" and to come at once. Barbara does so, is locked in by her "coal-man," who flashes a marriage license before her eyes and savagely declares she will have to marry him. She manages to drop a note for help from the window, help arrives in the form of a minister and two policemen, whereupon I rson reveals his real identity and Barbara, realiz he has indeed won her by "force," yields her eart and hand.

DO DREAMS COME TRUE (March 1).—hen Cassie Heliotrope, a pretty young woman, mes to Mrs. Hash's boarding-house, all the bo fall in love with her. Percy, a ribbon clerk, fir the greatest favor in Cassie's eyes during the ening and, when the party breaks up, he has the onor of escorting her home. Percy now has reet visions of the fair Cassie everywhere he goe He begins to dream of wooing, winning and m ying her and, on one occasion, he has a beautiful sion of Cassie and himself bending over the cr in which little Percy, Jr., coos and blinks up at am. One evening, while Cassie is entertaining th ther three boys from the boarding-house in her me, Percy calls. He is immaculate in a dres suit he has rented for a dollar, and has spent h last cent on candy and roses for the object of l undying affection. Cassie escorts him to the rlor, where Percy is horrified to find the other oys. The front bell rings, Cassie exits, and ercy instantly mixes with his rivals in a brisk rap over the floor. He is a sorry sight when ssie enters with a clean-cut young stranger and, hen Cassie allows the intruder to place an engagement ring on her finger, and introduces him her future husband, poor Percy collapses in the rms of his pals realizing that some dreams not come true.

THE RANCH GIRL'S MISTAKE (March).—Pretty Nan Morgan is admired by all the b is Lariat and likes them, every one, but her art belongs to Broncho Billy, who proudly ann ces to the boys one day that he wants to in oce them "to the future Mrs. Broncho." ers glide along smoothly until about the time B cho is thinking of putting the ring on Nan's ger. Nan meets a young stranger from the East, ho, after several meetings with her, persuades to elope with him. Nan does so, leaving a ote which Billy finds, saying she has gone wi another and for him to forget her. Hear ck. Broncho leaves the ranch. At the railroad tion he meets a pretty young woman who asks in mation concerning her husband. It is not unt she shows Broncho a picture of him, that he r ses it is the scoundrel who has taken Nan from im. Assuring the little woman he will send her h and to her, Broncho rides wildly along the trail, ads off the fleeing scamp, and forces him to ret to the station with Nan. There Broncho reunit the patient wife with her husband, whose perfid she is ignorant of, and Nan, realizing what B cho has saved her from, sobs out her repentan on his shoulder.

VITAGRAPH.

STENOGRAPHER WANTED (Feb. 26).— ks & Shanks advertise for a young lady stenogr er. In response they are deluged with a bevy of tty girls who apply for the position. The offic boy receives them with great dignity. When th wo bosses arrive they find it very hard to m a choice, but finally decide upon two. While hey are trying them out a homely old maid con in and insists upon seeing the heads.

Shanks peeps from his private office and lls into his chair. Hanks then takes a look a he falls on top of Shanks. The stenographer a look and falls into Hank's lap. While i his position, Mrs. Hanks and Mrs. Shanks arriv and find their husbands with the pretty young s ographer in their arms. The two wives emplo the old maid. This is too much for the two par rs, so they leave the office and seek consolation a "bracer" at a nearby café.

JUSTICE OF THE DESERT (Feb. 27).—M om Thomson, a banker in a Western city, is considered a power among his people. Amon the depositors is Ted Arlington, a hard working er. His little girl is taken sick. Ted is met neighbor, who tells him that the bank is c He rushes madly to the banking house, p his way through the crowd but cannot p hand on a dollar. He is pushed aside by M om Thomson, who is kept under the continual veillance of a detective. Ted draws his is arrested and through Thomson, is sent to il.

Thomson, finding himself cornered by the investigators, absconds. He is a defaulter He escapes further West. Under an assumed he becomes a general "bad man." He qu with another gambler and kills him, is con and hung by self-instituted administrators o law.

A few years later, Ted is released from p He, with his wife and child, start life anew, across country in a prairie schooner. They op one evening for the night's rest. Their daughter, wandering a short distance away camp, finds the bleached skull and bones a human being. She runs to her parents and of her discovery. Ted and his wife hasten t the spot, and Ted picks up the skull, while his picks up a watch case, with the inscription, " com Thomson," and his address. Ted's eyes upward and see a dangling rope with a frayed telling the whole story. The man who has fered through the villainy of the banker, heartily at the justice meted out to him

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and SATURDAY

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HAPPY IN SPITE OF HERSELF

A clever comedy dealing with a wayward girl's difficulty in making up her mind that she loves the man chosen for her.

Jenkins, a Perfect Steward

A roaring comedy.

Eclipse, Wednesday, Feb. 28, 1912

COUSIN BILL

Bill comes in from the country to visit his city cousins and has a very exciting time. A whirlwind comedy.

A Glimpse of Tripoli

Showing the scene of the Italian-Turkish war.

Cin-es, Saturday, March 2, 1912

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This is a high-class comedy telling how Tom, with the aid of his sister's wit, finally wins the girl he loves.

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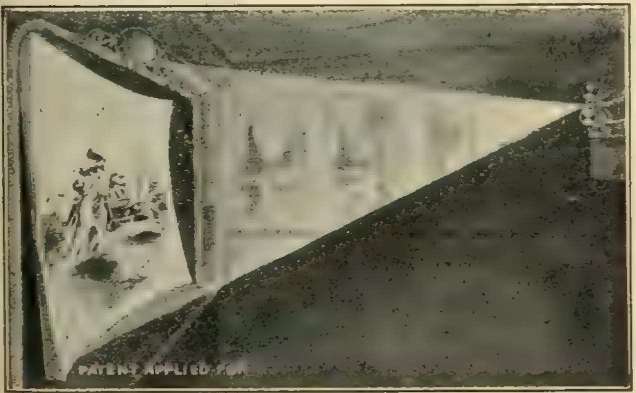

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showed no mercy for others. Mrs. Arlington reminds him that as God has dealt mercifully with them, so must they be merciful to others. Ted [illegible] the skull, takes his wife's hand in his and they go back to prepare their evening meal.

THE PATCHWORK QUILT (Feb. 28).—Mrs. McCoy is filling her son's dinner-pail before he starts on his run as engineer for a passenger train on the D. L. & W. Jack makes haste to the train-yard, climbs into his engine and pulls out.

The next night, about the time that Jack is expected on his return trip, his mother is sitting at the table working on her patchwork quilt. Suddenly a terrible storm comes up. She discovers that the trestle across the stream has browen down and that the tracks are strewn with débris. Hurriedly throwing a shawl over her head, she grabs up the old patchwork quilt, saturates it with kerosene, and taking some matches with her, hurries from the house in time to reach the trestle, where she sets fire to the quilt, and signals her boy's fast approaching train.

Upon seeing the flames, and his mother madly waving her shawl, he jumps from his engine cab, rushes to her side, and she falls helpless in his arms, while the pasengers, who have been aroused by the sudden stopping of the train, gather around them in an impressive tableau.

SELIG.

WHEN WOMEN RULE (Feb. 26).—The quiet and peaceful home of John O'Connell has been invaded by the growing spirit of the suffragette, and what was once a happy fireside now finds O'Connell doing the family washing and Mrs. O'Connell a candidate for mayor.

It has been decided that radical changes are imperative in both the police and fire departments, and it is up to Mrs. O'Connell and her brave followers to set the municipal machinery on the right track. They show their diplomatic instincts by opening their campaign with a blare of trumpets, and the O'Connellites sweep everything like chaff before the wind. Once in office they demonstrate, at least to their own satisfaction, that no city government is complete without them.

IN LITTLE ITALY (Feb. 27).—Tony and Rosie appear in all their finery before the priest to seal their marriage vows. They learn that it is necessary to procure a license. Tony quickly goes for the permit when he learns that Rosie, too, will have to affix her signature. Confused and anxious he hurries to fetch his bride. When he again appears at the License Bureau he is informed that the document costs two dollars. Tony has left his money with Rosie's papa—he hastens to get it. On the way his passage is blocked by a freight train. In the meanwhile, Rosie's papa goes in search of the groom-elect, pays for and secures the license, and hastens to the church. He is arrested for fast driving and taken with the license to the police station. Tony, who has tried to climb over the obstructing train, is carried to a distant part of the city, and when he and papa finally get back to the waiting family and guests, the story is permitted to run along in a logical way until it reaches a happy and jolly end.

THE "DIAMOND S" RANCH (Feb. 29).—The "Diamond S" ranch abounds in thrilling scenes of dare-devil cowboy life. One feature of the great subject is a number of scenes showing the Champion Woman Bulldogger and Steer Thrower of the world in action. She is shown, in close-up, intimate views, accomplishing this difficult feat in record time. This, with the congress of Rough Riders, Broncho Busting, The Round-Up, wild riding, etc., make a picture of unexcelled skill and excellence.

AS TOLD BY PRINCESS BESS (March 1).—Princess Bess is an ancient Modoc squaw. In her early days, when she was a beautiful forest princess, she championed the white settlers, saving an entire community of Americans from massacre at the hands of her fellow Modocs. As the story opens, the old crone is seated before the fire outside a tepee, dreaming of her tragic past. Two little brown children run up to her and ask her to tell them the great story of her girlhood. The ancient princess takes them into her lap and graphically weaves together the dramatic events of the saving of Yreka, Cal., from surprise and burning by the Modocs.

LUBIN.

ARMY AVIATION PRACTICE (Feb. 19).—A picture showing the army evolutions in practice of aviation warfare. The aeroplanes and biplanes are skimming through the air five hundred feet high. Signals are sent and received by the officers and engineers of the garrison and every movement is watched and noted by the crowd of spectators.

A MIDWINTER NIGHT'S DREAM (Feb. 19).—A tramp is asleep on the end of a freight car on a railroad siding. He awakes—snow covers the ground. He makes a snowball and throws it. It strikes another tramp asleep in an orange grove. The tramp awakes. The other tramp leaves the snow, walks over to the orange grove. It is too [illegible] so he walks back to the snow with the other tramp. Two girls appear in the orange grove. The tramps take the girls over in the snow. The girls are cold and run back. The tramps write a note asking the girls to meet them at a certain place, and placing it in a snowball, throw it to the girls. The girls receive the note and agree to meet the tramps. While the hoboes are walking down the street they see an actor taking clothes from his trunk in front of a theater. He gives each of them a costume and they dress up and meet the girls. They discover a big wad of stage money in the pocket of the coat and proceed to spend it with a lavish hand. They have a great time until the money is discovered to be stage money, when they are chased by a large crowd until one of the tramps falls down. A policeman is fanning his foot with a club, when he wakes up on the freight car and is ordered away by the policeman.

IN DIS-A-COUNTREE (Feb. 21).—Angelo Ragone, a young Italian peasant, marries Marie Perfetti. After two months of wedded life, Angelo decides to go to America. Arriving in America, Angelo begins life as a laborer. He makes a companion of Tony Bosso, a fellow laborer. The two share a room together with another laborer and an organ grinder. One night Bosso and the other laborer attempt to rob the organ grinder of his bag of money. A struggle ensues. Angelo attempts to protect the organ grinder but is knocked senseless. The organ grinder is killed, Bosso and his accomplice escape. When the police arrive, they find Angelo just recovering consciousness in the room with the dead man. Angelo is accused of the crime and thrown into prison. In the meantime, back in Italy, a son is born to Marie. After waiting in vain for word from her husband in America, Marie and Petro, her father and her baby come to America to search for Angelo. They learn of his misfortune but are powerless to help him. They rent a modest room and the old father goes to work to support his daughter and her child. Tony Bosso is now living in the next room to Marie and her father. He is taken sick with pneumonia and on his death-bed confesses his misdeed and Angelo's innocence. Angelo is released from prison and he and his family commence a new and happy life in "dis-a countree."

HER HEART'S REFUGE (Feb. 22).—Fred Miller is an artist and Harry Lewis, a society man, is his chosen friend. In their social set Florence Chapin is the belle and Harry is badly smitten, but Florence fancies Fred, who moves to another town. There he mixes with the Bohemian circle and meets a beautiful model named Gladys Stewart. They fall in love. Lewis endeavors to make love to Florence, but she tells him of her love for Fred. Fred proposes to the model and is accepted. He writes home to inform his parents of the engagement, who, upon receiving the letter, are much vexed and 'phone to tell Florence the news. The poor girl is frantic, and sending for Harry to accompany her, goes to consult Fred's parents. After discussing the situation it is agreed that Harry go to Fred and endeavor to get him to break off his engagement. Harry commences his errand in earnest, but finds it hard to move Fred. The next day Lewis receives a wire stating that unless he can persuade Fred to return Florence will lose her reason. Fred returns and after a painful meeting takes Florence for a drive. Harry brings Gladys up and shows her the scene. She is heartbroken. Fred marries his first love and the heartbroken Gladys enters a convent.

POTTERY MAKING IN AMERICA (Feb. 24).—The workmen are seen kneeding the clay, molding, spinning, finishing, stamping and decorating. The vessels are seen complete and then carried to the ovens. Finally the packing for transportation.

WILLIE THE HUNTER (Feb. 24).—Willie Tait appears one day at the club room, dressed in a new hunting suit. The boys enjoy a good laugh over his costume. While in the club, some of the boys extract the shot from his shells and then hurry off to a costumer's and rent a bear suit. One of the boys dresses up like a bear and, followed by the other members of the club, hurries to the woods to overtake Willie. Willie is frightened to death at the sight of the bear, drops his hunting bag and gun. He is chased some distance by the supposed bear, and when he finds the bear close upon his heels, he climbs a tree, only to be pulled down by the bear. He is finally allowed to escape, and the boys hurry back to the club house to hear Willie's story. Willie tells the boys of his terrible battle. The boys give him the ha! ha! and produce the bear.

A MATTER OF BUSINESS (Feb. 26).—Charles Erskine, a broker, hands a life insurance policy to his wife. A year later a financial panic wipes out Erskine's money and brings him down to a lingering illness. The doctor tells Mrs. Erskine that her husband must go South. The wife goes into Erskine's room where in spite of her attempt at concealment he draws from her the doctor's verdict. Raymond, the son, goes to the desk and finds the policy. Erskine declares thankfulness that they will be provided for after he has gone. Raymond goes to draw the policy money, but is refused. At last he succeeds in reaching the president's office. The president goes to Erskine's home, but says he cannot pay the policy until after the death. However, he gives them a substantial check—enough to take the sick man South.

LOVE AND TEARS (Feb. 25).—It was quite an event when John Levanon married Barbara St. Denis and they very soon became leaders in society. After a year the young wife was taken with a severe illness. The doctors admit that she will be a sufferer as long as she lives. After a while Levanson becomes wearied of the sick-room and gradually relaxes his attention. Barbara is heartbroken. One evening, the doctors feeling that the end is nearing, advise that Levanson be sent for, but he is dressing for a ball. In full dress he responds to the call and Barbara begs that he will stay with her. He begs to be excused and promises to be back very shortly. Influenced by the gaiety of the dance, he forgets his wife and the hour promised passes in the revelry of the scene. The sick one waits and watches until the light of life goes out. After the ball John goes merrily home. At the door of the sick room he starts back as he looks over the kneeling sisters.

BETTY AND THE DOCTOR (Feb. 29).—Mrs. Snowden and her daughter Elizabeth see an advertisement in the newspaper stating that Dr. Richard Gordon desires board and lodging in a private family. Elizabeth answers the ad and the doctor being satisfied, is duly installed in the house. Being alone in the world he enjoys the company of the young girl and after a few months of attention and courtship they are admirable sweethearts. One day the doctor is out on a call when a note is received, stating that Jack Harley, who has been absent for some years has returned and will call. Elizabeth and Jack had been playmates when children and to see him again will give the mother and daughter great pleasure. The doctor returning is just in the frame of mind to ask Elizabeth to name the day, when Mrs. Snowden and Jack bounce in. The reunion is so effusive that the doctor is jealous and retires to his office in a fit of the blues. Harley takes Elizabeth for an auto ride and an accident occurs in which Elizabeth is rather badly hurt. She is taken home in a farm wagon and the doctor attends her. Dismissing the mother for a while he watches by the sufferer until nearly dawn, when the mother again takes the watch. Elizabeth, who has rested fairly well, wakes and asks for Gordon, who has had another call. On his return he finds Jack in attendance, but a full explanation of their friendly attachment satisfies the doctor and the mother and Jack leave the sweethearts alone.

A MEXICAN COURTSHIP (March 2).—Within the sunny little Mexican City of Juarez, Alonzo, the famous bull-fighter, is to match his skill against the bull from Chihuahua. Pretty Dolores wanders one day without the Plaza El Torres, hoping to get one peep at the wonderful animals. Juan, a young Mexican employed at the Plaza, sees the girl and attracted by her beauty, offers to show her the bulls. He takes her within the Plaza and shows her all the interesting sights. The young people are mutually interested in each other and it proves a case of love at first sight. Alonzo also meets the girl and proposes for her hand. While Dolores loves Juan, she is quickly given to understand by her parents that Alonzo is a much more desirable match and that she must give up poor Juan. This Dolores reluctantly agrees to do. Finally the eventful day arrives. Alonzo, however, reaches the Plaza far too drunk to enter the arena and the management is in despair. The time for the fight to start having passed, the crowd begins to hoot and howl. The manager is at his wits' end. Young Juan volunteers to take Alonzo's place and kill the bull. The manager laughs at him but finally with no other alternative and impressed by the lad's earnestness, he consents and Juan, garbed in all the regalia as a matador, enters the ring. He kills the bull and at one bound secures fame and riches. The parents of Dolores are quick to realize that the famous matador is a very different proposition from the poverty-stricken hanger-on of the Plaza and the newly created bullfighter is happy in his victory and his love.

CINES.

HAPPY IN SPITE OF HERSELF (Feb. 27).—A comedy-drama, describing the interesting love affair of an impetuous and wayward girl.

The story deals with the struggle to make up her mind that she really loves the man who is chosen for her.

The final reconciliation between the lovers is brought about through the intervention of her younger sister, who impersonates her and clears away all the difficulties.

A SISTER'S STRATAGEM (March 2).—Amy has two suitors, Tom, a poor but eligible young fellow, and Mr. Hart, a banker of great wealth. The clever miss keeps both her admirers on the tenterhooks of suspense: not allowing either to propose to her. Tom's sister Mary, a handsome, vivacious young widow, seeing her brother in distress, promises to bring the merciless Amy to terms, if he will assist her to carry out a certain stratagem. Mary is introduced to the company by her married name and she and Tom soon become engaged in an apparently violent flirtation. Amy becomes extremely jealous: she believes that she has lost Tom, whom she really loves. When matters have progressed far enough everything is explained to Amy, who forgives Tom and promises to marry him. And to cap the climax, the rich banker falls in love with the pretty widow.

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ECLIPSE.

COUSIN BILL (Feb. 28).—Bill is a regular country bumpkin and it is a great event in his life when he visits his city cousins.

They greet him warmly and tell him that he must immediately get into some dress clothes for a party to be given that evening.

Bill in a dress suit, three sizes too small, creates quite a sensation at the party. After disgracing himself and his hosts, he is enticed outside for entertainment under the care of the butler.

After a glorious night of it, Bill finally is put to bed. The next morning he arises much the worse for wear, and sneaks off to the train. He decides that he has had enough of city life and that the farm is good enough for him.

A GLIMPSE OF TRIPOLI (Feb. 28).—Owing to the present trouble between Italy and Turkey, this film is especially interesting. It shows scenes on the Tripolitan frontier; the queer inhabitants and their dwellings, several kinds of fortified buildings. A detachment of cavalry and a caravan of Tripolitans seeking refuge on account of the war.

BIOGRAPH.

THE SUNBEAM (Feb. 26).—The little one is playing with her doll while her mother lies sick. The poor woman dies, and the child, thinking her asleep, goes downstairs in search of a playmate. First she visits an austere old maid, and by her artlessness soon melts her coldness. Next she goes across the hallway to a crabbed old bachelor and affects him the same way. The old maid misses one of her hair puffs and goes after the child, thinking she took it. While she is in the bachelor's room talking to the child, several tenement-house youngsters steal a "scarlet-fever" notice and stick it on the bachelor's door. This quarantines the three until the health officer appears and releases them, They then take the child to find its mamma and are horrified at finding her dead. As each wants to take the child they end the argument most logically—a wedding results.

A MESSAGE FROM THE MOON (Feb. 29).—The old astronomer objects to his daughter's choice of a fiance, and orders him away. He vows to get even. An idea strikes him as he passes a store where fireworks are sold. Procuring a lot of Roman candles, etc., he mounts the roof and holds the sputtering torches in front of the telescopic lens, at the same time throwing a stone through the skylight. The old professor is decorated by the Astronomical Society as receiving a message from the moon in the shape of a meteor. Here is the young man's chance. Papa must give his consent or be exposed as a fraud.

PRISCILLA'S CAPTURE (Feb. 29).—Priscilla knowing that thieving tramps are in the neighborhood, thinks she sees one in a not very reputable looking stranger who suddenly appears in the courtyard. With a gun, Priscilla drives him into the chicken-coop, where she holds him a prisoner, and awaits the return of Fred, her brother, who has gone to the station to meet his college chum. But Fred reached the station an hour late and missed his chum, the latter having hired a boy with a motor cycle to act as guide in finding the ranch. The finding, however, proved very disastrous to Fred's chum as evidenced by his tramp-like appearance, and most embarrassing to Priscilla when Fred recognized in the occupant of the chicken-coop, his chum.

PATHE.

THE SQUAW'S DEBT OF GRATITUDE (Feb. 28).—An Indian girl, accidentally wounded, is nursed by a pale-face maiden, and when she regains her health, is sent back to her tribe. Later, the pale-face is captured by the Indians and is destined to the tortures for which the Indians were famous. The little Indian squaw, however, frustrates the plans, by helping the maiden to escape, which she does after many thrilling adventures.

THE ORDEAL (Feb. 29).—Mr. Babyless receives a telephone message, which greatly excites him, and he rushes from his office, posthaste. Upon his arrival at home, he learns that his wife is hovering on the edge of the Valley of the Shadow of Death, and he is not allowed to see her. The doctors come, and hold consultations, nurses rush hither and thither, and through it all, the man suffers the tortures of a mental picture of his wife in her dying moments. When things reach a point, when it seems impossible to longer bear the strain, the doctor appears, shakes Mr. Babyless by the hand, and turning, presents him to his new heir, Mr. Babyless, junior, who is quickly followed by his brother, Mr. Babyless, second junior, and finally this is followed by their brother, Mr. Babyless, third junior.

HIS MEXICAN SWEETHEART (March 2).—A lieutenant, in the United States Army, in times of peace, falls in love with the a charming Mexican girl, whose father objects to the American's attentions. This lieutenant, subsequently, when war has been declared between Mexico and the United States, is sent to spy on the Mexican fortifications, but he is seen, recognized and pursued. He finally reaches his sweetheart's house, and she successfully hides him beneath the Mexican flag, which she is making. Later, he makes his escape to the American lines, but he takes with him the lady of his choice, and they are married by the army chaplain.

C. G. P. C.

THE TUMBLER'S KIDS (Feb. 27).—A traveling showman sends his children forth into a city to give their exhibition and collect what money they may. They discover a woman, sick and almost ready to die, and turn the money over to her, in return for which she gives them the best in her possession—the knowledge of the beauty of Christian life, and teaches them that sacrifice is rewarded with an inner consciousness of a good deed well done.

ASBESTOS QUARRY (Feb. 27).A very interesting, lucid and instructive film, on the method by which asbestos is blasted out of the rocks in a quarry, carried to the works and made into commercial form.

WRESTLING IN INDO-CHINA (Feb. 28).—The gentle art of wrestling is very much in vogue in the Malay peninsular, .and much time and money are spent on such entertainment. In this particular film we see two Chinese champions endeavoring to the best of their ability to overcome one anther.

THE GREAT MARKET IN TANANARIVE, MADAGASCAR (Feb. 29).—This picture is interesting, because of the novelty of the scenes, which, taken in a country little frequented by a motion picture camera man. Various marts of trade are beautifully depicted on the screen and the audience is, for the time being, transported to the sunny Madagascar town.

AN ADVENTURE OF VAN DYCK (March 1).—The famous painter is called to the castle of a wealthy Count to paint the picture of the Count's lovely daughter. The daughter proves so charming, that Van Dyck falls in love with her. Finding, later, that she is already betrothed, he fights a duel with the young lady's fiance, and the young lady, rather than marry the man she does not love, enters a convent. From this Van Dyck attempts to rescue her, and is killed in the effort.

HUNTING BEARS IN MALAYA (March 1).—This picture of a bear hunt, is right thrilling and stirs the good red blood of every one in the audience. The sport is adventurous, but fascinating, and many find great pleasure in its pursuit. The picture is remarkably well taken and shows the
from great points of advantage.

MELIES.

SEVEN BARS OF GOLD (March 7).—Ma
the sly miner, has seven bars of gold tied t
backs of his donkies for delivery to the ra
agent. The problem in his mind is how to
a part of the gold without any likelihood of
At the town drinking place he meets Nell
her mother and confides to the latter his sc
which is to use Nell. Nell, much against her
is forced by her mother to become a party t
infamous plot against Joe, the station agent,
she really loves.

Manuel delivers the gold to Joe, carefully c
seven bars and gets Joe's receipt for that nu
A scream is heard—Nell's—planned to com

that time to divert Joe's attention. Joe re
nizes her voice and rushes out to save her
the faked-up attack. Manuel hastily seizes a
of gold and shoves it through a little hole to
roof where he can get it later.
gathers and before all Manuel accuses Joe of
Joe returns and discovers the loss. A c
theft. Manuel rides for the sheriff. Joe telegr
the next station for help and the division inspe
and his squad hasten on a hand-car. Sheriff
inspector arrive at the same time and an impro
court is held. The receipt is shown and th
look bad for Joe, when a noise is heard on
roof. Nell, repenting of her deed, has located
bar and means to save Joe. She accuses Manue
the theft and his actions are sufficient proof
he is the real culprit. The sheriff takes Ma
and bids all the others depart, winking significa
at Joe and Nell.

Among the Exhibitors

New York, N. Y.—Shampan & Shampan
plans for a two-story moving picture theater
155 Monroe Street, for Geo. D. Segal, to cost $
000.

Des Moines, Iowa.—A new office and the
building is to be erected at Fifth and Wa
Streets by I. Ruben at a cost of $150,000.

Graetinger, Iowa.—A new $10,000 opera h
is being established here.

Cleveland, Ohio.—The Marquise Amusement
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(Release Feb. 22. Western Comedy. Length, 1,000 Feet.)

A timely, dainty, enticing story showing what happened to Pete Miller's family on the 29th day of February. Exceptionally good and seasonable.

"THE LAND BARON OF SAN TEE"

(Release Feb. 26. Western Drama. Length, 1,000 Feet.)

Concerning that great Western problem of water supply. A stirring, powerful tale, scintillating with strong dramatic situations and well acted throughout. A house-packer you are sure to like.

"AN ASSISTED ELOPEMENT"

(Release Feb. 29. Western Comedy. Length, 1,000 Feet.)

How Jack Collins, mechanic, bested Bert Bruce, attorney, in the race for a girl and made him pay his marriage fee and sundry other expenses. An extraordinarily good picture, full of rapid actions and many funny situations.

"FROM THE FOUR HUNDRED TO THE HERD"

(Release March 4. Western Society Drama. Length, 1,000 Ft.)

A really wonderful picture containing gems of photography never before seen on the American market, illustrating to their uttermost those wonderful California backgrounds. A tale of an English earl and a Western chap and a pretty American duchess.

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Independent Film Stories

THANHOUSER.

THE GUILTY BABY (Feb. 27).—The society woman honestly believed that the workingman was the thief, and the case of circumstantial evidence was sufficient to make the police agree with her. The workingman was repairing a leak in the pipes in the bathroom that opened off her boudoir. The woman entered her room, and in taking off her veil, snapped the catch of her necklace. She was about to fix it when her baby entered the room, and she dropped the jewels on her dresser to play with the baby for a moment, and give the child a box of candy. Then she crossed to her desk telephone, turned when the nurse entered to take the child out, and could swear later that the nurse was not near the dresser. A few moments later she turned around in time to see the workingman dash across the room and out. She walked over to the dresser and her necklace was gone.

That was the story she told the police and it was absolutely true in every detail. The workingman was arrested and denied his guilt. He explained his hasty departure by saying that he had a sick wife and that when he left home he told his little girl where he would be during the day and to summon him if her mother grew worse. From the window he saw his daughter in the street, and fearing the worst, had rushed out.

Like the statement of the woman, his story was absolutely true. But she was believed, while he was cast into a cell. The daughter of the prisoner found the thief when the police were all at fault. It was the baby, and the little girl proved it. The case, however, taught the mother that sometimes even the clearest of circumstantial evidence is faulty.

THE ARAB'S BRIDE (March 1).—A wealthy Moor had one treasure he failed to prize at its real value, his beautiful daughter. To him she was simply a woman, a source of expense while a child, and a treasure only, if a rich suitor came along to whom she could practically be sold.

In course of time the rich man did appear, and was enthusiastically greeted by the father. The daughter, however, had the temerity to say that she did not love the man; in fact her heart had been won by another, a young Arab she had seen while in the market place. She knew little about him but was convinced that he was far more worthy than the suitor her father had selected. The father was obdurate, however. He did not deign to argue with the girl, simply commanded her to prepare for the ceremony, and with sighs and tears she did so.

The girl had a faithful attendant, homely but quick-witted and resourceful. The attendant proposed a plan which she thought had merit, for it would make three persons happy. And affairs came out as she had predicted.

The father was happy because he got the money that had been promised him; the daughter and the Arab were pleased because they married; and the attendant was satisfied, for she won a rich husband although having neither cash nor beauty. The only unhappy person was the rich suitor, but then he was wealthy, and riches bring their own consolation.

REPUBLIC.

IN THE GOVERNMENT SERVICE (Feb. 27).—A Frenchman deserts his wife, and stealing her jewels, comes to Montreal, where he marries again. They go to Alaska where a pal tells the Frenchman of a chance to steal a shipment of gold. An old mail carrier transports the gold over a perilous country and he bears many hardships only to be overpowered and have his precious load stolen. Mack, who is also in the service of the government, rescues the mail carrier and defends the Frenchman's wife, whom the latter mistreats. He loves the wife but she will not go away with him until the first wife appears on the scene for her jewels, setting the second wife free. The Northwest mounted police and people in the trail of the Frenchman find that in his attempt to hide the gold and make a "get-a-way" he has killed himself.

HIS PARTNER'S WIFE (March 2).—Tom Langdon discovers that his wife is carrying on a clandestine love affair with his partner, Jim, and rather than cause trouble he counts out Jim's share of gold and tells him their business relations are at an end. Jim leaves and Langdon's wife follows him to Denver, where they live happily for a time. Jim finally proves his unfaithfulness to her and she, in a moment of unhappiness, writes fo her husband to take her back. He in turn cautions Jim to treat her well, but later Jim deserts her and goes back to the gold field to regain a squandered fortune. Becoming ill in the cold climate, Jim one day falls on the trail and is discovered and rescued by Tom. The latter learns of Jim's bad treatment of his wife and the men fight the matter out with their fists. Tom is getting the worst of it, when his wife, who has followed Jim, shoots and kills him through a window. Tom wishes her to stay with him but she feels she must go with this crime on her hands, and we are left to wonder if she goes or stays.

SOLAX.

HIS LORDSHIP'S WHITE FEATHER (Feb. 25).—A nobleman, interested in art, comes to America to study the natural beauty of our country. His friends here introduce him to a Western ranch owner and soon the nobleman goes West. The noble artist falls in love, naturally, with the daughter of the ranchman and she reciprocates his affection. The foreman of the ranch is a rival for the girl's heart.

Soon difficulties arise on the ranch. There is a joint outbreak of desperadoes and horse-thieves. They threaten the lives of the ranchman and his family. In the course of the struggle, in which the desperadoes are worsted, the nobleman escapes without an attempt to help defend the home and family of his host. Thus showing his true mettle, the girl repudiates him and permits a real nobleman of the plains to lead her to the altar.

ALGIE, THE MINER (Feb. 28).—Algie is in love with Clarice Jackson, but Clarice's father will have none of him. To a real man Algie is unendurable. His "sissy" manner makes him look like a jellyfish. Algie cajoles and is persistent, so in order to be rid of him, Mr. Jackson advises Algie that he may have his daughter, provided he goes out West for a year and "makes good."

Algie thinks well of the proposition. After many unnecessary preparations he departs. His arrival out West among the rough and ready cowboys, gives these hearty men of the plains many hours of amusement. Algie is soon tied down to a job and is bunked with one of the toughest specimens of the ranch. His constant association with this man brings him in touch with many hard places and rough experiences. These hard knocks change Algie completely. After a year expires, Algie comes East, a wealthy miner and to the staggering astonishment of all, asks for the hand of Clarice. He emphasizes his claims with a big six-shooter.

BLIGHTED LIVES (March 1).—Charles Kingsley and George Barr are both in love with Edith Marsden. Edith is partial to Charles. Soon after Charles has proposed to Edith, he finds himself financially embarrassed. At this time his mother's plea for financial assistance increases his embarassment. As a last hope, after applying to many others for loans, Charles applies to George Barr, his friend, the district attorney. Barr, not having forgiven Kingsley for his success with Edith, decides to ruin his career. Barr sends Kingsley a check and when Kingsley attempts to cash it, he is held for forgery. Circumstantial evidence is against Charles and he is convicted of forgery.

Conscience, in the meanwhile, plays havoc with Barr. He lives in constant terror of visions and nightmares. Finally, in order to expiate his crime, he goes out and traces Charles' mother and offers her his assistance. He meets Edith at Mrs. Kingsley's home, and she, seeing the man's softness of spirit, and not knowing his offence against her lover, accepts his offer of marriage.

Years later Charles is pardoned. He sets out to avenge himself on the wrecker of his career. He then learns of all that Barr has done for his mother. He leaves Edith's photograph near their home with the inscription, "I forgive you and him." Some days later on their way out, Edith and Mr. Barr find the photograph. Edith understands the significance and turns away from her husband with hate and repudiation. So lives are blighted.

NESTOR.

BLIND MAN'S BUFF (Feb. 19).—Robert Morris, Superintendent of Streets, while examining some newly finished paving work, puts on a pair of green goggles to protect his eyes from the strongly reflected light, and as he is tapping the pavement with a cane to test it, he is mistaken for a blind man by Mildred Black, who offers her assistance to him in crossing the street. Morris, struck by the appearance of the girl, does not tell her that he is not blind, and exchanges cards with her. She, much impressed by Morris, solicits the help of her friend, Doctor Horton, a famous eye specialits, giving him Morris' card, and asking him to call and see what he can do for the young man. Horton, when he calls, finds a mutual friend at Morris' house, and the three men plan to further a love affair between Mildren and Morris. To this end the doctor writes her that he can cure the "blind man," but wishes some suitable person to read to the patient and accompany him on his walks in the park. Mildred herself decides to do this.

During one of their walks in the park, a couple of toughs pick a quarrel with the "blind" man, and are surprised when Morris tears the bandage from his eyes and proceeds to hand out a thorough and much needed thrashing to them. Mildred, learning thus of the deception which has been practiced, leaves him and refuses to see him again.

Morris and his friend call in the doctor, and insist that since his suggestion has caused this trouble, it is up to him to straighten out the tangled love affair. The jolly doctor manages to make the girl believe that he has cured the supposed blind man, and she forgives Morris, who at once avails himself of this opportunity to propose, and he is accepted.

ROLLICKING RED'S BIG LARK (Feb. 21).—Rolicking Red is an outlaw who is being pursued by the sheriff and his posse, including Joe Curtis. The outlaw evades his pursuers by doubling back on his tracks in time to see Joe fall from his horse. The posse ride on ignorant of the accident. Red rides back to Joe, helps him on his horse, then after tying a handkerchief over his eyes, takes him to his shack. He gets Joe's promise that he will not tell what he sees, and removes the bandage from his eyes. He dresses Joe's wounds, and cooks his meals, etc., until he has recovered sufficiently to ride home. Again blindfolding him, he takes the young man within sight of his place, removes the handkerchief, and points out the way to him.

Joe gets home safely, and later, when a new sheriff is wanted, Joe runs and is elected. One morning a man from another county brings Joe a note from the sheriff of another county, and a placard asking for the arrest of Rollicking Red. Joe recognizes the picture to be his friend of the shack. Thinking it will be a big feather in his cap to capture Rollicking Red alone, he sets out alone toward Red's shack.

Red sees him coming, and steps around the house to observe his actions. As he knocks, Joe throws back his coat and displays his sheriff's badge. Red is then on guard. He comes forward, invites Joe inside. Joe watches Red closely, but is never able to get the drop on him. At last Joe falls asleep; Red then cautiously removes the cartridges from his gun (Joe's gun), and as Joe sits up with a start, calmly lights his pipe. At once thinking he has caught Red unprepared, he draws his gun and commands Red to throw up his hands. This is what Red wanted. He goes to Joe, covering him with his gun, and with Joe's handcuffs, he handcuffs the young man and commands him to lie down until morning.

The next morning Red has breakfast ready. He gives Joe some, then pinning medals on the sheriff, which Red has made during the night from tin pans, which read: "Reward for bravery," 'Hero," etc. He then takes Joe to the outside of the saloon. Red rides up shooting and calling to the boys, that he has brought them their brave sheriff; he then turns and rides away before the others can recover from their surprise. Joe is a general laughing stock for all; even his sweetheart and her mother, who came along, turn from him. Joe runs off to the blacksmith's to sever the handcuffs, while the men discuss electing a new sheriff.

SETTLED OUT OF COURT (Feb. 24).—Silas and Mirandy are young, married and happy. Miss Bright, the new school teacher, comes to the village and makes her home with Silas and Mirandy. Mirandy shows her displeasure quite plainly and keeps Silas busy laughing away her unfounded jealousy.

Mirandy finally leaves home intent on getting a divorce. When she finds that the family lawyer is out of town, she puts up at the hotel for the night. Silas' strenuous efforts to locate his missing wife land him at the same hotel. Here, a somewhat jolly and semi-intoxicated man, having the room between those of Silas and Mirandy, creates a big commotion, which brings out into the hall the runaway wife and the pursuing husband, who fall into each other's arms, kiss and make up. The pretty school teacher, however, is obliged to take her bright personality elsewhere, and happiness is enthroned once more.

TIGHTWAD ALMOST SAVES A DOLLAR (Feb. 24).—Why should Mrs. Tightwad pay a dollar to have the ashes carted away? Thus soliloquizes Tightwad, and prompt action follows his soliloquy. He upbraids his better half for her extravagance, dismisses the man and embarks upon his dollar-saving expedition by doing his own ash-carting. Unfortunately he selects the wrong dumping ground

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and is unceremoniously dragged to jail by a lynx-eyed officer of the law.

Mrs. Tightwad is apprised by 'phone of her husband's predicament, and A. Trimmer, the legal light, is called in to liberate Tightwad from his plight. Lawyer Trimmer trims his client to the tune of eighty dollars in addition to a twenty-dollar fine which Tightwad has to pay.

GRAND CANYON, ARIZONA (Feb. 24).—Magnificent panoramic views of the Colorado River taken from the end of Bright Angel Trail, and showing the immense and indescribable grandeur of the famous canyons.

REX.

UNDER HER WING (Feb. 22).—Marion Leonard sees her irresponsible brother's family suffer and want because of his shiftlessness. She obtains a position for him at the office, where she is the confidential cashier. One day the safe is open, Marion is in an adjoining room; the call of the serpent is too strong for ears eager to hear and heed; and Bob falls.

The girl returns. The missing money and the absent brother tell their sordid, familiar tale. She rushes home, confronts the sinner, demands the money. Reluctantly he hands it to her. Her employer, in the meantime, had entered the office, observed the open safe, the missing money, the vanished cashier, and started straightway for her home. He enters to see her with the money in her hands. She looks upon her brother's children, and she confesses her guilt of the theft.

A man's watch-fob is found near the safe. The clue is followed, and leads to Bob. Marion, despite her protests that she alone is the guilty one, is liberated. Bob pays the penalty for his own transgression. And the noble girl takes the little wife and the two tots "under her wing," to be for them a more reliant bread-winner than ever their father was.

THE END OF THE CIRCLE (Feb. 25).—Discouraged and disheartened with her uncompromising poverty and the narrow prospects for improving the bleak conditions, she goes away with another. It was hard to leave the little tot and the husband vainly struggling against the relentless tide of invincible circumstance.

In the lonesome night the child prays for the mother-woman, and across the dreary waste of desert life she hears the call—and heeds. The telepathic tie that binds the child's mind to her own transmits the wistful message, and the mother-heart conquers. The nebulous shadow of night and blight departs; the withered hope buds and blooms anew, and she takes the narrow path back to those to whom her life is consecrated.

ECLAIR.

American Make.

THE GUARDIAN ANGEL (Feb. 27).—The Guardian Angel in this great drama of to-day proves to be a sweet-faced child who intervenes at just the critical moment to save a young wife from her thoughtless folly, and a fond husband from treading the downward path.

No prettier scene could be imagined than that enacted by the trio when father and mother are again brought together through a child's influence.

GETTING DAD MARRIED (Feb. 29).—Ellen's mother is dead and she becomes dad's housekeeper. She wants to marry Harry and succeeds in obtaining dad's consent by promising to stay with him until he secures another housekeeper.

Applicants are tried, but they fail to please dad, and Ellen has about given up hope when she conceives the idea of getting dad married, so with Harry's help they advertise for a wife.

Out of a mass of letters they select five and ask them to call on dad. Among the first four to call, there's a fat widow, a deaf widow and two impossible old maids. Dad's fortitude exhausts after the fourth one has nearly kidnapped him, but to the motive underlying all these visits, dad is both ignorant and unsuspecting.

Finally the fifth one rings the bell and dad escapes. Ellen cautiously peeks out of the window before she asks this last one in. Dad in passing out the front way sees the one in question and he is impressed, for No. 5 is "some woman," a blonde widow, with "all the looks." Ellen admits her and dad slips back in the house. Dad "falls" for the widow and Ellen and Harry marry. Dad gets married also, so all's well that ends well.

ECLAIR.

A TERRIBLE NIGHT (Feb. 25).—A woodcutter and his daughter are having their meal. A poor man comes along and the girl invites him to join them. Leaving the man asleep, they go to work. Awaking, the man sees a barrel of wine and drinks deeply. The young woman returns and is attacked by the fiend. Seizing a piece of wood, she strikes him on the head. He falls as if dead. Believing that she has killed him, she rushes to her father. He also believes the man dead. At night they hide the body in the woods.

Back home, their fancy shows them terrible things. The door opens, the ghost of the man appears to them, walks towards them, takes a seat. Father and daughter draw back frightened. They dare not speak or touch the ghost. Night is over. The man is still there. The woodcutter then goes near the man and touches him. It is not a ghost, but the very man they thought dead.

THE CITY OF MOSQUES (Feb. 25).—This film shows us the splendid scenery of Egypt. The celebrated mosque of the Sultan Hassan, the bronze gate of the Monaiyad, the tomb of Mohammed Ali, the minarets of El Monaiyad, the tomb of Touloun, a view of Cairo from the minarets, an evening view of the mosques and other novel scenes.

THE INTERRUPTED TELEGRAM (March 3).—George Delorne receives a telegram that his presence is indispensable at the factory. He must leave his family, though his little daughter is very sick. They will let him know, even the worst, so the mother says before he goes.

A few days have elapsed, the child is saved. Mother remembers her promise and gives a telegram to the doctor to send it to her husband: "State of loved daughted hopeless after your departure has suddenly become better. She will soon be cured."

The telegram is delivered to the telegraph office. In order to close her shutters the girl in charge of the post-office goes out. A tramp noticing she is out goes in, he may find something there to take. Hardly has the woman transmitted the first part of the telegram "State of loved daughter hopeless" than the tramp jumps on her and ties her up. The telegram is delivered to its address.

Mr. Delorne comes back, at night, to the hotel and asks whether there is a telegram for him. Yes. He takes it and reads: "State of loved daughter hopeless" and falls into the servant's arms.

He comes back home without sending word. On her bed, he beholds his daughter asleep. She hears noise and wakes up. Delorne can't believe his eyes, calls his wife, who comes in quite happy. At the same moment Mr. Delorne is informed that a burglar has attempted the life of the telegraph operator and that for that reason only a part of the telegram has been transmitted, and so everything is explained.

PRAGUE (March 3).—Beautiful Prague appears in this film to us in a most realistic way. Here a train comes across the city itself, the celebrated City Hall clock, made in 1490 by Master Hames, is before us, we find ourselves on the Moldau, we stop at the Charles Bridge, built in 1357. Persons condemned to death were thrown into the Moldau by the executioner. A view of a young Slovak closes the film.

RELIANCE.

BEDELIA AND MRS. BUSYBODY (Feb. 21).—Bedelia lives in the same house with Mrs. Busybody and it is Bedelia's delight to make Mrs. Busybody's life one long series of exciting incidents. Every time she learns of Mrs. Busybody prying into other people's affairs, she has some unique means of punishment for her. Finally Mrs. Busybody is taught a lesson and Bedelia and the other tenants settle down to a more comfortable but monotonous existence.

THE KEY WEST CELEBRATION (Feb. 21).—Showing the completion of Flagler's famous railroad over the Florida Keys, which marks one of the most wonderful engineering feats of the century. The railroad covers an area of sea and small islands of 156 miles running south of Miami to the island city of Key West, making it possible to travel by train from the state of Maine to the southernmost points of the eastern coast of North America. The picture concludes with a military and carnival parade, a panoramic view of the city showing the distinguished guests, foreign and American cruisers.

A CHILD'S FIRST LOVE (Feb. 24).—Cooley, having met with an accident, is brought to the Fearnley home by the doctor, who finds it will be impossible to remove him. Hospitality is extended and he is faithfully attended by Georgia, who finally falls in love with her patient. During Cooley's convalescence, Jane returns from college, and, forgetful of his declared love for Georgia (his feeling for her being merely gratitude) his heart passes into the keeping of Jane, who is a willing recipient. An elopement is planned and one morning Georgia awakens to find both sister and sweetheart gone. The young couple meet with misfortune and Jans is left a poor widow.

Her pride prevents her from returning home and she sews for a living, while her daughter is employed in a toy shop. Day by day the little one is seen worshipping a beautiful doll, which she dreads to see pass beyond her vision. It is purchased by Georgia for a friend. Gladys delivers it to her mother's old home, and, upon entering, falls. The doll is broken, and while being comforted by Georgia, the child tells of her mother. Through this a reconciliation is brought about and Gladys is soon the proud possessor of a doll a beautiful as her first love.

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MAJESTIC.

BOUGHT (Feb. 25).—A tiny waif left adrift i a mining camp grows to girlhood under the car of the owner of the chief saloon and gamblin resort of the camp. At the age of sixteen sh finds herself exposed to continual insult by th habitués of the place and finds but little protectio from her self-styled guardian.

A newcomer to the place, James Halpin, come to the girl's rescue one night when a drunke miner tries to kiss the child. The miner find himself looking into the barrel of Jim's gun. Jin dares him to play a hand of poker for the girl The deal is made and the frightened child is ordered by her guardian to leave the place in th company of the man who had just won possessio of her. Realizing the child's fear of him, Jin sends the girl to his sister, living in Chicago.

Jim works the next four years as never before and then a lucky strike places him on his feet He hits the trail for Chicago. He arrives o New Year's Eve and just misses his sister an the girl, who, under the escort of a natty youn gentleman, have gone to a New Year's Eve celebration at one of the great restaurants of th city.

Jim follows them, but arrives after the departure of his sister, who, taken ill, has left th party, refusing to spoil the young people's pleasure and, leaving the girl unchaperoned, has returned t her home and the care of her maid. His littl kid consistently refuses the wine pressed upo her and then to Jim's rage the young fellow wh had escorted her to the party, attempts to kis the girl. He goes to the insolent youngster an hurls him across a table.

The girl recognizes Jim and he takes her fro the place to his sister's home. There he misinterprets the girl's tears to mean that she is i love with the young fellow. He returns to th restaurant and quieting the young fellow's fur by the assurance that the girl is weeping her hear out at home because of the night's trouble, h takes the young gentleman to the girl to plea for forgiveness and to beg her consent to be hi wife. The young man finds himself promptly refused and Jim finds the girl still in tears. H finally learns that there is only one way he ca make the kid perfectly happy—he finds that th memory of the night he protected her four year before has never left her; he finds that she feel her only happiness and safety lie in the strengt of his arms about her and quite oddly Jim realize that he has never known what happiness was before

STRIP POKER (Feb. 27).—Dear old Uncle Francois finds himself in his club with a party of ol college mates upon the evening of his arrival fro abroad. He had wired his expectant niece tha he would appear before them in the course of th evening after an hour's reunion with the old boys

The hour's reunion lengthened sadly, for afte much banqueting the boys gather in the car room for a game of college days—"Strip Poker." Here are two of the rules of the game: (1) Th articles of clothing worn by the participants a the time of sitting in to be the basis of all bet made. (2) No winner may return at the end o the session any article of apparel lost by an participant.

Nephew and niece are in despair of the no coming of Uncle Francois. Nephew is in a te rible financial hole and needs $10,000 to margi his accounts the next morning and while his wif is positive that Uncle will come to the rescue the unhappily wait up the entire night for Uncle coming. Come he does, in a barrel, shoved throug the library window by the rest of the crowd, wh flee before the advance of a policeman.

Matters are finally straightened out to the satisfaction of all except the condition of Uncle' head.

AMERICAN.

THE LAND BARON OF SAN TEE (Feb. 26).—The wealthy land baron orders the water suppl shut off and an armed guard is stationed to protect the dam. The baron's foreman, Jim Mallor is in love with Clara Blair, the daughttr of poor old widow, and plans to take advantage o her helplessness. When their water supply give out, Clara hurries to the baron and tells him o her sick mother, but is refused even a cantee of the fluid. She returns home in despair whe Jim Mallory follows her and offers her a cantee of water for a kiss. She indignantly refuses an hurries to her mother, but the sight of her mothe suffering forces her back to accept the forman' offer. He hurries away believing that he no

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Berlin, Wednesday.—An incombustible cinematograph film which will lessen the possibility of panic in moving picture theatres was demonstrated recently before the Berlin Chemical Society and is now reported to be a success. The invention is greeted with enthusiasm in Berlin where several panics have occurred at film shows, the latest of which happened yesterday, passing off, fortunately, without loss of life.

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has her in his power and can enforce any demand. A stranger comes to San Tee and stops at the home of the widow. He asks Clara for water and is told of the famine.

He goes to the dam and fills his canteen, is fired upon by the guard and in returning their fire seriously wounds one of them. The baron is sent for and he hurries on the trail of the stranger seeking vengeance. Lurking in the undergrowth the stranger awaits his coming and captures him. He ties him to a tree and hurries to the widow's home for salt. The foreman is there and forcing his unwelcome attentions on the helpless girl. She screams for help and the stranger arrives in time to grapple with her assailant and turns him over to two of the men who arrive and they force him out of the country.

Returning to his captive, the stranger proceeds to feed him salt and soon he is suffering the same torment he has meted out to the public. Unable to stand the torment longer the baron agrees to lift the famine if the younger man will give him a drink. The stranger forces him to go to the dam and make his announcement and call off his guard. The population is wild with joy, and Clara takes the stranger home to introduce him to her mother. And it is rumored that he stayed in San Tee to force the baron to remain true to his promise and also to become better acquainted with Clara Blair.

POWERS.

A TANGLED COURTSHIP (Feb. 27).—Bob Hill has a college friend, Ned Langdon, who is laid up with a broken leg, the result of a football game. Mae Hill, the wife, has a dear friend, Irene Bryce, who is sick and confined to her bed. Through the instrumentality of the married couple, the two invalids, who have never met, are drawn into a correspondence with each other. Neither Bob nor Mae know of the other's interest in the correspondence.

When the young people recover their health, it is but natural that they should desire a better acquaintance and a time, place and manner of meeting is arranged. At the last moment, however, both Ned's and Irene's courage fail them and, in order to prevent the courtship from falling through, Bob and Mae take the places of the lovers and meet at the appointed spot. Then something happens. Each accuses the other of unfaithfulness, and both rush back and denounce their friends for their apparent duplicity. The four finally get together, explanations are forthcoming and all ends as it should.

THE PATH OF GENIUS (March 2).—The old composer vainly sought for public recognition for years, his sole inspiration being his daughter, who urged him ever onward. He finally composes what he considers his masterpiece, a symphony, and takes it from one music published to another, but not one of them will grant him an audience. As he leaves the last place, overcome by disappointment, his hopes blighted, he drops his manuscript on the floor. One of the partners of the concern observes the music and picking it up, glances over it and hums it. Becoming interested, he sits at the piano and plays it through and, realizing its remarkable merit, he seeks the old musician and expresses his admiration for the symphony. The daughter is delighted over the young man's complimentary criticism upon the work and learning that he is, also, the director of a noted orchestra, she urges her father to allow the director to announce the music as his own composition and have his orchestra play it at the next concert. The old composer has been cheated so often that he hesitates about accepting such a proposition, but his daughter and the young musician finally prevail upon him.

The eventful night arrives. The young director has the old composer lead the orchestra, the symphony is played and the audience is thrilled by the wonderful music. During the ovation which ensues, the young director is called before the audience as the author. He goes out, but he leads by the hand the old musician, whom he introduces as the man to whom all the honor is due. The old composer thus becomes famous overnight, while the young director receives as his reward the hand of the composer's daughter.

GREAT NORTHERN.

THOSE MARRIED MEN (Feb. 24).—Three married men make up their minds to enjoy themselves and with the connivance of a butler absent themselves from their respective wives on various causes. One has a business call, another a headache and the last goes to fetch the shrimps, leaving the women folk to be entertained by the local cleric, whose intellect evidently does not aspire higher than pinochle and "patience." The three hubbies meet at a pre-arranged place and then proceed to a neighboring fair. Here they enjoy themselves to the full with the various amusements, and with the liquor they consume, soon become quite jovial. Meanwhile their wives wonder at their prolonged absence, go in search of the one with the headache, discover where the others have gone. They ultimately run the men to earth, but instead of showing themselves, steal the basket of the one sent for the shrimps and then return home. Later the trio make their appearance and congratulate themselves on not having been found out until the shrimps are asked for. The one sent to buy them enters into a long harangue about all having been sold out, until his wife produces his basked. Their subterfuge is discovered, and they are last seen being led off to their own rooms by their ears.

IMP.

THE IMMIGRANT'S VIOLIN (Feb. 26).—Lora and her parents coming from Italy were met at the pier by a friend, but on their way to their new home she becomes separated from them and is lost. She attracts the attention of Mrs. Radley, a society woman, who takes the girl to her home.

Mrs. Radley has a son, Albert, whose heart goes out to the Italan violinist. Lora becomes a talented musician and she is invited to appear at an east side club entertainment and here she is recognized by her poor parents. For a moment she is indifferent to them and faints at the recognition. She is taken immediately to the home of her adopted mother. But filial duty asserts itself and the girl recovering decides to seek out her parents, and so exchanging her fine clothes for her old Italian garments, she visits them, is reconciled to them and they show their happiness at having found her.

Mrs. Radley in the meantime has discovered the absence of her protégé. Albert succeeds in finding her. He offers to marry her and proffers an engagement ring, which he returns to him. But he tells her that he truly loves her. The protestations of Albert overcome the girl's scruples and the story ends with the engagement of the poor Italian girl to the son of her benefactress.

THE ROSE OF CALIFORNIA (Feb. 29).—Don Enrique Carrillo, a Spanish ranchero, is living with his wife and daughter, Dona Rosa and Senora Rosa, in the stately style peculiar to that time. The Mission Church, presided over by Padre de La Pena, still exists, and the family is attended by Pedro, thé Mission Indian servant. Soon there comes a young U. S. government official from Washington, D. C. Rosa and the government official, George MacCurdy, fall in love. Despite the protests of her mother and father they hold clandestine meetings and, subsequently, are married by the good old Padre. No sooner is the marriage ceremony performed than the wrathful Don Enrique appears and attempts to stab the bridegroom. During the conflict, Rosa hastens off to the priest and persuades him to intervene between the combatants. His priestly authority is sufficient to deter Don Enrique from his murderous act. Meanwhile, George hurries away with his bride.

BEAT AT HIS OWN GAME (March 2).—Harry Spencer is jealous of his fiancee, Pearl Brown, and Pearl is jealous of Harry, and each resolve to cure the other. Harry persuades a friend to dress up as a woman and sent him (her) to commiserate with Pearl. He did it so thoroughly that Harry becomes alarmed at the display of affection on the part of the disguised man towards the unsuspicious girl. After a series of cross purposes, however, the disguise of the spurious woman is accidentally revealed and he is ejected from the house. Harry confesses his fault and then learns that the original suspicions were unfounded and that Pearl's alleged admirer was only her cousin.

THE RIGHT CLUE (March 2).—Mrs. Phillips sent her confidential business man a parcel of bonds to deposit in a place of safety. Mr. Forbes, the gentleman in question, was about to put them in a safe, when an interruption took him from the room, and the precious papers found their way into the waste-paper basket, and, subsequently, into the waste can out of doors. A detective being called in, discovered in the course of his investigations some cigar ash and comes to the conclusion that the man who smokes this kind of cigar must be the recipient or custodian of the lost bonds. The detective following up this clue examines the cigars smoked by a great many persons much to their discomfiture and his own inconvenience.

Finally, he comes across a policeman smoking the identical brand of cigar and, this fact leads to the discovery that the lost documents are concealed in the policeman's hat, the same being placed there by his sweetheart, the cook, who thinks the hat too large to be becoming and thus pads it out sufficiently for a good fit. And so the cigar ash proved the right clue which led to the recovery of the documents and their return to the proper owner.

CHAMPION.

THE ROBBERY AT THE RAILROAD STATION (Feb. 26).—Sherlocko and Watso, the world-famous detectives, are quietly ensconced in their office when suddenly there bursts in on their cogitations a railroad official. He is evidently in great distress, and we soon discover its cause. He has met with a loss—a daring robbery has occurred at his station. It is no less than the loss of his lantern. Giving every assurance to the agitated owner of the stolen lantern, the keen-minded sleuths set forth on the trail.

An investigation is made at the station with the aid of the magnifying glass in the minutest detail, when finally his most ingenious methods unfold the clue. Seated at a table, is a man quietly reading by the light of a lantern. This
Pecko, and he it is who has caused this
upset in the station agent's affair. B
His answer to Sherlocko is, he wanted to
a borrowed light. The sleuths, however
the "glim" from him, leaving him his bit
with the fair warning to never again tam
his neighbor's goods.

A HIGHER POWER (Feb. 26).—The st
with the coming of Ruth Claire to the
Quarryville. At the station she is met
friended by the young foreman of the
Six months later we find these two eng
sister of the young quarryman calls on
and near the office is insulted by a drun
can. The brother interferes in manly fas
an exciting scrap ensues. The young for
umphs and the Mexican retires, vowing v

Later on the wretch attempts to gain an
to the home of the foreman's fiancée.
battles bravely with him, and at one poi
him with a kettle of boiling water. The
sister dashes off to the quarry and inf
brother and others of the impending dan
Mexican has at last gained an entrance a
his way to her room, with the scornf
"No power on earth can save you now."
a storm was raging. The lightning fla
that flash struck death to the villain.
foreman arrived on the scene, it was t
his sweet bride unharmed.

WRONGLY ACCUSED (Feb. 28).—Will
son is a wealthy widower with an only
Alice. He has also a housekeper in t
of Mrs. Commons, a lady of former pos
now in reduced circumstances. Mrs. Com
a boy, Arthur, a splendid fellow, who
with the daughter of his mother's emp
party is given in honor of the eighteent
of Miss Johnson, and Arthur attends t
with his little sister. Many costly pre
tendered Miss Johnson, among these is a
pearl necklace.

When the party is over and the guests
it is discovered that the necklace has di
It is then distinctly remembered that Ar
mons was the last to handle the neckl
upshot of it is that Arthur is accused
the thief. It is a terrible accusation, a
witness it, we feel that it couldn't be
And yet we know that he is innocent
he carried home his little sister. That li
had placed the necklace around the ne
doll, so you see he was innocent.

The clarifying of the situation con
through the young girl, Alice, who ina
discovers the missing necklace adorning
of the little girl's doll. The humiliati
old man over the discovery of the inju
the younger one is well worth witnessin
happiness that comes to all makes a wo
and a splendid climax.

GAUMONT.

JIMMIE SAVES THE SITUATION (F
Poverty stricken Jimmie and his workwon
live in a tenement house. One morning
mie after washing his face and hands
pours the water out of the window, on
it land on a passing policeman. The offic
indignant, hunts up the offender and
will have him fined. He does so, and the
it unbearable for the indignant mothe
little son, who haven't the money to
demand. Little Jimmie, however, gets
He reads an ad in a daily paper placed
widow of comfortable circumstances loo
husband with a good sense of humor.
man dresses up and applies for the ri
heart. She regrets that she must turn
offer but gives him the necessary mone
the fine, which he pays just as the im
lector was in the act of seizing the
niture.

THE TALE OF A DOG (March 2).—
his master—and he loves the dog equall
They are inseparable, so much so, in
when Fido's master marries, his love for
quite sends his pretty young wife i
jealousy. This makes things so unbe
she orders the cute little dog shot.
satisfied, until she notices that her hu
steals away from her most suspiciously
she resolves to follow him on his se
After a long journey, she sees him ente
able building. She prepares to tear
frenzy as she peeps through the window,
in her madness as she sees her husband
dog she thought she had killed. She re
jealousy and promises to take the dog
home and thereby all ends well.

LUX.

THE COOK'S REVENGE (Feb. 23).
jolly young bachelor, had occasion
his cook. The lady departed in tea
with indignation, and vowed an awful
Going to a printer, she got him to set up
notice announcing that Mr. Jones wo
many children as one cared to bring
Jimmy Jones found himself the fathe
large family in the course of a few ho
cook went elsewhere with a contented s
"Vengeance is mine."

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MOVING PICTURE WORLD

THE FILM INDEX

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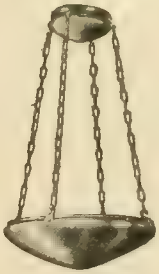

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Name and Address ....

BILL'S MOTOR (Feb. 23).—This film is a most decidedly clever display of the versatile talents and unprecedented daring of Bill, the Lux comedian. It deals with his alarming adventurer as the owner of a motor car, and will produce a thrill unequaled in even the most exciting of dramas. After a very charming trip, in which Bill delights in many daring capers, the car comes to a dead stop. Discerning that something is wrong with the works, Bill searches for trouble with a match. Yes! He is feeling a little better now, thank you.

GREAT NORTHERN SPECIAL FEATURE FILM CO.

THE NIHILIST'S CONSPIRACY (Two reels).—Count Leo Zachokin, a Russian nobleman, is in love with Sonja Adamovitch. Unknown to him she is a member of a band of Nihilists. Sonja sends for Leo to come to see her, but is herself summoned to attend a meeting of the band on the same night and dares not refuse. Leo finds the secret message to Sonja and follows her to the meeting place. While groping about in the building he is startled by approaching steps and hides in a chest in the secret meeting room of the conspirators. They discover him and threaten him with death, but Sonja pleads for his life and saves him on condition that he secure in three days, a list of condemned persons, known to have been made by the secret police and bring it to the meeting place. Leo consents and is permitted to go in safety.

On the evening of the third day Count Leo has not yet secured the list. Sonja hits upon a plan to get the list. She goes into the chief's office and persuades him to show her the list and when the chief is called to the door, she tosses it out of the window to Leo, who quickly conceals it in his pocket. They go to the meeting place of the Nihilists and deliver the list. In the meantime the chief of police has discovered the loss of the list and sends two detectives to arrest Sonja and recover the list. They succeed in following them to the Nihilists' meeting place. Leo and Sonja get to their automobile, but they have been seen and the detectives are put on the trail. A most exciting chase follows for miles through the city and country at top speed. Curves in the road are taken without slackening the awful pace, fences and gates are smashed through without hesitation in the mad race for liberty. At last the fugitives come to a turn they cannot make. They cannot stop and in an instant they plunge over an embankment and the machine crashes in a complete wreck to the bottom with the occupants crushed amid the débris.

Among the Exhibitors.

Pierce, Neb.—F. L. Paterson has sold his interest in his motion picture theater to Miss Delia Colwell. It will be placed under the management of Dick Baker.

El Dorado, Ark.—The Bijou Moving Picture Theater has changed hands, W. R. Vance acquiring the half interest of A. S. Hadden.

Vicksburg, Miss.—Architect M. J. Donovan has completed plans for turning the Lyric Theater into a motion picture playhouse.

Atlantic City, N. J.—The new motion picture theater opposite the City Hall will be known as the Central.

Chester, Pa.—Ware & Wilson have opened their new motion picture theater in North Orange Street.

Oil City, Pa.—The management of the Princess Motion Picture Theater is making a feature of exhibiting local films, and the innovation appears to have made a hit.

Colorado Springs, Col.—A new $10,000 motion picture theater has been erected by the Stratton estate.

Quincy, Ill.—The Colonial Moving Picture Theater, 117 North Sixth Street, will be managed by Guy M. Sticale.

Biwabik, Minn.—J. E. Riley has purchased the Mrs. B. E. Lachner Moving Picture Theater, and will take charge at once.

Chippewa Falls, Wis.—F. E. Noyes will open a moving picture theater at Mondovi.

Dickinson, N. Dak.—J. J. McCarthy has opened a moving picture theater here.

Kanawha, Ia.—D. C. Petheram will engage in the moving picture theater business.

Chatfield, Minn.—George Harrington has rented a building in Chatfield, and will open a moving picture theater.

Chicago, Ill.—J. Kohlmann will erect a one-story $6,000 moving picture theater, at 5419 South Ashland Avenue.

Worcester, Mass.—The Worcester Auditorium Company has plans under way for turning the large Burnside Auditorium into a motion picture theater.

Elizabeth, N. J.—A. S. Flagg and associates will have plans prepared for erection of a $20,000 theater on Elm Street.

Sisseton, S. D.—Burt Strand has just opened the Star Moving Picture Theater.

Madison, Wis.—S. R. Hotle will close his moving picture theater here.

Fargo, N. Dak.—The Savoy Moving Picture Theater will be remodeled and new scenery purchased and installed.

Cedar Rapids, Ia.—The Columbia Moving Picture Theater has opened.

Davenport, Ia.—James Michelstetter has sold his interests in the Elite Moving Picture Theater, 311 West 2d Street, to Hodgon & Earil.

Germantown, Pa.—The partially completed opera house at 42-48 West Chelten Avenue has been purchased by a syndicate headed by Fred G. Nixon-Nirdlinger.

New Albany, Ind.—The Star Picture Theater, on East Tenth Street, which has been conducted by Walter Klarer, has been sold to Simon Schafer.

Houston, Tex.—At a rental of close on to $10,000 per annum, Wm. Gerbig has secured a three-story building in the center of the business section of this city. Extensive alterations to the interior and exterior of the building are under way, and by the 20th inst., the Crystal, the latest improved motion picture house in the South, will be opened to the public. It will have a seating capacity of 250. Its equipment will include a concrete booth, first to be installed in the South.

Smithville, Tex.—Ruggles & Dashko are equipping a moving picture theater opposite the post-office. Its name is the Star Theater and will accommodate 200 persons.

Wilber, Neb.—A. Slepika will open a moving picture theater.

Bedford, Ia.—J. B. Ells has sold his moving picture theater to Miss Minnie Brown.

Abilene, Kan.—A. B. Sheelye will open a moving picture theater.

Roseville, Ill.—Byers & Nelson will establish a new moving picture theater here.

San Francisco, Cal.—A one-story nickelodeon will be erected here at a cost of $3,800.

Keokuk, Ia.—Messrs. F. L. Secoy and L. F. Chenoweth, of Muscatine, will conduct a five-cent moving picture theater in the building at 1101 Main Street.

Bedford, Ia.—Miss Nettie Brown bought the Fern Theater.

Milton, Ia.—Ralph Conner bought a half interest in the Dreamland Theater.

Moulton, Ia.—Joel Gregory bought the Crystal Theater here.

Sioux City, Ia.—Morris Fox will open a moving picture house here.

Ladysmith, Wis.—The new Gem Theater has opened its doors to the public of Ladysmith.

Milwaukee, Wis.—Saxe Bros. have leased the property at Grand Avenue, between 4th and 5th Streets, and will erect a new theater.

Port Richmond, Staten Island, N. Y.—Harry W. Pelcher, architect, is preparing plans for a new theater, to be erected here.

New York, N. Y.—Plans have been approved for the erection of a new theater at Monterey Avenue and 178th Street, to cost $40,000.

Roseville, Ill.—Edgar Byers is erecting a building here to be used as a moving picture theater.

Huntsville, Tex.—Sam Parish has succeeded R. Phillips as proprietor and manager of the Dixie Theater, located in the Henry Opera House.

New Orleans, La.—A new $100,000 picture theater will be opened here which will be under the management of Josiah Pearce & Sons. This new theater will be known as the Trianon.

Goshen, Ia.—Mr. Franklin Fox, who for two seasons managed the Irwin Opera House here, has returned to the musical comedy stage and is meeting with success.

Anita, Ia.—O. O. Conley bought a half interest in the Majestic.

Atlantic, Ia.—J. W. Joyce will open a moving picture theater here.

Cedar Rapids, Ia.—A. F. Walker will open a moving picture theater here.

Clinton, Ia.—B. Sodini sold the Family Theater to James Galgano.

Eagle Grove, Ia.—C. T. Smith bought the Princess Theater here.

Nevada, Ia.—S. J. Bowers bought the Majestic Theater here.

Oakland, Neb.—James Williams has acquired a moving picture theater here.

Yonkers, N. Y.—Geo. H. Brennan is one of the promoters of a new theater, to be erected on Getty Square, at a cost of $200,000.

Warren, Ohio.—T. K. Albaugh and others will erect a new $85,000 theater on Federal Street.

Casper, Wyo.—Architect Rhodes has finished plans for a new opera house, to be erected by W. R. Sample.

Dayton, Ohio.—A new $250,000 theater and office building, to be ten stories, is to be erected here, at 5th and Jefferson Streets.

Dallas, Tex.—The Interstate Amusement Co. has completed final arrangements for the erection of a new $30,000 theater, to be called the Majestic.

Sedalia, Mo.—M. D. Moore has purchased the opera house from Mrs. Wood.

Douglas, Wyo.—Mr. Sheehan has leased the opera house and will conduct a new moving picture show.

Valley City, N. D.—Valley City is to have a new vaudeville and motion picture house. W. J. Curran has the contract for remodeling the Bank-Mudgett block and a new showhouse will be opened February 10, under the management of F. E. Nemec.

Cleveland, Ohio.—Architects Steffens & Steffens will erect a new theater building at Superior Avenue and E. 105th Street.

Indianapolis, Ind.—A new theater is to be erected at Massachusetts and College Avenues, at a cost of $15,000.

Niagara Falls, N. Y.—A new theater is to be erected at 2114-16 Main Street by the Marks Amusement Co.

Negaunee, Mich.—Wonderland, the new ving picture theater in McDonald's Opera Hous has opened. Such alterations as were necess to adapt it to present purposes, together wi re-decoration, have made it very attractive, an with its seating capacity of nearly 700, it is of the largest moving picture theaters in ern Michigan. In addition to four reels of inte ting pictures, Messrs. Genette & McDonald, th proprietors, give an attractive vaudeville bill.

Chicago, Ill.—John A. Sand will erect new one-story theater, at 2410 W. Chicago Aven a cost of $7,000.

Colorado Springs, Col.—A new moving theater will be erected here at a cost of $15, 105 N. Trejon Street, by H. C. Goldstein.

Omaha, Neb.—F. L. Kerns has sold the M Theater to Messrs. A. R. Moss & Evans. T consideration was $5,000. For the past few Mr. Kerns has been conducting a picture sh Fairbury. He will run a picture show in L

St. Louis, Mo.—The new King's Theater, on Highway, between Delmar and Fountain A has been transferred to the Kings Theater Co which will operate it. The Vaudeville Construction Co. erected the building, and transferred it to O. T. Crawford and associate organized the King's Co.

Hickman, Ky.—J. T. Dillon, manager Lyric Theater, of this city, has leased the ing lately occupied by Fuqua, Helm & C will use it for a moving picture show.

Fond du Lac, Wis.—Weary, Russell & Gre operate a moving picture show, at Hus while the Donovan Building is being prepar them.

Des Moines, Ia.—The new Pastime Theater, and operated by Fred Devers, formally ha opened here. The new theater is located corner of South Dubuque and College Stree

Grand Rapids, Mich.—Charles Osborns ha purchased the Clare Theater here.

Houston, Tex.—Messrs. Ruggles & Dosn Houston, have leased a building on Main for a moving picture and vaudeville show.

Camden, N. J.—The Harris Theater Co Capital, $20,000. Object, to establish nickel V. A. Murray, M. L. Brennen and L. A. Mye

Colorado City, Col.—G. W. McClelland h the Photoplay Theater to John E. Carpent

Carlinsville, Ill.—The Messrs. Daley wil a new hippodrome theater here, to have a ting capacity of 1,800.

Rutherford, N. J.—A new photoplay theat has opened to the public here. This new const tion will be under the ownership of Messrs. Mc Collins & Laurence, who have had consider experience as picture house promoters. The lt of motion pictures are to be utilized. The loca n of this place is in Ames Avenue, near Park.

Atlantic City, N. J.—John Childs has clos the Criterion Theater after several years of phomenal success and has filed negotiations for the ing of a new photoplay house here.

Portland, Me.—Prof. Earl F. Bishop and J. Perevada have taken a long lease on the C Theater and will convert it into a motion theater.

Chicago, Ill.—Gottschalk & Co. will erect new moving picture theater, at 4045-47 W. Nort Avenue, at a cost of $8,000.

Crawfordsville, Ind.—Jesse Stevens, Ralp and Sherman Grimes will establish a new pictur show in this city.

Bedford, Ia.—John J. Clark has purchas the Vogue Moving Picture Theater from A. K.

Galva, Ill.—Wallace Emery has leased the Theater and will take charge of same.

Hedrick, Ia.—W. H. Jennings and J. E. of Columbus Junction, have made arrangeme to open a moving picture theater in the audi ium.

Gary, Ind.—An $80,000 five-story theater, a seating capacity of 1,000, will be erected this city. Architect J. J. Verplank has prepare plans for a new theater.

Pomona, Cal.—Architect Robert H. Orr w prepare plans for a new opera house, to cost

Valley City, N. Dak.—A new moving pict and vaudeville theater is to be erected here.

Spokane, Wash.—The Gem Amusement C will erect a new moving picture theater fo East Sprague Avenue and Napa Street, to cost

Zanesville, Ohio.—It has been announced t the new building to be erected on S. Fifth St by S. A. Weller will be used as a moving house by C. W. Quimby.

Chicago, Ill.—A. Pink will erect a o theater at 2006-08 Montrose Avenue, to cost

Medford, Ore.—A new opera house is to be here at a cost of $75,000.

Youngstown, Ohio.—Ground will be brok for the erection of a new theater for a company by T. K. Albaugh and others.

Lynbrook, L. I.—Thomas F. O'Connor is ing to erect a new moving picture theate which will cost $125,000, and will accom 1,000 people.

Greenville, Mich.—Bert Silver will erect new theater at Crystal.

Brooklyn, N. Y.—R. Thomas Short is pr plans for a new showhouse, to be erected Clarke Co., at Saratoga Avenue, Halsey and Streets.

Peoria, Ill.—The control of the Orpheu ater has passed into the hands of Messrs Greenberg and Charles Nathan, of the Theater.

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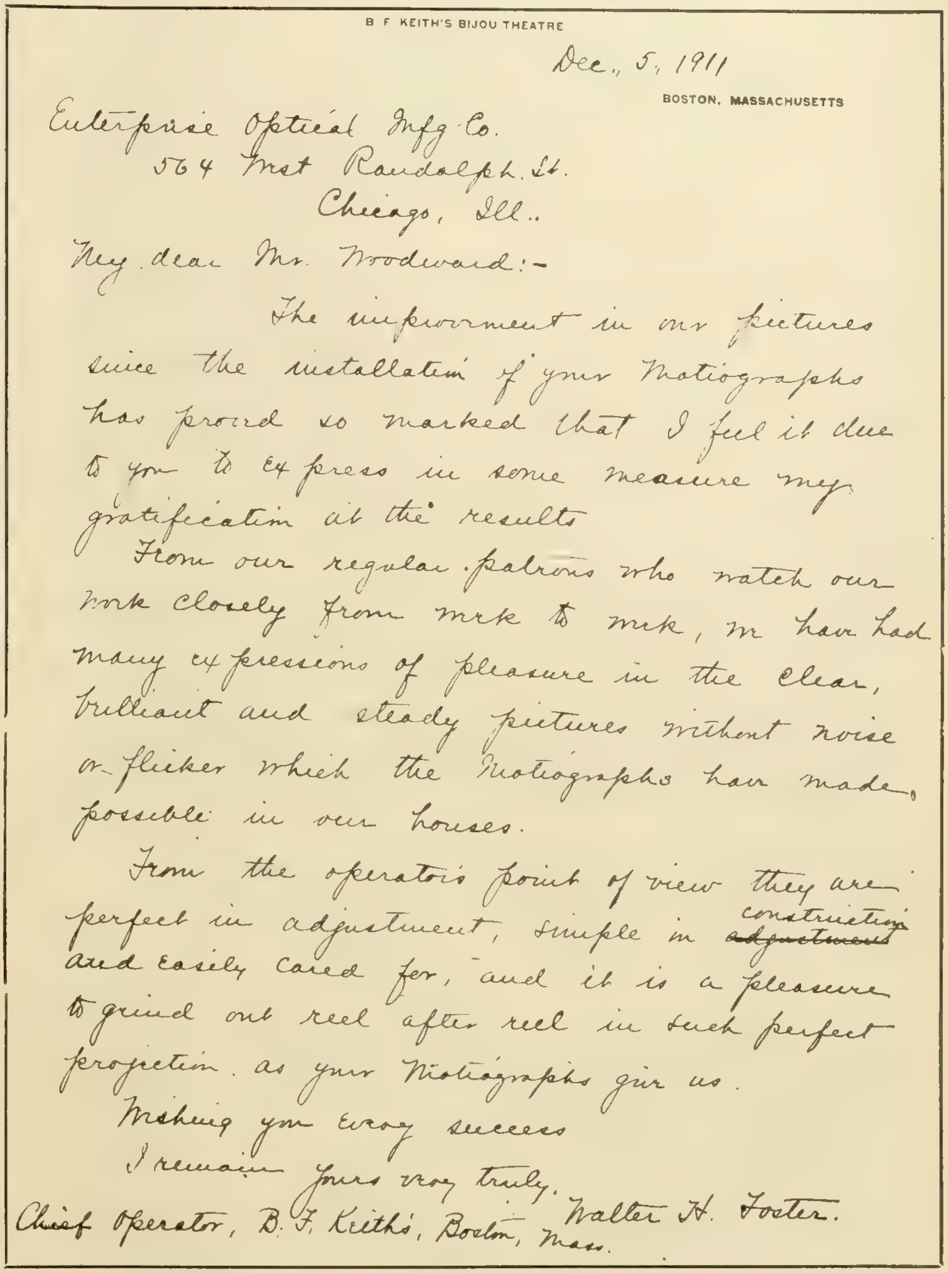

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Feb. 21—A Wife's Discovery (Com.)........... 950
Feb. 26—The Robbery at the Railroad Station (Com.-Dr.) ....
Feb. 26—A Higher Power (Dr.)..............
Feb. 28—Wrongly Accused (Dr.)..............

COMET.

Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)..............
Jan. 15—The Braid (Dr.)...................
Jan. 19—Thirty Days (Com.)................

ECLAIR.

Jan. 30—Man's Best Friend (Am.-Dr.)........
Feb. 1—Willy Plays Truant (Com.)..........
Feb. 1—Education of the Blind (Educational)
Feb. 6—The Awakening (Am. Dr.)............
Feb. 8—The Hands (Dr.)....................
Feb. 8—Arabian Pottery (Educational)........
Feb. 13—The Patriotic Sons (Am. Dr.).......
Feb. 15—Keeping an Eye on Father (Am. Com.)
Feb. 18—Gontran is Fond of Animals (Com.)..
Feb. 18—A Congenial Son-in-law (Com.)......
Feb. 20—The Fateful Diamond (Dr.)..........
Feb. 22—Jealous Julia (Com.)...............
Feb. 25—A Terrible Night (Com.)............
Feb. 25—The City of Mosques (Scenic)........
Feb. 27—The Guardian Angel (Am. Dr.)......
Feb. 29—Getting Dad Married (Am. Com.).....
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Feb. 27—Panorama of Bruges (Scenic)........
Mar. 2—The Tale of a Dog (Dr.).............

GREAT NORTHERN.

Dec. 30—Sea and Landscapes, Denmark (Sc.).
Jan. 6—The Temptress (Dr.).................
Jan. 13—The Inevitable Johnson (Com.).......
Jan. 13—Waterfalls in Sweden (Sc.)...........
Jan. 20—A Summer Flirtation (Com.)........
Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....
Feb. 3—Vengeance vs. Love (Dr.).............
Feb. 10—A Burglar's Love (Dr.)..............
Feb. 17—Unexpected Duty (Com.)..............
Feb. 17—Along the Italian Riviera (Scenic)....
Feb. 24—Those Married Men (Com.)..........

IMP.

Feb. 5—The Helping Hand (Dr.)............1000
Feb. 8—Mrs. Matthews, Dressmaker (Dr.)....1000
Feb. 10—The Tea Industry in the United States (Ind.) 400
Feb. 10—Who Wears Them? (Com.).......... 600
Feb. 12—Reflections from the Firelight (Dr.)..1000
Feb. 15—Through the Flames (Dr.)...........1000
Feb. 17—Pushmobile Race in Savannah (Top.). 200
Feb. 17—The Tables Turned (Com.-Dr.)........ 800
Feb. 19—A Modern Highwayman (Dr.)........1000
Feb. 22—The Lie (Dr.).......................1000
Feb. 24—Ice Boating on the Shrewsbury River, N. J. (Sporting).......... 400
Feb. 24—The Broken Lease (Com.-Dr.)....... 600
Feb. 26—The Immigrant's Violin (Dr.).......1000
Feb. 29—The Rose of California (Dr.)........1000
Mar. 2—Beat at His Own Game (Com.)....... 400
Mar. 2—The Right Clue (Com.)............... 600

LUX.

Jan. 19—A Mad Dog (Com.).................. 219
Jan. 19—The Harm That Gossips Do (Dr.).... 747
Jan. 26—Oh! You Kid (Com.)................ 511
Jan. 26—Making Paper From Wood (Ind.)..... 416
Feb. 2—Fickle Woman (Com.-Dr.).......... 550
Feb. 2—The Skivvy and the Mat (Com.).... 873
Feb. 9—The Tramp's Dog (Dr.).............. 744
Feb. 9—Weaving Carpet (Ind.) 239
Feb. 16—Bill Tunes the Piano (Com.)......... 541
Feb. 16—Baby's Ghost (Com.)................ 400
Feb. 23—The Cook's Revenge (Com.)......... 459
Feb. 23—Bill's Motor (Com.)................. 414

BISON.

(N. Y. M. P. CO.)

Jan. 5—An Indian Maid's Elopement (Dr.)...
Jan. 9—The Gambler's Heart (Dr.)...........
Jan. 12—The Laugh on Dad (Com.)...........
Jan. 16—The Honor of the Tribe (Dr.)........
Jan. 19—The Run on the Bank (Dr.)..........
Jan. 23—War on the Plains (2 reels—W. Dr.)
Jan. 26—The Ranch Girl's Love (W. Dr.)......
Jan. 30—Love and Jealousy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.).........
Feb! 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus....................
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........

AMBROSIO.

Jan. 10—An Autumn Sunset Dream............
Jan. 17—The Burden of Shame (Dr.)..........
Jan. 17—Tweedledum's Financial Distress (Com.)
Jan. 24—The Supreme Meeting................
Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....

ITALA.

(By N. Y. M. P. Co.)

Jan. 13—A Mania for Caricature (Com.).......
Jan. 13—An Abundant Candle ....
Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

MAJESTIC.

Jan. 19—Next (Com.).........................
Jan. 21—Spare the Rod (Com.)...............
Jan. 26—That Expensive Ride (Dr.)...........
Jan. 28—A Mother's Sacrifice (Com.-Dr.)......
Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)...................
Feb. 4—A Game for Two (Com.)..............
Feb. 9—Honor Thy Father (Dr.)..............
Feb. 11—Arresting Father (Dr.) ....
Feb. 16—His Step-Mother (Com.).............
Feb. 18—Petticoat Perfidy (Com.)............
Feb. 25—Bought (Dr.) ....
Feb. 27—Strip Poker (Com.)..................

NESTOR.

Feb. 7—White Cloud's Secret (Dr.).........
Feb. 10—I Never Said a Word (Com.).........
Feb. 10—Tightwad Pays for a Dog (Com.)....
Feb. 12—Inbad, the Count (Com.)............
Feb. 14—His Side Pard (W. Dr.)..............
Feb. 17—Brannigan's Promotion (Com.) ....
Feb. 17—Tightwad Gets a Bargain (Com.).....
Feb. 19—Blind Man's Buff (Com.).............
Feb. 21—Rollicking Red's Big Lark (W. Com.)
Feb. 24—Settled Out of Court (Com.).........
Feb. 24—Tightwad Almost Saves a Dollar (Com.)
Feb. 24—Grand Canyon, Arizona (Scenic)......
Feb. 26—The Smugglers (Dr.)................
Feb. 26—At Rolling Forks (W. Dr.)...........
Mar. 2—His Good Intentions (Com.).........
Mar. 2—The Battle of Roses (Topical)........

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).............
Nov. 20—Zigomar (Dr.).......................
Dec. 18—The Love Chase (Com.)..............

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Feb. 5—A Victim of the Mormons (3 reels—Dr.) ....

POWERS.

Jan. 20—Beautiful Christiania (Scenic) ....
Jan. 23—Four Yale Men (Dr.).................
Jan. 27—Cardinal Farley (Topical)...........
Jan. 30—Billy's Surrender (Dr.)..............
Feb. 3—The Explorer (Dr.)..................
Feb. 6—The Nurse (Dr.)....................
Feb. 10—A Waiter of Weight (Com.-Dr.).....
Feb. 13—The Turning Point (Dr.)............
Feb. 17—A Woman of No Importance (Dr.)....
Feb. 20—His Brother Willie (Com.)...........
Feb. 24—As Fate Would Have It (Dr.)........
Feb. 27—A Tangled Courtship (Dr.)..........
Mar. 2—The Path of Genius (Dr.)............

RELIANCE.

Jan. 20—A Mountain Tragedy (Dr.)...........
Jan. 20—Hubby Minds the Baby (Com.)........
Jan. 24—The Deception (Dr.).................
Jan. 27—The Little Darkies (Com.).........
Jan. 27—Rosanna's Dream — Natural History Series No. 2 (Educational).......
Jan. 31—Solomon's Son (Dr.)...............
Feb. 3—The Man Under the Bed (Dr.).......
Feb. 7—The Stolen Letter (Dr.)..............
Feb. 10—Bedelia's Busy Morning (Com.).....
Feb. 10—Natural History Series, No. 3 (Edu.).
Feb. 14—Wanted a Wife (Dr.)................
Feb. 17—The Gambler's Daughter (Dr.).......
Feb. 21—Key West Celebration (Topical.)....
Feb. 21—Bedelia and Mrs. Busybody (Com.)..
Feb. 24—A Child's First Love (Dr.)........

REPUBLIC.

Jan. 20—Retribution (Dr.) ....
Jan. 21—Marital Mirage (Com.)..............
Jan. 27—A Blue Ridge Romance (Dr.).......
Jan. 28—The Power of Innocence (Dr.).....
Feb. 3—When Men Love (Dr.)...............
Feb. 4—Northern Hearts (Dr.)...............
Feb. 10—Mother's Old Armchair (Dr.).......
Feb. 11—The Reckoning (Dr.)...............
Feb. 17—Human Nature (Com.-Dr.)..........
Feb. 18—The Girl Who Waited (Dr.).........
Feb. 24—A Tangled Skein (Dr.)..............
Feb. 27—In the Government Service (Dr.).....
Mar. 2—His Partner's Wife (Dr.)...........

REX.

Dec. 21—The Martyr (Dr.)....................
Dec. 28—An Unwelcome Santa Claus (Com.).
Jan. 4—The Parting of the Ways (Dr.).....
Jan. 11—A Boarding House Mystery (Com.).
Jan. 18—Angels Unawares (Dr.) ....
Jan. 25—A Sane Asylum (Com.)..............
Jan. 28—The Defendar of the Name (Dr.).....
Feb. 1—Fine Feathers (Dr.)................
Feb. 4—Readin', Ritin' an' Rithmetic (Com. Dr.) ....
Feb. 8—The Bargain (Dr.)..................
Feb. 11—Through Twisting Lanes (Dr.)......
Feb. 15—Taming Mrs. Shrew (Com.-Dr.).....
Feb. 18—So Speaks the Heart (Dr.).........
Feb. 22—Under Her Wing (Dr.)..............
Feb. 25—The End of the Circle (Dr.).........

SOLAX.

Jan. 26—Memories of '49 (Dr.)..............
Jan. 28—Frozen on Love's Trail (Dr.).........
Jan. 31—The Fixer Fixed (Com.)..............
Feb. 2—Mignon (Dr.) ....
Feb. 4—The Snowman (Com.).................
Feb. 7—Guilty Conscience (Com.).............
Feb. 9—Mrs. Cranston's Jewels (Dr.).......
Feb. 11—Lend Me Your Wife (Com.).........
Feb. 14—Bessie's Suitors (Com.).............
Feb. 16—A Terrible Lesson (Dr.)............
Feb. 18—The Wise Witch of Fairyland (Dr.).
Feb. 21—Hubby Does the Washing (Com.)...
Feb. 23—God Disposes (Dr.).................
Feb. 25—His Lordship's White Feather (Dr.).
Feb. 28—Algie, the Miner (Com.)...........
Mar. 1—Blighted Lives (Dr.)................

THANHOUSER.

Jan. 12—The Twelfth Juror (Dr.)............
Jan. 16—Dr. Jekyll and Mr. Hyde (Dr.).......
Jan. 19—A Niagara Honeymoon (Com.).......
Jan. 23—Her Ladyship's Page (Dr.)........
Jan. 26—East Lynne (Parts 1 and 2—Dr.)..
Jan. 30—As It Was in the Beginning (Dr.)..
Feb 2—On Probation (Dr.)...................
Feb. 6—The Trouble Maker (Dr.).............
Feb. 9—The Signal Code (Dr.)..............
Feb. 13—The Silent Witness (Dr.)...........
Feb. 16—Surelock Jones, Detective (Com.)..
Feb. 20—Washington In Danger (Hist.-Dr.)..
Feb. 23—A Message from Niagara (Dr.).....
Feb. 27—The Guilty Baby (Dr.)..............
Mar. 1—The Arab's Bride (Dr.)..............

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Feb. 1—The Transformation of Mike (Dr.)...
Feb. 5—A Near Tragedy (Com.)..............
Feb. 5—Lily's Lovers (Com.)...............
Feb. 8—A Sister's Love (Dr.)..............
Feb. 12—Billy's Stratagem (Dr.)............
Feb. 15—The Mender of Nets (Dr.)...........
Feb. 19—The Fatal Chocolate (Com.).........
Feb. 19—Got a Match (Com.).................
Feb. 22—Under Burning Skies (Dr.)..........
Feb. 26—The Sunbeam (Dr.)..................
Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)............

CINES.

(G. Kleine.)

Feb. 3—Jenkins at the Circus (Com.).......... 280
Feb. 6—Besieged (Dr.)........................ 500
Feb. 6—Jenkins, a Conquering Hero (Com.).... 500
Feb. 10—Out of Tune (Com.)................... 500
Feb. 10—Zoological Gardens in Rome (Edu).... 500
Feb. 13—The Puppet Show (Dr.).............. 634
Feb. 13—Jenkins and the Donkey (Com.)...... 362
Feb. 17—Darling (Com.) ....
Feb. 17—Kerka Falls (Scenic).................
Feb. 20—Leah's Trick (Com.)..................
Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000
Feb. 27—Happy in Spite of Herself (Com.-Dr.).
Feb. 27—Jenkins, A Perfect Steward (Com.)...
Mar. 2—A Sister's Stratagem (Com.)..........

EDISON.

Jan. 19—The Little Organist (Dr.)...........1000
Jan. 20—To Save Her Brother (Dr.)...........1000
Jan. 23—The Stolen Nickel (Com.-Dr.)........1000
Jan. 24—Father's Bluff (Com.)...............1000
Jan. 26—For the Cause of the South (Dr.)....1000
Jan. 27—The New Editor (Com.).............. 570
Jan. 27—U. S. Volunteer Life Saving Corps, New York City (Vocational)........ 430
Jan. 30—The Jewels (Dr.)....................1000
Jan. 31—Mother and Daughters (Com.-Dr.).....1000
Feb. 2—His Secretary (Dr.)..................1000
Feb. 3—Niagara Falls (Scenic)...............
Feb. 3—Lucky Dog (Com.).....................
Feb. 6—The Passing of J. B. Randall & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.)........1000
Feb. 9—The Corsican Brothers (Dr.).........1000
Feb. 10—The City of Denver, "The Queen of the Plains" (Scenic)................ 575
Feb. 10—Von Weber's Last Waltz (Dr.)...... 425
Feb. 13—His Daughter (Dr.)..................1000
Feb. 14—Hogan's Alley (Com.)................1000
Feb. 16—At the Point of the Sword (Dr.)......1000
Feb. 17—Curing the Office Boy (Com.)........1000
Feb. 17—The Little Delicatessen Store (Com.)..1000
Feb. 20—The Muse (Dr.) 1000
Feb. 21—One Thousand Miles Through the Rockies (Sc.) 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Edu. & Dr.)...1000
Feb. 24—New York City Street Cleaning (Vocational) 425
Feb. 24—The Lost Kitten (Com.)............. 575
Feb. 27—How Motion Pictures Are Made and Shown (Vocational) 1000
Feb. 28—My Double and How He Undid Me (Com.) 1000
Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.).............. 380

ESSANAY.

Jan. 20—The Loafer (W. Dr.)................1000
Jan. 23—Widow Jenkins' Admirers (Com.)....1000
Jan. 25—Alias, Billy Sargent (Dr.)...........1000
Jan. 26—Economy (Com.).......................
Jan. 26—Dooley's Reward (Com.)...............
Jan. 27—The Oath of His Office (Dr.)........1000
Jan. 30—A Brother's Error (Dr.)..............1000
Feb. 1—The Grip Snatcher (Com.)............1000
Feb. 2—The Hospital Baby (Dr.).............1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)......1000
Feb. 8—The Melody of Love (Dr.)...........1000
Feb. 9—Her Boys (Dr.) 1000
Feb. 10—The Deputy and the Girl (West. Dr.).1000
Feb. 13—Tracked Down (Dr.).................1000
Feb. 15—There's Many a Slip (Com.).........1000
Feb. 16—The Wife of a Genius (Dr.)..........1000
Feb. 17—The Prospector's Legacy (W. Dr.)...1000
Feb. 20—The Biter Bitten (Com.)............
Feb. 20—Curiosity (Com.) ....
Feb. 22—The "Lemon" (Com.) 1000
Feb. 23—The Little Black Box (Dr.)..........1000
Feb. 24—A Western Kimono (Com.) 1000
Feb. 27—Positive Proof (Dr.) 1000
Feb. 29—Her Masterful Man (Com.)..........1000
Mar. 1—Do Dreams Come True? (Com.)..... 1000
Mar. 2—The Ranch Girl's Mistake (Dr.) ... 1000

KALEM.

Jan. 17—The Russian Peasant (Dr.)...........1000
Jan. 19—The Two Spies (War Dr.)...........1000
Jan. 22—Things Are Seldom What They Seem (Com.) 1000
Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)............
Jan. 26—His Mother (Dr.)......................1000
Jan. 29—An Interrupted Wedding (Dr.).......1000
Jan. 31—Walk, —— You, Walk! (Com.).......1000
Feb. 2—A Princess of the Hills (Dr.)........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.).................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.).............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000
Feb. 26—The Bell of Pennance (Dr.)..........1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000

LUBIN.

Jan. 17—The Peanut Industry (Ind.)..........
Jan. 17—A Dark Deception (Com.)............
Jan. 18—A Just Verdict (Dr.).................1000
Jan. 20—A Boarding House Romance (Com.).. 433
Jan. 20—Making Hay (Ind.).................... 175
Jan. 20—A Compromise (Com.)............... 427
Jan. 22—The Lady Police (Com.).............1000
Jan. 24—The Heart of a "Boss" (Dr.).........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.).............1000
Jan. 29—The Poor Relation (Dr.)..............1000
Jan. 31—Love vs. Strategy (Dr.)..............1000
Feb. 1—The Physician's Honor (Dr.)........1000
Feb. 3—The Impostor (Dr.)....................1000
Feb. 5—A Cure for Jealousy (Com.)...........1000
Feb. 7—Tricked Into Happiness (Dr.)........1000
Feb. 8—What Fate Ordained (Dr.)...........1000
Feb. 10—An Antique Ring (Dr.)...............1000
Feb. 12—'Tis an Ill Wind that Blows No Good (Dr.) 1000
Feb. 14—His Mistake (Dr.).....................1000
Feb. 15—A Note in the Orange (Com.).......... 680
Feb. 15—Oversea Celebration (Educational) 350
Feb. 17—Gingerbread Cupid (Com.)............1000
Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19—A Midwinter Night's Dream (Dr.)... 800
Feb. 21—In Dis-a-Countree (Dr.)...............1000
Feb. 22—Her Heart's Refuge (Dr.)............1000
Feb. 24—Willie, the Hunter (Com.)............ 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)...........1000
Feb. 28—Love and Tears (Dr.)................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000

MELIES.

Dec. 21—The Mission Father (Dr.)...........1000
Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.).........................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)...................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.)..............1000
Feb. 15—Smiling Bob (Dr.).....................1000
Jan. 22—Melita's Ruse (Dr.)....................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000

ECLIPSE.

(G. Kleine.)

Jan. 10—Lazy Bill and the Strikers (Com.).... 702
Jan. 10—Pottery Making in Thoune (Switzerland) (Ind.) 273
Jan. 17—Love Will Find a Way (Dr.).........1020
Jan. 24—A Woman's Wrath (Dr.)............. 980
Jan. 31—Kitty In Dreamland (Juvenile)........ 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)............ 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.).............1015
Feb. 21—The King's Command (Dr.)...........1000
Feb. 28—Cousin Bill (Com.)....................
Feb. 28—A Glimpse of Tripoli (Scenic)........

PATHE.

Jan. 13—Bill's Bills (Am. Com.)...............
Jan. 15—Pathe's Weekly No. 3, 1912 (Topical) 950
Jan. 17—The Squaw Man's Revenge (Am. Dr.)..1000
Jan. 18—Is It Your Hat? (Am. Com.)......... 800
Jan. 20—Unmerited Shame (Am. Dr.)..........1000
Jan. 22—Pathe's Weekly No. 4—1912 (Top.)..1000
Jan. 23—Love's Terrible Sacrifice (Film d'Art Dr.)
Jan. 24—The Sioux's Cave of Death (Am. Dr.)
Jan. 25—A Windy Dream (Trick Com.)......
Jan. 27—Swiftwind's Heroism (Am. Dr.).....
Jan. 29—Pathe's Weekly No. 5, 1912 (Topical)..1000
Jan. 31—On the Edge of the Precipice (W. Dr.).1000
Feb. 1—Uncle's Strategy (Am. Com.).........1000
Feb. 3—Indian Blood (Am. Dr.)...............1000
Feb. 5—Pathe's Weekly No. 6—1912 (Top.)..1000
Feb. 7—A Boomerang Joke (Am. Com.)......
Feb. 8—Niagara Falls In Winter (Am. Sc.)..
Feb. 10—Two Brothers (Am. Dr.)............
Feb. 12—Pathe's Weekly, No. 7, 1912 (Topical)..10
Feb. 14—Two Convict Brothers (Am. Dr.)......
Feb. 15—His Wife's Jealousy (Am. Dr.)......
Feb. 17—Pawnee Love (Indian Dr.)..........
Feb. 19—Pathe's Weekly No. 8—1912 (Top.)..10
Feb. 21—Marriage or Death (Am. Dr.).........10
Feb. 22—Poor Jimmy (Am. Dr.)...............10
Feb. 24—Phantom Lovers (Am. Dr.)...........10
Feb. 26—Pathe's Weekly, No. 9—1912 (Topical)
Feb. 28—The Squaw's Debt of Gratitude (Dr.)..
Feb. 29—The Ordeal (Com.)....................
Mar. 2—His Mexican Sweetheart (Dr.)........

C. G. P. C.

Jan. 19—Mrs. Pussy Loves Animals (Com.).... 4
Jan. 19—Manners and Customs in Malaysia.. 5
(Educational) 5
Jan. 25—Life In Our Ponds (Edu.)............
Jan. 26—The Countess de Challant (Dr.)......
Jan. 30—Mr. Bughouse Is Cured (Com.)........
Jan. 30—Farming in Tunis (Scenic)...........
Jan. 30—How Plants Are Born, Live and Die (Educational) ....
Feb. 2—The Masked Ball (Dr.)..............10
Feb. 6—Roentgen's X-Rays (Scientific)........
Feb. 6—Excursion in the Swiss Alps (Sc.)....
Feb. 7—A Visit to the Dome of the Milan Cathedral (Sc.) ....
Feb. 8—The Three Kittens (Animal)........
Feb. 9—Philemon and Baucis (Mythological)..
Feb. 9—Hunting Marabout in Abyssinia (Ind. and Sc.) ....
Feb. 13—Quieting the Neighbors (Com.).......
Feb. 13—New Year's Celebration in Japan (Sc.)
Feb. 16—La Favorita (Dr.).....................
Feb. 20—The Gamekeeper (Dr.) ....
Feb. 20—The Motion Picture Man in the Dark Continent (Sc.) ....
Feb. 23—The Presentiment (Dr.) ....
Feb. 23—Ancient Rome (Sc.) ....
Feb. 27—Asbestos Quarry (Ind.)...............
Feb. 27—The Tumbler's Kids (Dr.)..........
Feb. 28—Wrestling in Indo China (Wrestling)..
Feb. 29—The Great Market in Tananarive, Madagascar (Scenic) ....
Mar. 1—An Adventure of Van Dyck (Dr.).....
Mar. 1—Hunting Bears in Malaya (Scenic)....

SELIG.

Jan. 16—The Cowboy's Best Girl (Dr.).......100
Jan. 18—Merely a Millionaire (Com.-Dr.)......100
Jan. 19—A Night Out (Com.)...................
Jan. 19—Seeing Buffalo (Sc.).................
Jan. 22—A Diplomat Interrupted (Com. Dr.)..100
Jan. 23—The Bandit's Mask (Dr.)...........100
Jan. 25—Two Old Pals (Com. Dr.)............100
Jan. 26—A Safe Proposition (Com.)...........
Jan. 26—Seeing Spokane (Sc.).................
Jan. 29—The Test (Dr.)........................1000
Jan. 30—The Scapegoat (Dr.)...................1000
Feb. 1—The Little Stowaway (Dr.)...........1000
Feb. 2—Bunkie (Dr.)...........................1000
Feb. 5—The Girl He Left Behind (Dr.)......1000
Feb. 6—The Widow of Rickie O'Neal (Com.)..1000
Feb. 8—The Horseshoe (Dr.) 1000
Feb. 9—A Mysterious Gallant (Com.)..........
Feb. 9—First Aid to the Injured (Edu.).......
Feb. 12—A Broken Spur (Dr.)..................1000
Feb. 13—Disillusioned (Dr.)....................1000
Feb. 15—The Hypnotic Detective (Dr.)........1000
Feb. 16—The Little Match Seller (Dr.)......
Feb. 16—The Taos Indians at Home, New Mexico (Educational) ....
Feb. 19—The Danites—Part 1 (Dr.)............1000
Feb. 20—The Danites—Part 2 (Dr.)............1000
Feb. 22—When Memory Calls (Dr.)............1000
Feb. 23—A Persistent Suitor (Com.)..........
Feb. 23—Seeing Detroit (Sport. & Sc.)........
Feb. 26—When Women Rule (Dr.)..............1000
Feb. 27—In Little Italy (Dr.)..................1000
Feb. 29—The "Diamond S" Ranch (Western)..1000
Mar. 1—As Told by Princess Bess (Dr.).......1000

VITAGRAPH.

Jan. 22—The Blind Miner (Dr.)................1000
Jan. 23—Jean Intervenes (Com.-Dr.)...........1000
Jan. 24—Captain Barnacle's Messmate (Com.-Dr.) 1000
Jan. 26—Love Will Find a Way (Dr.)........1000
Jan. 27—For the Honor of the Family (Dr.)..1000
Jan. 29—Where the Money Went (Com.-Dr.)..1000
Jan. 30—Indian Romeo and Juliet (Dr.)........1000
Jan. 31—A Timely Rescue (Dr.)................1000
Feb. 2—The First Violin (Dr.)..................1000
Feb. 3—A Problem in Reduction (Com.).......1000
Feb. 5—The Law Or the Lady (Dr.)..........1000
Feb. 6—Umbrellas To Mend (Com.)..........1000
Feb. 7—The Picture Writer (Dr.)..............1000
Feb. 9—Her Boy (Dr.)...........................1000
Feb. 10—Playmates (Dr.)........................1000
Feb. 12—The Heart of a Man (Dr.)............1000
Feb. 13—Winning is Losing (Com.-Dr.).........1000
Feb. 14—Bunny and the Twins (Com.).........1000
Feb. 16—The Chocolate Revolver (Dr.)........1000
Feb. 17—The Hobo's Redemption (Dr.).......1000
Feb. 19—The Struggle (Dr.) 1000
Feb. 20—The Love of John Ruskin (Dr.)......1000
Feb. 21—Her Last Shot (Dr.)....................1000
Feb. 23—Cure for Pokeritis (Com.).............1000
Feb. 24—Cowboy Damon and Pythias (Dr.)....1000
Feb. 26—Stenographer Wanted (Com.)..........1000
Feb. 27—Justice of the Desert (Dr.)............1000
Feb. 28—The Patchwork Quilt (Dr.)...........1000
Mar. 1—The Diamond Brooch (Dr.)............1000
Mar. 2—The Telephone Girl (Com.) 1000

TUESDAY AND SUNDAY

THE MAJESTIC

Announced at its beginning that it solicited criticism, whether favorable or otherwise, from all Exhibitors and Exchanges. In all this time we have had but two unfavorable comments—one from the Exhibitors and one from the Exchanges.

The Exhibitors do not like our posters—so heeding their request for something better and more valuable to them, we have arranged with our lithographer to provide us (commencing with our early March releases) with

High Class Artistic Posters!

The Exchanges have complained of the full thousand foot length film—so we will nave to satisfy them—therefore commencing early in March, we shall endeavor to keep each picture within 950 feet, thus enabling the Exchange to buy the picture, posters, pay his express and return charges on collections, for the conventional one hundred dollars—consequently

Shorter Length Film!

We admit that the two criticisms are just and timely, and we very willingly co-operate with both Exhibitor and Exchange, at the same time emphasizing our appreciation of the fact that neither one has, as yet, expressed unfavorable criticism of our pictures—and therefore

Still Better Pictures!

SUNDAY, FEBRUARY 25th "BOUGHT"—a drama that links the East and the West by a girl—it starts in the atmosphere of a cheap Western gambling place and ends in a New Year's Eve revel in a magnificent New York café, and shows how terribly alike are the conditions in each and out of each is plucked a flower to be worn upon a manly heart.

TUESDAY, FEBRUARY 27th "STRIP POKER"—a roaring comedy and decided novelty. Four old college chums meet after many years and play the favorite old college game of strip poker. "I'll see that bet of a hat and raise you a necktie" and so on—the situations and surprises will please everybody.

March 3rd, **"DOES YOUR WIFE LOVE YOU?"**—Comedy

March 5th, **"THE BEST MAN WINS"**—Comedy

ASK FOR TWO MAJESTICS EACH WEEK

The Majestic Motion Picture Co.

145 W. 45th ST. NEW YORK CITY

Sold through the Sales Co.

National Film Distributing Co.

FILM STORIES.

NATIONAL FILM DISTRIBUTING COMPANY.

FAITHFUL UNTO DEATH (Deutsches Bioscope). —A general captures a medieval city and receives a petition for clemency from the natives. He lodges in the house of the principal citizen and becomes enamored of his daughter. So does his adjutant who falls deeply in love, and she with him, and when the general tries to force a kiss from her lips the adjutant interferes and is straightway laid hold of, imprisoned, tried and condemned to death. The girl has a vision of his being hanged and to save him she gives her promise to wed the general and thus receives the pardon. She hastens to the dungeon with it and as her lover is released she takes poison and dies in his arms rather than give herself to the man in whose power both are.

A MATRIMONIAL MUDDLE (Clarendon).—Mr. Joy decided to buy his wife a bulldog for her birthday and he did, making a note in his pocket diary to "Call for Rosie." Mrs. Joy wrote to the piano tuner to come and tune the piano, then she tore up the note. Now, Mr. Joy was not usually suspicious, but the finding of half of the note was an excuse to arouse his ire. But he didn't consult with Mrs. Joy. He hastened to a detective agency and hired a man to trail his wife.

Mrs. Joy happens to find the note book. She also went to a detective agency. Now both were trailed. Mr.. Joy wired Mrs. Joy to meet him at an out of town railroad depot where he had been called on business. She went. So did Mr. J's detective. He went. So did Mrs. J's detective. To a hotel they journeyed and to their room and then and there they "had it out." He accused her and she accused him. And then in burst the eavesdropping "Sherlocks." All was explained and the sleuths found themselves in decidedly wrong. And out they were bounced and into the arms of Joy rushed Mrs. Joy.

BADEN BADEN (Meesters).—Few cities of Europe are more famous to the foreign traveler than is Baden Baden. It is a beautiful city, composed of wide streets, beautiful buildings of all sorts and descriptions and has some fine parks that rival any the world over.

SCENES FROM THE LIFE OF MOIS TRIBES (Le Lion).—This film shows black skinned natives in their peculiar dances and celebrations of semi-religious nature, in their daily tasks and life, as they pound out their corn in prehistoric manner, and as they weave baskets and make their crude implements of the war and chase. We also see them on a journey, many carrying burdens on their backs while others drive ox carts of two wheels hewn out of the solid wood, the wheels and covers being of but one piece each.

THE STOLEN PUPS (Hepwix).—In this photoplay a Scotch collie plays the role of detective and traces a thief who has stolen her pups and carried them to another town. The scenes are laid in England and include a roadway drive, a railroad journey and several interiors and exteriors.

THE OLD CARPENTER (Le Lion).—The old carpenter has reached that period in life when his employer believes him useless and casts him off. He returns to his wife and breaks the sad news, and for days after he goes on through the streets trying to get work of some kind. He falls beneath the weight of furniture he endeavors to help move and totters under other burdens. Then life seems useless and he jumps from a bridge into the cool waters below. He is seen and rescued and a little girl brings about a change in the heart of the old boss and he is taken back and once more life brightens for the old carpenter.

THE RECEIPT FOR RENT (Le Lion).—An artist is ordered out of his poor studio unless he pays his back rent. The irate landlady goes to a police official to evict him. In the interim he takes a dummy and hangs it by the neck to the ceiling with the feet just touching a chair. The horror and surprise of all is most amusing and then they take the supposed body to the station house when the fraud is discovered and the landlady "gets hers."

THE RESULT OF A PICNIC (Cricks & Martin).—Tom and Claude are rivals for the hand of fair Annabella. Tom makes the first proposal and Annabella tells him to wait for his reply until tomorrow, and then Claude takes his chance and receives the same answer. She entrusts her secret to Jane, her chum. Jane and she plan to find out which is the most worthy, and their plan works as follows. Jane flirts with Tom and Tom is entranced, and is caught in the act of reciprocity by Annabella. Thus Claude wins his loved one.

A CONTAGIOUS DISEASE (Hepwix).—Smith goes in to bathe, but Smith has no intentions of having his clothes stolen while in the water, so he leaves a note pinned to them stating that the owner is a victim of leprosy. A tramp who cannot read, finds the garments, makes off with them and then tries to have persons he meets read the note. Every one misunderstands and the poor tramp is avoided like a plague. Finally the police get on his trail. When Smith has discovered his loss, he, too, has scented the pathway of the thief and caught up with him. He soon explains matters and takes back his own, while the police take the tramp.

THE IMPEDIMENT (Hepwix).—A young artist decides he needs a model and goes out in search of one. On the thoroughfare he meets a fair maid. He gives her his card and persuades her to pose for him. Result: love affair, proposal and she slaps his face and rushes away. He calls for an explanation and learns that she is already wedded to a drunken sort of a husband. The years go by and one day he reads of the death of this man caused by a fire and the injury of the young wife. He hastens to the hospital and there wins her love and soon they are married.

THE FLY'S REVENGE (Hepwix).—Charlie is bothered by a fly and the way he tries to get rid of the pest is cleverly pictured in this short comic reel. Fly-paper gets him into an awful mess, but not until he has ruined a silk hat, a tennis racquet and no end of furniture.

BERTIE BUYS A BULL DOG (Cricks & Martin). —Bertie buys a bull dog and starts for home with him. The dog entangles him with every person and object they meet and as the dog travels at a lightning clip you can imagine the stress the poor man is in.

SAVED BY CARLO (Cricks & Martin).—Carlo is a fine bull dog, a fine playfellow, but a dangerous enemy. Carlo's master is waylaid by highwaymen and carried to a lonesome uninhabited house and there bound and gagged. Carlo gets the trail, follows it to the house and runs back and warns his mistress, who in turn warns the police. The officers jump into the trap with the wife and driving after the galloping dog they soon arrive at the house. The thieves are made captive and the husband is freed.

HOW HE WON HER (Shamrock).—Willard and Mary are deeply in love. Willard is the son of a wealthy banker, while Mary is poor. When Willard tells his father, he raves about it. So inflamed does his mind become that even late that afternoon while seated beneath the trees on the lawn with his wife, Mrs. Hammond, enjoying their afternoon tea, the maid happening to slip on the grass spills a cup over the still irate banker. He flies up in a tirade and orders Mrs. Hammond to discharge the girl. Willard hastens to Mary, tells her all about the teacup incident and begs her to take the position of maid. No sooner is she established as a regular member of the household than father "falls" for her charms. He even gives her a bracelet intended for his wife, and Willard finds the card addressed to his mother, and he also finds Mary and Dad in compromising attitude. His plan has worked better than he thought and with this double evidence of his father's susceptibility he forces the game and lays down his pat hand—the note about the bracelet, while Mary wears the trinket before Mrs. Hammond. There is nothing to it, either Dad must confess himself a flirt or a trifler with his own servants or tell Mrs. Hammond it was all a jest, and he takes the latter course, and thus are Mary and Willard united.

LIEUTENANT ROSE AND THE STOLEN BATTLESHIP (Clarendon).—A gang seizes Lieutenant Rose and his captain and secures them, leaving Rose in a cave with a powder barrel and a slowly burning candle to ignite the explosive. He escapes. Then he gives warning to the naval board of how the gang have made up as naval officers and stolen the new battleship. Off he starts in his aeroplane while a swift torpedo boat rushes after the slower going battleship. All ends in an exciting surrender of the gangsters and the reward and praises of the gallant lieutenant.

MY PARDNER (Carey).—This subject tells of the adventures of two prospectors who go to the far north on an exploring and hunting expedition, getting caught in the ice and snow on an icy sea, where one of them drifts for days on a cake of ice. With sledge and packs they have journeyed on and on until nearly starved and then one goes back for help. Meantime the sweetheart of one dreams of their sufferings and in the end help arrives and both are succored.

OH, IT'S YOU! (Clarendon).—Mehetible Jane Fearnaught is the wife of a meek and mild Simpson Fearnaught, but just how he came to his last name we are not concerned. He reads in the papers of many robbers who have been infesting their neighborhood and as they retire for the night, their one boarder also going "aloft" at the same time, all have the fear that perhaps they, too, may be visited by night marauders. Bang! Crash!

But we know what made the noise! Nothing but Tabby as she spilled the milk pitcher off the kitchen table and rolled it to the floor. But Mehetible did not, nor did the boarder, nor did Simpson. In the drawing room Mehetible saw the shadow of the valiant boarder and fired at him. He ran in alarm, thinking her a burglar. Over went the furniture. Mehetible grabbed a picture off the wall and hurled it at the supposed assailant and he hurled another back, and thus it went on through room after room until the whole house was a wreck. And then into the darwing room once more, when some one thought to turn on a light, and both exclaimed, "Oh, it's You!"

EXPIATED (Messters).—In a little German village there stood the blacksmith pounding on his anvil, while through the street went the little circus of traveling jugglers and strong men, and he, like all the rest of the townsfolk went along to see what was doing. He laughed at the feats of weight lifting. And to prove it he swung aloft the heaviest of all the weights. Such a hit he did make that the rovers begged him to join them and after much urging he made quick decision, rushed home, scribbled a hasty farewell note and followed the onward march. Years went by and his little girl grew to womanhood and became engaged to one of the leading young men of the village, while at the same time the blacksmith wandered on alone and homeless, for one day he had quarreled with the circus people over the division of the money and he had been thrown out of their band. Thus on and on he had plodded, until he became an aged man before his time. His wanderings took him back to the old village where homesickness became a disease incurable. There, at the familiar doorway came the wedding procession and his daughter passed him unknowing while her husband cast him a penny in generous pity, not knowing who he was, and at the town hall he looked through the window and saw the merry throng and watched them dancing, and the blow was too much and he sank to the ground —his deed of years ago had been expiated.

Among the Exhibitors.

Shelbyville, Ind.—A new photoplay theater has opened in the new Rembusch Building, under the proprietorship of Messrs. Rembusch & Wilko

Earlington, Ky.—Messrs. R. H. Minn and G. W. Clements have made application to the building inspector for erection of a high class photoplay to be established here. Both Minn and Clements are members of the Idle Hour Theater Company, which is capitalized at $1,500.

Estrehville, Ia.—Hank Graaf is building a new $15,000 brick building for a new moving picture theater.

Union, Ia.—Mr. Moore will conduct a moving picture theater here.

Harlan, Ky.—The Edisonia Theater has been re-opened with moving pictures.

Valley City, Md.—F. E. Nemec will open a theater here, which will be devoted to moving pictures.

Winona, Minn.—Messrs. M. J. F. Glubka and David Janikowski will open a theater in the East End.

Fort Plain, N. Y.—The Acme Theater at this place has been sold by Mrs. Harriet Shaper to Miss Flora M. Spraker.

Farmington, Ill.—D. B. McFarland sold the Dreamland Theater to Mayor H. V. Johnson, and is moving to Charleston, where he will open a new theater.

Fulton, N. Y.—Herman Rakov has bought the property of Samuel Waldhorn, at 107 Oneida Street, where he will open a new theater.

San Pablo, Cal.—Fred C. Clift will erect a $7,000 building for a moving picture theater here.

Lawton, Ill.—J. C. Murray will open a new moving picture theater, at 323 Avenue C.

Brooklyn, N. Y.—Thomas A. Clark will erect his new theater in the Bushwick section, at Halsey and Macon Streets, Saratoga Avenue, and Broadway and will cost $450,000.

Waverly, Ia.—A new opera house is to be erected here during the coming summer.

New York, N. Y.—Edward B. Corey has had plans prepared for a new playhouse, to be erected at 138-46 West 48th Street.

Fairbury, Ill.—F. L. Kerns has sold the Majestic Theater to A. R. Moss and Harry Evans.

Carrollton, Mo.—I. C. Bon has leased the [illegible] Theater here.

THE TOURNAMENT FILM CO.
TOLEDO, OHIO.
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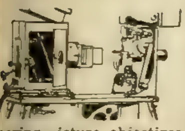

20,000 roll tickets, $1.20; 50 ⅝ cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; noving picture objectives, $2.75; jackets, $2. List of noving picture repair parts at fair prices. Sprocket vheels, 85c; films, 1c a foot. Catalogue. All makes f moving picture machines repaired at reasonable rices. **L. HETZ, 302 East 23rd St., New York City**

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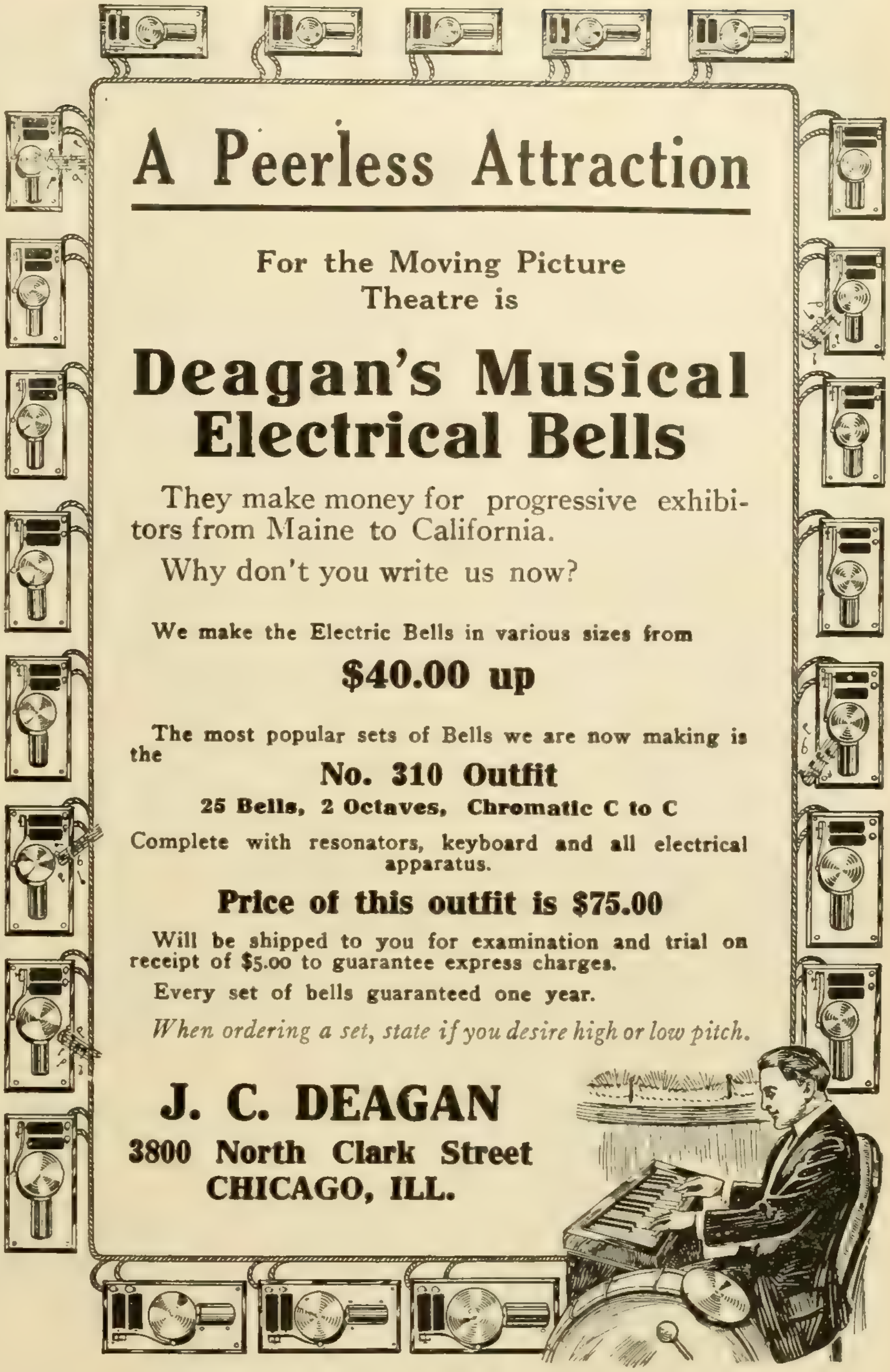

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Read Classified Advertisements, Page 598

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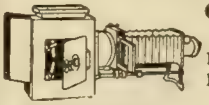

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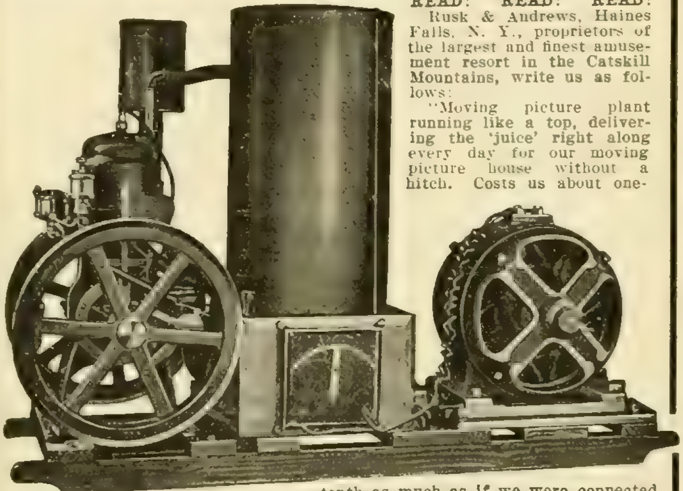

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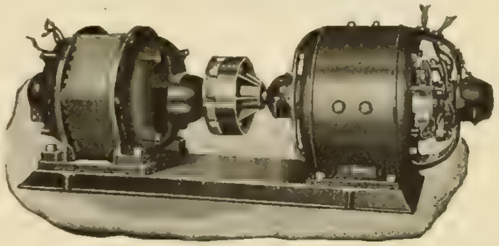

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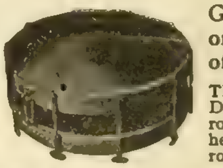

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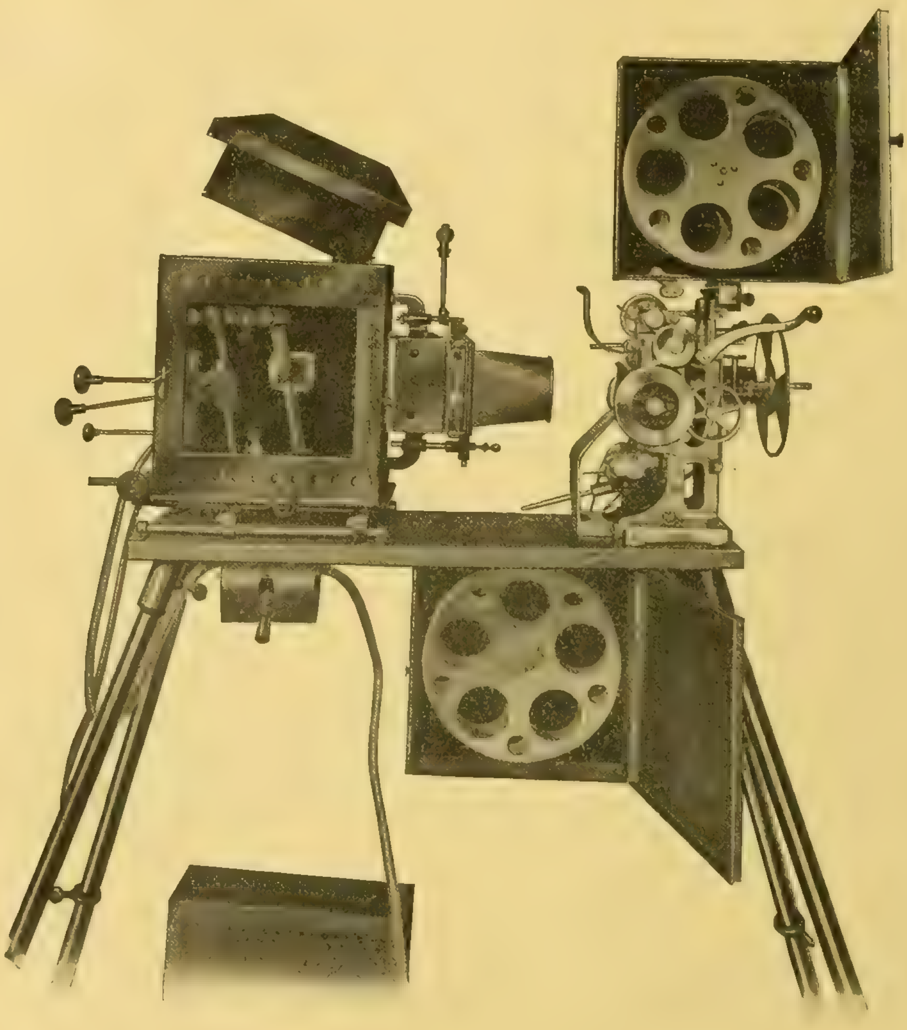

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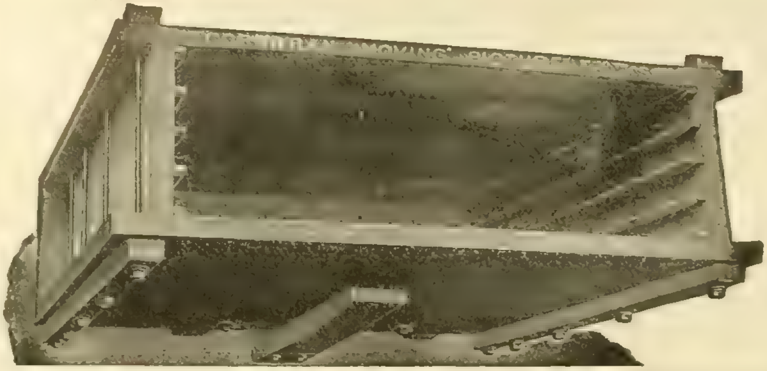

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EXHIBITORS ADVERTISING CO. SUITE 604-605-606 117 NORTH DEARBORN STREET **CHICAGO, ILL.**

Us Is Growing! Uncle Sam has a new nephew! Arizona has joined the Union! Another star in the flag! Flag this: The brightest star in the independent banner program is

MARION LEONARD!

We Thought you were too busy making money with two Rex a week to have time to read very much; so—our advertisement this week is mostly cuts—**illustrations** of what we are doing!

"The Final Pardon"

IT WAS NOT HER HAND BUT GOD'S

Released Thursday Feb. 29th

A tale that will make you hear your heart!

Let your Patrons Judge it!

"THROUGH FLAMING GATES"

RUINS AND REGRET—A MIND'S OBLIVION

Released Sunday March 3d

It will fire your audience with enthusiasm!

A Marion Leonard Release Extraordinary!

The fire department only helps to make the picture realistic!

It will catch on!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVENUE : : : : NEW YORK

"EVERY INCH A FILM"

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT!

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A Perfect Quality Film stock absolutely fire proof giving

Good results, embodying strength and

Few wear possessing fine photographic detail.

The answer is There is one

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NON-INFLAMMABLE

Film Stock

The film of the near future will be on A G F A stock. Take time by the forelock. Use it

NOW

Sold only by

Raw Film Supply Co.

15 E. 26th STREET NEW YORK

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Feature Posters, Banners, Heralds For All Feature Films

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Have in stock the following: The Danites, The Diamond "S' Ranch, Bell of Penance, Under Burning Skies, You Remember Ellen, Spartan Mother, War on the Plains, Indian Massacre, Justice of the Desert, Trapped by Wireless, Corsicai Brothers, The Little Black Box, Princess of the Hills, Battl of Pottsburg Bridge, Cinderella, Jack and the Bean Stalk Arrah-Na-Pogue, Colleen Bawn, Two Orphans, Vanity Fair Uncle Tom's Cabin, Pathe Weekly, Dr. Jykell & Mr. Hyde East Lynn, and all feature subjects for past or future releases

CLASSY DISPLAY BANNERS—3 x 12 ft., lithographed in 4 colors, on heavy muslin (with eyelet in corners for hanging), for any release, License and Independent. $1.00 EACH.

These banners are works of art, and as "BUSINESS BOOSTERS" they cannot be equalled, a they cater to both sides of the street.

HERALDS—The most successful money-getter ever devised for Moving Picture Theatres.

Every Manager who has used them is loud in hi praise of these heralds as business-bringers.

We have standing orders from many manager for every feature release.

These heralds are printed on good book pape 8 x 11 inches, with illustration and description c film.

We sell them blank, $2.00 for first 1,000 an $1.75 for all subsequent 1,000 lots, or we furnis them printed with name of Theatre, Date, etc., c first 1,000, $2.75; subsequent 1,000, $2.25.

Send a trial order.

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REMITTANCE must accompany order. Remit postal or Express Money Order or New York Dra No personal checks or C.O.D.

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3
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NESTOR

Always
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Feature

3
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WEEK

"The Worth-While Film"

Scene from

HE SMUGGLERS

Release of Monday, Feb. 26th, 1912

A Foto-Drama of Remarkable Beauty

(1000 Feet)

Wednesday, Feb. 28th

AT ROLLING FORKS

Western Foto-Drama of Deep Interest

(1000 Feet)

Saturday, March 2nd

A Delightful Split Reel

IS GOOD INTENTIONS

A Snappy Foto-Comedy in 700 Feet

HE BATTLE OF ROSES

Topical) 300 Feet of Flowery Fragrance

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ch 6th, The Double Trail (W. Drama)
ch 9th, The Village Rivals (Comedy)

For mammoth PHOTO of entire NESTOR FILM COMPANY, send 50c in stamps to

D VID HORSLEY : : BAYONNE, N. J.

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The wondrous success of the American produced **Eclair Films** proves that advanced ideas in Motion Picture Play building, supplemented by photographic beauty which appeals through its excellence, is readily understood and welcomed by Exchange and Exhibitor alike.

Superb Photos Supplied Free

Your exchange carries these photos in sets for each release, if he buys **Eclair Films.** Don't fail to get them with your service or tell us why.

Coming Tuesday, March 5th

A Child's Plea

Sympathy-Drama, Length 950 feet

Released Thursday, March 7th

No Wedding Bells For Me

A Ripping Comedy, Length 950 feet

Released Sunday, March 10th

Alcohol—the Masterpiece

Length 2000 feet

Get on Our Big List—Write

ECLAIR FILM CO.,

FORT LEE, N. J.

Sales Company Sole Agents

GREAT NORTHERN

Release for Saturday, February 24th

THOSE MARRIED MEN

The ludicrous story of three married men's endeavors to escape the monotony and restrictions of home life and of their subsequent exposure.

Release for Saturday, March 3rd

REVENGE IS SWEET

A pleasing comedy production - - - - - - - - - 519 ft.

OBVERSE AND REVERSE

A novel subject showing that things are not always what they seem. 389 ft.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.

(NORDISK FILM CO. OF COPENHAGEN.)

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Realize that these Trademarks signify

THE HIGHEST STANDARD OF FILM PRODUCTION

and are using the following programme:

MONDAY—American, Champion, Imp, Nestor.
TUESDAY—Eclair, Majestic, Powers, Republic, Thanhouser.
WEDNESDAY—Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY—American, Eclair, Imp, Rex.
FRIDAY—Bison (2-reel subject), Lux, Solax, Thanhouser.
SATURDAY—Great Northern, Imp, Nestor, Powers, Reliance, Republic.
SUNDAY—Majestic, Rex, Eclair.

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MAJESTIC MOTION PICTURE COMPANY, 145 West 45th St., N. Y. C.
NESTOR FILM COMPANY, 688 Avenue E, Bayonne, New Jersey.
NEW YORK MOTION PICTURE COMPANY, 251 West 19th St., N. Y. C.
GREAT NORTHERN FILM COMPANY, 7 East 14th St., N. Y. C.
POWERS MOTION PICTURE COMPANY, 511 West 42nd St., N. Y. C.
REPUBLIC FILM COMPANY, 145 West St., N. Y. C.
REX MOTION PICTURE COMPANY, 573 Eleventh Ave., N. Y. C.
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THANHOUSER COMPANY, New Rochelle, N. Y.

Motion Picture Distributing and Sales Company
111 East 14 Street, New York City

Colossal - Dramatic - Military Production

REPLETE WITH THRILLS, SENSATIONS AND SURPRISES

"The Deserter"

TWO-REEL FEATURE

Released
Friday, March 15

Stirring Military Life in the Early Days of the West

Thrilling Battle

Whirlwind Cavalry Charge

"THE BATTLE OF THE RED MEN"

IN TWO REELS RELEASED FRIDAY, MARCH 8

A wonderful subject of Indian warfare, interwoven with a dramatic story of breathless interest showing how a squaw by her strategy avenges the death of her husband and succeeds in destroying the tribe of his enemies

"101" BISON FILMS ARE THE TALK OF THE WORLD

NEW YORK MOTION PICTURE CO., 251 W. 19th St., New York City

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Please Notice the FEATURE FILMS
I am giving you as Regular Releases

ON MARCH 12th

The two-reel picture play masterpiece presenting MILDRED HOLLAND in

"THE POWER BEHIND THE THRONE"

Remember the paper, 1, 3 and 8 sheet lithos, booklets, cuts, heralds, etc., etc.

ON MARCH 16th

My ST. PATRICK'S DAY Offering, the Strong Drama

"SOGARTH AROON"

For Tuesday, March 5th	For Saturday, March 9th
"The Honor of a Pugilist"	"His Daughter's Loyalty"

SEE SYNOPSES

POWERS MOTION PICTURE CO. 511 W. Forty-second Street, New York City

SATURDAY, MARCH 9---1960 FEET

DRAMA DAY

THE TRUST

The Two-Reel Sensation of the Season

A candid, fearless, exposition of the crookedness of large monopolistic corporations. A film that will open your eyes and wrap you in surprise, because of the courage of its story.

TUESDAY, MARCH 5---998 FEET

COMEDY DAY

Jimmie Saves the Situation

A good, hearty laugh that will lend further proof to the fact that the "Jimmie" series of comedies are superior and without equal, and

THE WONDERFUL ADVENTURES OF

HERR MUNCHHAUSEN

A hand-drawn comedy depicting the risible stories of the German humorist Reuter.

GAUMONT INDEPENDENT

A COMEDY EVERY TUESDAY

A DRAMA EVERY SATURDAY

Scene from The Trust

THE GAUMONT WEEKLY

Thursdays Regularly

Note.—Release date of the weekly is identical with shipping date, thereby latest news assured.

Scene from Jimmie Saves the Situation

Saturday
March 16
977 Feet

Maternity

Tuesday
March 12
928 Feet

Calino and His Boarders and What's in a Name?

LAST MOMENT TO SEND ORDER FOR

Feb. 27---Jimmie's Artful Dodge and The Panorama of Bruges

March 2---THE TALE OF A DOG

GAUMONT CO.

FLUSHING, NEW YORK, Agents

COMING!

Saturday, March 30———One Reel———Hand Colored

A picturesque and interesting story dealing with the days of chivalry and the golden hours when knighthood flourished supreme.

THE MARGRAVE'S DAUGHTER

EUROPE and ASIA bowed in homage to this hand colored masterpiece. The London Times credited it with being a series of oil paintings replete with interest, because of the noble story that grips the whole theme.

Start to Holler for it Now! *A Big Box-Office Booster!*

FEATURES?

How many times do you see the word used in connection with cheap and tawdry make-shifts called "productions"? How often do you find, to your sorrow, after buying or renting these impositions you have simply "fallen for the press agent's patter," and not only deceived yourself and your patrons, but have invested your money in "padded," cheaply thrown together melodramas of the worst calibre, exploited by so-called "Feature Film Co.'s," whose only asset is printers' ink and a letterhead.

Eclair Features Surpass

because they are made by a company whose sole ambition is ***to last.*** Every scene in an ***Eclair Feature*** impresses with its ***bigness.*** Expense is evident in ***Eclair Features*** because ***Eclair*** invests in Productions which advertise themselves and not in false publicity.

A BIG FEATURE EVERY MONTH

Just enough to allow ***Eclair*** time to make them perfect and to allow you to advertise well in advance. You get these Features through Accredited Sales Co. Exchanges at a slight advance on your regular service and need not fear being imposed on by traveling fakirs.

First Big Two-Reel Release — Out March 10

introduces a Subject about which the whole World is talking.

ALCOHOL—The Poison of Humanity

Produced in TWO parts and 41 Awe-Inspiring Scenes. Enacted by a veritable army of players culled from the most prominent theatres in all Europe.

Eclair's "Alcohol" is entirely unlike other subjects bearing similar titles. Nothing like it has ever been seen before.

PHOTOS, POSTERS, HERALDS, HANGERS AND BOOKLETS IN ADVANCE

Ask your exchange or send 25c for full line of samples.

Next Release—Out April 7

THE LAND OF DARKNESS

or, Through the Bowels of the Earth

WRITE FOR FREE BOOKLET

Exhibitor's Note—If, for any reason, you are not able to get ***Eclair*** features from your exchange, notify us promptly and steps will be taken to serve you through other offices.

ECLAIR FILM CO., Fort Lee, N. J.

Sales Company Sole Agents

Another Prize Winner In the Imp Contest

will be released on Saturday, March 9th. It is a dandy comedy from the pen of Charles Ade, of Joplin, Mo. Will you get it or miss it? It is entitled

"The Home Strike Breakers"

(*Copyright* 1912, *Imp Films Co.*)

On the same reel you will get one of the best animal life studies ever snapped by a moving picture camera. Title,

"Rhoda Royal's Trained Horses"

(*Copyright* 1912, *Imp Films Co.*)

Horses, ponies and dogs from the famous Rhoda Royal Circus are put through some splendid evolutions. On Thursday (March 7th) you will get another glorious Thursday Imp made in California. If you are missing these Thursday Special Imps, you are not getting your money's worth! Fight for them. This one is called

"The Call of the Drum"

(*Copyright* 1912, *Imp Films Co.*)

On Monday, March 4th, there will be another drama of the Northwest—the kind which has helped build up the Imp's reputation for thoroughness. Watch every little detail of this picture called

"Far from the Beaten Track"

(*Copyright* 1912, *Imp Films Co.*)

What is the talk of the moving picture business? The "Implet," of course. If you are not getting it every week, why in Heaven's name don't you say so and send in your name and address? Watch it grow! Watch it improve! It is *the* moving picture newspaper.

IMP FILMS COMPANY
102 WEST 101st ST., NEW YORK
CARL LAEMMLE, President

COYLE'S
Fire Proof
SILVER SCREENS

Patented Oct. 31, 1911.

MR. EXHIBITOR, you will find it to *your interest* to get in communication with us at once.

We have the only patented fire proof Silver Picture Curtain in the World for producing

DAY LIGHT PICTURES.

DO NOT BE MISLED BY INSTALLING INFERIOR SILVER CURTAINS.

Write for our **BOOKLET** This will explain all

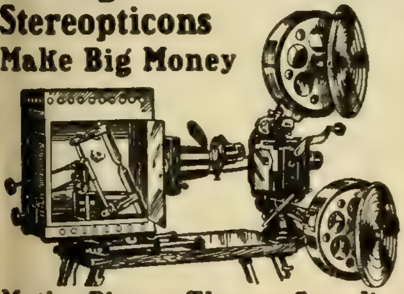
Coyle Silver Curtain Co.
MARKET AND EIGHTH STS., CANTON, O.

OPERATORS WANTED

I can furnish profitable occasional assignments to free lance moving picture camera operators wherever located. Let me have name, address quickly.

DIRECTOR,
Care of M. P. World
New York City

Moving Picture Machines
Stereopticons
Make Big Money



Motion Picture Theatre Supplies

We carry on hand at all times the largest and most complete line of Repairs and Supplies for all Standard Machines, also Tickets, Carbons, Screens, Chairs, etc. Can ship at once. Special Slides made to order. We also handle Motiograph, Edison and Powers Machines. Write to-day for THEATER CATALOGUE

CHICAGO PROJECTING CO.
219 S. Deaborn St., Dept. A, Chicago, Ill.

You Can't Beat It — Why Try —

This is the only book that keeps all records of your show day by day and week by week. Send at once, we pay the postage, $2.00.

MARPLE THEATRE CO.
WICHITA, KANSAS
Ref. Merchant's State Bank

COMING

Friday, March 15th.

"Falling Leaves"

When Critics Say:-

Cleverly worked out—better than Lubin's. (Mirror)
Fine Photographic effects. (Morning Telegraph)
Beautifully staged and acted. (World)
Original Comedy situations. (News)

What do you think they all mean? See our February and March releases for the answer.

Released *Wednesday, March 6th.*

SEALED LIPS

Chords, surcharged with human sympathy and human suffering, permeate this dramatic moving picture symphony. The fortitude with which the Catholic Priest endures poignant suffering in order to keep the secret of the confessional, reveals a characterization that will take root in the hearts of the most hardened.

Released *Friday, March 8th.*

"THE ANIMATED BATHTUB"

This bathtub is an invention which disturbs the quiet of Billy's uncle who comes to spend a quiet day with his nephew. The comedy was produced by Madame Blache, and an all-star comedy cast which includes Billy Quirk, Darwin Karr, Lee Beggs and the others.

Advance Announcements

Wednesday, March 13th,—Nearly an Heiress.
Friday, March 15th,—Falling Leaves.

Solax Company
CONGRESS AVE., FLUSHING, N. Y.
SALES COMPANY Agents in U. S. A. and Canada

LUBIN FILMS

RELEASED WEDNESDAY, FEBRUARY 28th, 1912
Length about 1000 feet

"LOVE AND TEARS"

John Lavanon and his wife are a well-to-do and admirable couple, but after a year of happiness, Barbara, the wife, falls sick with an incurable malady. For a while Lavanon is frantic with grief and ever at her bedside, but finally he wearies of the sick-room and seeks more pleasant scenes. One night the doctor, seeing that the end is near, sends for the husband, but he is going to a ball and promises to return early. On his return, he enters the room to say "Good-night," but Barbara has passed away. He is too late.

RELEASED THURSDAY, FEBRUARY 29th, 1912
Length about 1000 feet

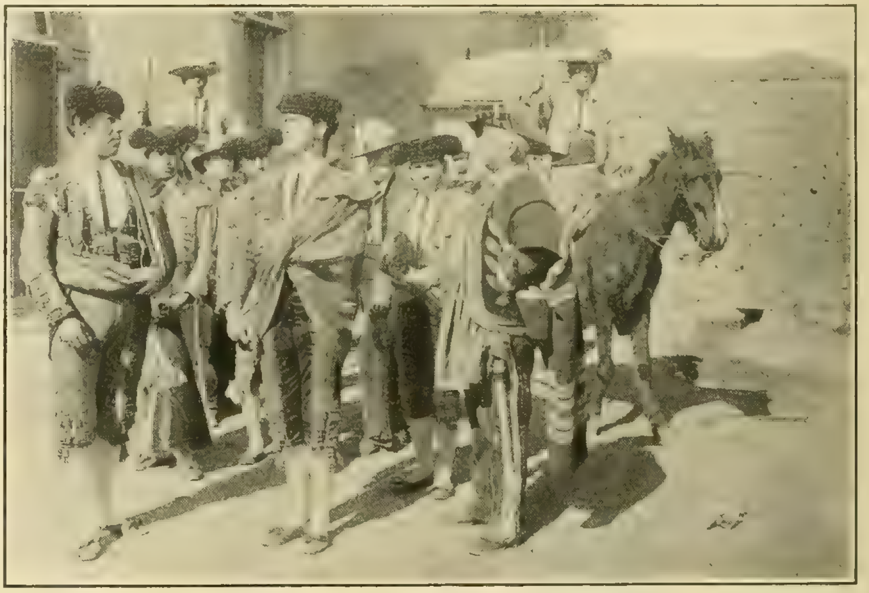
"BETTY AND THE DOCTOR"

Dr. Gordon, who has just bought a practice in a small town advertises and secures board and lodging with Mrs. Snowden and her daughter. The doctor being alone in the world falls in love with the girl. An old playmate of Betty's makes a call and takes her for an auto ride, which ends in an accident. The doctor becomes jealous but full explanation satisfies him and he is made happy.

RELEASED SATURDAY, MARCH 2nd, 1912
Length about 1000 feet

"A MEXICAN COURTSHIP"

Alonzo, the most famous matador of Mexico, and Juan, a hanger-on at the Plaza El Torres, are both trying to win Dolores Duanes, the prettiest little maid in Juarez. The girl's parents, of course, favor the rich bullfighter, but Dolores loves Juan. A fierce bull from Chihuahua is to be put in the arena and Alonzo is heralded to meet the beast, but he is too drunk to enter the ring. The crowd clamor for a matador and young Juan offers to face the bull, which, after a brave fight, he kills. His name and fame quickly flashed all over Mexico, and Dolores' parents are proud to give their little girl to so famous a bullfighter.



SCENE FROM "A MEXICAN COURTSHIP"

RELEASED MONDAY, MARCH 4th, 1912

"THE BABY TRAMP"

"Shorty Sam" being rather small is made up by Weary Jake, an associate hobo, to impersonate a baby. They work the Park promenade, and the ladies and children make much of the new, plump baby. Nickels, pennies and fruit are freely dropped into baby's go-cart until a Dutch baker strokes Shorty's chin and suggests that baby needs a shave. There is a quick demonstration which ends to the hoboes' discomfort.

RELEASED MONDAY, MARCH 4th, 1912. Split Reel

"FISHING IN FLORIDA"

A very interesting picture graphically illustrating the combined sport and industry of catching the monster Jue Fish of our southern coast. These fish often weigh upwards of 600 pounds and fight hard for life and liberty. The killing and skinning is a rapid process, accomplished in less than five minutes.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND BERLIN: 35 FRIEDRICH STR.

A CIN-ES
EVERY TUESDAY
and SATURDAY

AN ECLIPSE
EVERY
WEDNESDAY

NEXT WEEK'S RELEASES

Cin-es, Tuesday, March 5, 1912

THE CHAUFFEUR

A high class comedy-drama. The story is extremely interesting and is very well produced.

LUCCA, ITALY

(Colored)

An interesting travelogue subject.

Eclipse, Wednesday, March 6, 1912

THE FACTORY GIRL

Describing the love affair between Francis, the owner's son and Susie, a charming girl in the designing department. A drama of intense heart interest.

Cin-es, Saturday, March 9, 1912

THE MOORISH BRIDE

A thrilling story of long ago. It tells of two rival suitors and their struggle to win the hand of the fair Moorish maiden.

Advance Announcements Free. Write to

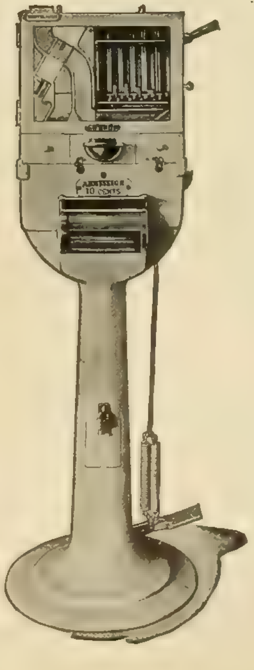
GEORGE KLEINE

166 No. State St., Chicago, Ill.
LICENSED BY MOTION PICTURE PATENTS CO.

RELEASED!

IT WILL SAVE YOU FIFTY DOLLARS A MONTH

Guaranteed In Writing



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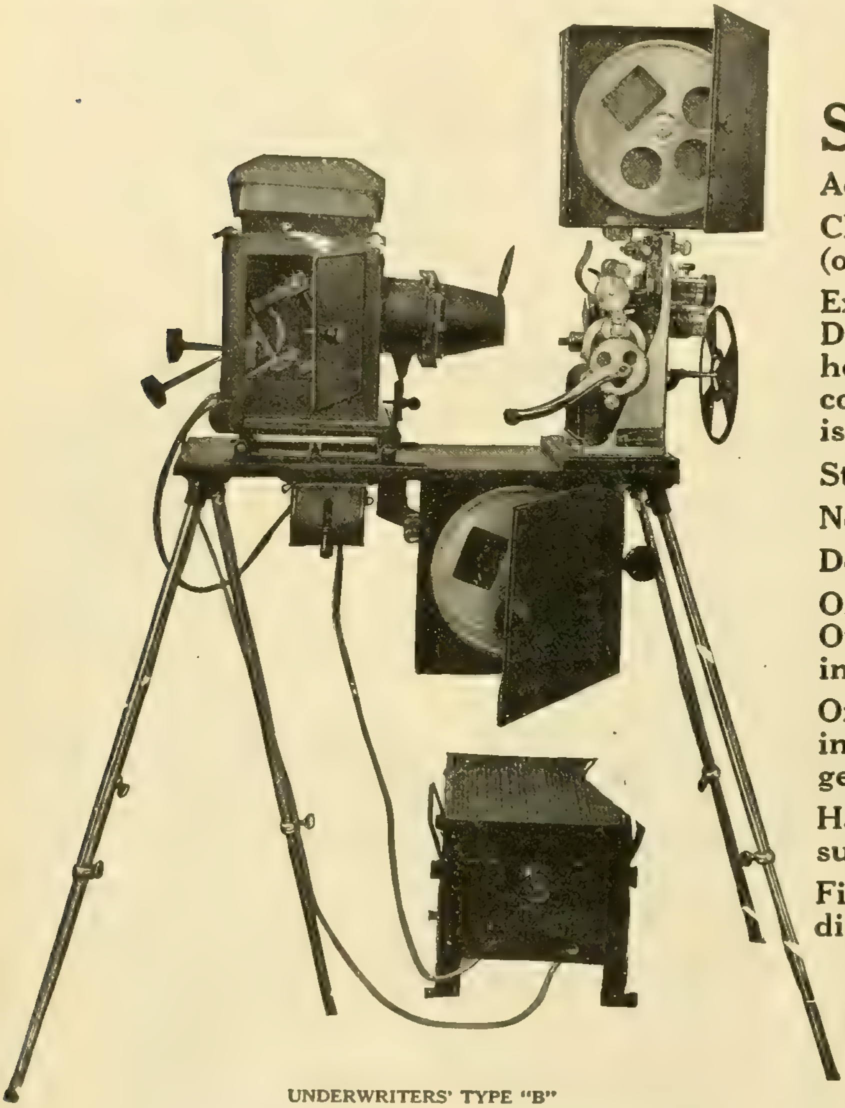
THE EDISON KINETOSCOPE



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The Acme of Perfection in a Motion Picture Machine

SPECIAL FEATURES

Adjustable Outside Revolving Shutte

Chain Drive (new) or Belt Drive Takeu (optional).

Extra large and improved Lamp Hous Double doors and square condense holder. With this style no more i convenience when a condenser chang is necessary.

Steel Bearings and Hardened Shafts.

New Heavy Brass Arc Lamp Terminal

Double Magazine Rollers.

Oil Guard over gears operating t Outside Shutter so as to prevent splas ing of oil on film or lenses.

Oil Cups on shutter shaft bearings a intermediate pinion of the chain gears driving the shutter.

Hardened Bearing in the Brack supporting the outside shutter.

Five extra-heavy legs, 1¼ inches diameter.

Edison "B" means Efficienc Durability and Satisfactio Guaranteed to be Mechanical Perfect.

No other business to-day holds out s rich promise of big returns on such s investment and at such low operating cos the moving picture business.

No other business gets under way so quic gets into its stride and starts making mo within so short a time. A show starts ma money from the minute you open the do A good show keeps on making money, keeps its profits clear by starting with the machine made. Send to-day for complete formation regarding the Edison Kinetos and a copy of the Edison Kinetogram.

THOMAS A. EDIS
INCORPORATED
239 Lakeside Avenue
Orange, - - - - New Jer

COMING EDISON FILMS

Tell Your Exchange You Want Them

Mar. 5—Lost, Three Hours, by Ethel Browning, 1,000 feet. Comedy.

Mar. 6—The Yarn of the "Nancy Bell," by Sir W. S. Gilbert, 970 feet. Comedy.

Mar. 8—The Heir Apparent, by Marion Brooks, 1,050 feet. Dramatic.

March 9—New York Poultry, Pigeon and Pet Stock Association, (Madison Square Garden, N. Y.), 540 feet; educational. The Patent Housekeeper, 460 feet; comedy.

March 12—The Baby, by H. B. Marriott Watson, 1,000 feet. Comedy.

March 13—Her Polished Family, 1,000 feet. Comedy.

March 15—For the Commonwealth (Produced in co-operation with the National Committee on Prison Labor), 1,000 feet. Dramatic.

The Leading Motion Picture Producer of the World

FOLLOW THE FLAG

SELIG

MAR. 4th

THE Shrinking Rawhide

A romance of the care-free early California days, before the Gringo came. Picturesque and very dramatic. Messrs. Bosworth and Rawlinson and Miss Harte in the leading roles.

MAR. 5th

THE Ace of Spades

A dramatic episode of the West in which fate plays a hand. Laid in the Klondyke and the city. A really remarkable plot, with intense situations. Miss Harte and Messrs. Rawlinson and Clark in the leading parts.

COMING COMING

TWO BIG FEATURES

MAR. 12th **BOUNDER**

The tale of a mountain lion. Another great big thrilling, gripping, dare devil Selig animal feature. You can't afford to miss it.

About 1000 feet

MAR. 15th **Across the Isthmus of Panama in 1912**

Showing Uncle Sam at work on an engineering feat of far greater magnitude than ever before attempted. Best topical of recent years.

About 1000 feet

TRADE MARK

MAR. 7th

THE Brotherhood of Man

A heart interest drama of the Lower Five and the Upper Ten. One tremendous scene shows a wrestling match between two excellent professional wrestlers. Messrs. Duncan and Weed and Misses Stedman and Williams in the leading roles.

MAR. 8th

Hypnotized

A screaming farce comedy showing the exciting and ludicrous experiences of a country town editor after being hypnotized by a traveling exponent of this wonderful art. Messrs. Cox, Duncan, Stowell and Rosselli and Miss Greenwood in the principal parts.

Selig Polyscope Co. TRADE S MARK **Chicago U.S.A.**

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

KALEM

A Spartan Mother

A Thrilling War Drama

Released Monday March 11th

This is, without question, the most sensational and dramatic war production we have ever made

We have prepared special music for this feature film consisting of a complete piano score, which will be sent, postage prepaid, on receipt of 25c.

The A. B. C. Co. have made specially attractive one, three and six sheet, four color litho's for this subject. For sale by all licensed exchanges or advertising distributers.

A Victim of Circumstance

This story is an exposé of conditions as they still exist in the Turpentine convict camps.

Released Wednesday, March 13th

The Belle of New Orleans

A typical story of New Orleans while under French rule.

Released Friday, March 15th

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY
(Beach Building)
J. P. CHALMERS, Editor and Manager.
125 E. 23d. Street, NEW YORK
Telephone call, 1343-1344 Gramercy

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CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

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Facts and Comments

A PREACHER in Wichita, Kansas, has greatly added to the gayety of nations by a furious onslaught against the moving pictures. The reverend person spoke on a text taken from the words of Moses, and by some process of reasoning too deep for solution by the common lay mind, thought it quite appropriate to denounce the "picture shows." The person's name is Smith, and he is an avowed emulator of the Billy Sunday and Sam Small methods of religious campaigning. Of the intellectual and moral calibre of the Rev. Smith these extracts from his "powerful" sermon bear eloquent witness:

> "Oh, you cowardly fire-escape religionists; you think you'll get religion when you come to die. You dirty sneaks; you think that when you get sick enough to die you'll call on some preacher and ask him to help keep you out of hell. Don't you ever call on me at such a time. It would serve you right if there were not a preacher within a thousand miles of you. I would never be such a quitter. If I had lived clear through without God, when I took typhoid fever or something of that kind I'd be a sport and die the way I had lived, just in order to be consistent."

After perusing this chaste piece of ecclesiastical eloquence we were not wholly unprepared for this withering denunciation of ourselves and moving picture patrons generally:

> "There isn't a chance for two of every 200 of you fellows who chase these shows to amount to anything. If you would drive up 500 of them outside this tabernacle door I wouldn't give five cents per hundred for them. The coming man is hunting these shows. Where is he?"

Happily we are spared the necessity of refuting the absurdities of this preacher. The leading newspaper of Wichita took him to task, and we print its article in another part of this issue. We recommend it to our readers as an indication of the trend of public opinion and as pleasant reading for every friend of the moving picture. The educated clergy are everywhere veering around toward a friendly feeling for the motion picture, and it is altogether in accordance with the eternal fitness of things to have men of the Smith type come out so strongly against it. In the moral economy of things, it seems, there must be such persons as Smith and his ilk. It is one of the inscrutable mysteries of Providence, and we have neither time nor inclination to inquire after these things too deeply.

* * *

ONE of our esteemed British contemporaries—we cannot just remember which one—challenged us some time ago to prove our allegation that the European manufacturers produced films of a nasty and immoral character and that, in catering to the European markets, our manufacturers would have to be careful not to descend to a low level. Well, we cannot, even to please a contemporary, analyze the contents of a garbage can. Whenever we have to pass a cinematographic Barren Island we try to get away with all convenient speed. We may, however, mention as one of the lesser offences a film released by some obscure German firm and frankly entitled "In a Champagne Jag." We are translating with the aid of powerful disinfectants in giving it the above English dress. The advertisements announcing this precious production are profusely illustrated with the portrait of a supposed theatrical lady whose personal pulchritude is absolutely on the bovine order and is very freely displayed in various attitudes which, no doubt, are believed to be very sensational, but judged by our standards are simply nauseating. The Gallic nastiness comes to the surface in a production called the "Four Devils." A due regard for the taste of our readers forbids us to say more on the subject. It is in no boasting spirit that we maintain our contention for the moral superiority of the American-made picture. We are only stating facts. We repeat that the American-made film is doing missionary work in Europe both in a moral and an artistic sense. As to the British makes we can only reiterate that they are too utterly soporific to be immoral.

* * *

TWO small boys were looking with wide-open eyes at the last series of the cinematographic Inferno of Dante. They commented freely upon the pictures as they passed along the screen. The circle of the giants was flashed before them. The first of the giants was Nimrod with a horn about his body. For a moment the boys were puzzled. "What's that big fellow in for," asked one of the other. "Why," replied the other little chap, "it must be for having blowed his own horn too much." The incident with any good moral it might possibly contain is respectfully dedicated to the earnest consideration of our distinguished friend and collaborator, "The Spectator," in care of the *D—m-t-c M-rr-r.*

* * *

> The apologists for moving pictures are free to admit their present deficiencies. But they have decidedly improved in quality while the invention is yet in its infancy, and it is believed that in the end they will profoundly influence public taste for the better.

No, reader dear, this little paragraph is not, as you might be tempted to believe, an excerpt from some old issue of THE MOVING PICTURE WORLD, but a quotation from an editorial in the New York *World,* the same paper which but a few months ago indulged in all kinds of foolish and indiscriminate abuse of moving pictures. Some time ago we prophesied in these columns that for every line of condemnation the press would eventually write two lines of commendation, and the prophesy has come true. The comment of the New York *World* was made in connection with the report of the National Bureau of Education, of which Dr. Dresslar is the head. This report is an extremely interesting document and offers much food for thought and reflection for every friend of the motion picture. We have at this writing no complete copy of the document before us, but will comment upon the numerous interesting points made by Dr. Dresslar in a future issue of THE MOVING PICTURE WORLD. We trust then to be able to convince Dr. Dresslar, that the moving picture is very far indeed from being an hindrance to education and that on the contrary it will help and save expenses. The apparatus, now used for education in the primary grades especially, is heavy and cumbersome compared to cinematographic methods. With less cost the motion picture will lay the surest kind of a foundation for the mastering of the higher branches of all the exact sciences.

Roasting the Moving Pictures

From the Wichita (Kas.) Eagle.

CONCURRENT with the stupendous multiplication of moving picture theaters, and with the enormous popularity of these institutions, there has grown up quite ittle fashion among the high-brows and public speakers take a shot at this popular form of entertainment. Only ently a gifted speaker connected with the Men and Re-ion movement, in Wichita, as a portion of his mes-e that this country is imperiled by the frivolous habits of people, soaked the moving picture business with a very prehensive club, included them all, good and bad, in one sweep of his arms and voice.

In a general way," this orator's message was truly in-red with helpfulness, as was proven by the scores of men o were moved by his words to announce publicly a desire lead better lives.

t should not be the purpose of a daily newspaper in any y to depreciate such a valued worker's efforts, nor to ke any comment which anybody might misunderstand as lt-finding with a gifted man, and an earnest and sincere n trying to help other men.

t is, however, the business of the press to endeavor sin-cely to present various sides of public questions, and to d a hand in protecting and to help boost anything which of benefit to mankind.

his speaker who roasted moving picture shows as a ole, taking the trouble to explain that he did not mean rely those shows which are immoral or degrading, we be-e, hit this modern invention too hard. We believe that overreached in this respect. In delivering a great mes-e of his own, he hit, and hit without truth, another means benefitting mankind.

t is true that the American people are showing a tendency dawdle away their time and money on frivolities. But s mere dawdling of opportunity is nothing new under the . Before the book of Ecclesiastes was written, humanity st have shown this tendency. "Vanity of vanities; all is ity, saith the preacher."

But before any people can come to the realization of this at fact; before they can as a mass of millions of souls ne to the appreciation of what is opportunity, and what is value of time, and before they can select between the lities of life, and the mere charlotte russe of life, they st from some source and by some method be trained up these distinctions.

nstead of thundering at the moving picture show, and in-ad of weeping jeremiads at the ubiquitous films, we take ery opposite attitude, and venture to disagree with those o repudiate the entire institution.

n a way, the moving picture shows are invading the field the publisher, so that selfishly any publisher might be ected to join in knocking on a competitor. But on the trary we welcome this new sort of publisher, who has n a more graphic medium than the man who deals with per and ink. The newspapers and the magazines fill a ording purpose in the world, and we believe also that the ving pictures are of an enormous benefit to carry on the rk of civilization. Thanks to the moving pictures, the rld is getting better acquainted all around.

To repudiate all moving picture shows as such is as in-sistent as to scorn all newspapers and magazines and oks. You can't call all books good and tell the truth, nor n you truthfully call them all bad. Quite as inconsistently uld a critic discredit the art of public speaking, sweeping ay from the rostrum a righteous man with a real message obbing to the hearts of other men, just because some er men with gifted tongues are liars and fakirs and rkers of subterfuges.

To lament the fact that hundreds of thousands of American people daily spend their nickels and their hours in moving picture shows is quite as indiscriminating and quite as unjust and as lacking in distinction as the criticism by those short-sighted persons who regret that multitudes pack tabernacles to hear spoken messages.

We decline to accept as truth any criticism of the moving picture show as a modern institution. We admit, however, that just as there are mere word-milliners among writers and mere hot-air merchants peddling oratory, so are there frivolous, dawdling, time-killing, immoral moving pictures and picture shows.

But to get out the hammer and to knock all picture shows is just as unjust to the inventor of the moving pictures, and to the artists and the actors who prepare the films, and to the managers who provide the houses to show them in, as it would be just because some people read Laura Jean Libby instead of Shakespeare, or the latest smut instead of the Bible, to decry that Gutenberg ever invented movable type, or that printers and editors are giving millions of people matter to read.

In the days of Homer the stories of actual history and the stories of the joys and the woes of human hearts were distributed around by word of mouth; men later hammered laboriously with ink and quill, a distribution, less tedious since the invention of movable type and process engraving. Until the Twentieth Century history and literature were distributed entirely through the medium of type and pictures which sought by symbols to conjure the appearance of actual occurrence. But the printed art at its best trusted entirely in the convincing delivery of its message to the imagination of the reader or spectator.

But suddenly as a further step in this series of centuries of improvement on man's method of depiction of the story of mankind an inventor prepares a means of rebuilding the past, and of bringing to the beholder things that are absent, which do not take for granted an imagination working in the mind of the beholder, but which show the world in actual motion. Already the invention is being supplanted with the attending sounds of the action, and of the synchronous spoken words of the moving pictures.

"The children of the stage, who with fancy's wand rebuild the past," suddenly are more economically presented, and the dollar and a half theater ticket is marked down to a nickel, with which millions of people are daily responding.

Yet a man stands up in Wichita before 6,000 other men, reads the great oration of Moses as a text of his wonderful sermon, and then proceeds as part of his message to slam without discrimination into the moving picture business, not knowing that the greatest realization the people of Wichita ever got of the life of Moses was at a five-cent theater in this city.

All the parsons in Wichita can paint vocal word pictures for one year, and fail to bring home to any man as real and as beautiful and as inspiring the story of Moses and the scenes of the Chosen People in bondage in Egypt and their wanderings in the wilderness, as was shown in this city in that little theater. If the men of religion had been as up-to-date as they claim to be, those films of "The Life of Moses" would not have been sent away from Wichita until they had been shown in every church in this city.

If a man would think also that the whole face of the earth with its natural wonders, its peoples, its buildings, its processes of nature; that not only the living present but the dead past, with mythology, and history; and that the books of Dickens and the Dumas romances, and Dante's Inferno, all take on life to the masses at the five-cent theaters who never before had the time or the price or the tip that these things were worth their while, he would go slow in bucking up against an institution that has come to stay.

CLASSICAL DANCING ON THE SCREEN.

On Saturday, March 16, the Imp Films Company will re-se a picture illustrative of interpretive dancing by the untess Thamara de Swirsky. The services of this lady re secured at great expense by the Imp Films Company, d she will not again dance for moving picture purposes.

The lady made her American debut as a dancer at the tropolitan Opera House at New York City in the season 1909-10 in Gluck's opera "Orfeo." She then appeared fore New York society at Newport; subsequently at the ston Opera House and elsewhere.

The Countess de Swirsky was educated in Paris. She is of a noble Russian family and a very skillful pianist. It was her study and knowledge of music that led her to take up the new art of interpretive dancing. One of her critics say: "Mlle. de Swirsky shows perfect understanding of her composers, her whole body seems alive with music as vibrant as a sounded string."

The lady gives first of all a humorous dance and then one entitled "The Spirit of Music." After another dance called "Anitra's Dance," the Countess is shown in a series of plastic poses. Suitable music for the dances is suggested by the Imp Films Company.

Studio Saunterings.

By Louis Reeves Harrison

I CROSSED the uppermost ferry on the Hudson side of New York City, zig-zagged up the Palisades, scooted across the wilds of New Jersey, where shivering motion-picture companies were doing snow scenes in Alaskan dramas, caromed to the West at historic Fort Lee and finally came in view of the neat-looking structures of the Eclair studio and factory. *Parlez vous Francais? J'te crois!* I learned it on the *Boule Miche,* and I was glad that I knew enough to get at the ideas of the Eclair Company's officers, though they were kind-hearted and polite, as Frenchmen of the better class always are.

Another well-known French company established an American factory about a year and a half ago, and I happened to learn about the first picture turned out for this market. It concerned the assassination of Lincoln, on the same general principle that an American company would open up in France by telling the people all about Napoleon. It is hardly fair to relate how they had Booth pass the *liveried flunkies* at the entrance of Lincoln's box and make a speech on the stage after assassinating the President, but they turned one of the nation's greatest tragedies into farce-comedy. The Eclair Company has a new director fresh from Paris, M. Arnaud, long associated with Gaumont, of whom superior work is expected, and I was given an opportunity to criticize his first picture. I was prepared for the inevitable false estimate a man entertains of anything that is strange to him. The Irishman was afraid that God could not understand the Pope because he prayed in a *foreign* language. France is rich in tradition, and for three hundred years French dramatists have been writing plays that are much alike in purpose, the theaters retain ancient forms, the French have done more for the drama than other people, and it is to be expected that a director hailing from the home of the drama would fail to grasp the fact that he is dealing with an entirely new audience.

The plain truth is that French stage plays are not nearly so popular with our people as they were a few years ago, and the American photodramas are more successful outside of this country than those of any other nation. Any man who comes here from abroad is setting foot on the home soil of the photoplay, where the art is in process of rapid evolution, though this class of production is still very primitive in all countries. He is coming to *learn,* and New York City is a poor place to study the native American audience. I did not expect much of the foreign director's first effort for the Eclair Company, but I was agreeably disappointed.

The theme of his first production, "The Guardian Angel," was simple and not new, but it was *universal* and especially well adapted to American picture exhibitions attended very largely by women and children who are quick to appreciate and enjoy whatever reaches out for the heart tendrils. "The Aching Void" (Vitagraph Company) was on exactly the same lines and received widespread commendation. There is nothing in this first presentation to show what the new director *can* do with a really great play, but he has used extraordinary judgment in selecting a clean and wholesome motif with a strong social purpose. He has apparently started with the right idea.

In order to present a purely American drama it will always be necessary to reflect in action and characterization our life and people as we recognize them, with the purposes of our thinking men and women embodied or suggested. The settings of the playlet I saw were appropriate and the types well chosen, so it is to be hoped that the Eclair Company has scored a "find" who contribute materially to the popularity of moving p tures as a form of entertainment as well as to their va as a fine art.

I was most deeply interested in what President Jour had to say concerning educational films in preparation the Eclair Company, as this line of work is bound constitute a distinct advance over the great majority reels now being turned out for temporary, purely co mercial and not-at-all entertaining purposes. The wea some screen-stories with the unfailing and easily forese embrace at the end are beginning to get on people's nerv they are to the ideal photoplay what the hand organ is grand opera, suited only to monkeys with or without tai A large percentage of our photoplays are not even fit American children.

The educational value of stage dramas is just begi ning to be understood, while that of presentations on t screen, with their wider opportunity and influence is o appreciated by the enlightened few who realize that s perior character in the next generation is bound to developed by combining the acquirement of knowled with what appeals to live human interest. The intel gent direction of the dramatic instinct, so common as be universal among children, is being given considerati by our most advanced teachers, is bound to replace pre ent methods and systems so far as representing importa phases of human history is concerned, and may lead more active interest in the natural sciences. The Ecl Company has in preparation reels demonstrating many the beauties of chemistry and physics which, if they not actually instruct, will arouse interest in branches study, ordinarily regarded as dry, to the tremendous a vantage of all who see them. There are millions grown children who will enjoy these educational ree not only among those who like to refresh their memori during intervals of leisure, but humbler people in eag search of what may better their condition.

An interesting tragedy exhibited during my visit at t Eclair studio was "Rizzio," a photodrama showing t conspiracy organized by Darnley, the husband of Ma Queen of Scots, against her favorite and private secr tary, Rizzio. The latter exercised such a tremendo power over the Scottish Queen, even after he had pr moted her marriage with Darnley, that the husband gat ered a number of nobles and wounded the Queen's f vorite before her eyes, finally despatching him outside her chamber door. The tragedy was vividly correct unexpected details, and a clear picture of life in tho troublous times.

Another interesting and altogether curious drama w "The Glass Coffin" in three reels of a thousand feet eac depicting the restoration to life after apparent death an Indian Princess who had been long buried in a gla coffin. The story appeared to unravel the snarl of hum reality and define the proprietorship of the soul, showi that its perfect existence was impossible without its bei shared by another of the opposite sex in which it w merged. The personality of the Princess was attracti but it was an intrusion on modern social organization, it was returned to its imprisonment in the sleeping bo for a future awakening under more congenial circu stances.

The insistent artistic form of these presentatio formed their greatest charm and offered strong testimo in favor of scenic beauty in productions for the scree Therein lies the only expression suited to lofty success.

The Campaign for a Modern Sunday II.

By W. Stephen Bush

BEFORE publishing the draft of a proposed bill legalizing Sunday entertainments consisting of motion pictures we are called upon to consider t news from Albany that a measure has been introduced i the Assembly prohibiting moving picture exhibitions on Snday. This fact shows how much more active and vilant the enemies of the moving picture are than its fiends. The latter seem never to have realized that uder the law of this State moving picture entertainmnts are to-day, and have been for nearly two years, lgal everywhere within the confines of the State, from Bffalo to Montauk Point. We know of numerous cities i the State of New York where the exhibitors never mde the slightest attempt to give exhibitions on Sunday, tough the law of the State expressly and in the plainest lguage possible authorized them to do so.

Though the subject is of immediate interest only to ehibitors of the State of New York, the history of the aempt to suppress motion picture entertainments on Snday and the failure of the attempt are of general interest, and exhibitors in every State will do well to conser all the important points. The enemies of the movig picture sought to suppress Sunday entertainments on t ground that they came within the meaning of the stion of the Penal Code which forbids "all shooting, hnting, fishing, playing, horse racing, gaming or other pblic exercises and shows." The Appellate Division of t Second Department (People *vs.* Hemleb, 111 N. Y. pp., pages 690 and 691) has said that this law, taken i connection with the chapter prohibiting theatrical plays o Sunday does not prohibit one from "giving on Sunday a indoor exhibition consisting of throwing on a canvas ptures and of piano playing at intervals." Now, this is t law of the State at the present time.

It will be remembered that an effort was made later in a Brooklyn case to renew the agitation against Sunday ptures, an arrest was made of the alleged offending ehibitor and the matter was argued at the Special Term i Kings County on a writ of habeas corpus. The juste, sitting at Special Term, sustained the writ and libated the exhibitor. He cited for his authority in the pemises the decision just quoted and added significantly:

> "Moving picture shows are not, according to the Appellate Division, public shows. They are enumerated among 'other performances' in section 277 of the Penal Code, and I cannot find that they fall under the prohibition of any other section. I do not mean to say that these shows may not be of such a nature as to be illegal, but simply that all exhibitions of moving picture shows on Sunday are not necessarily illegal so long as the Hemleb Case is unreversed."

It follows, therefore, that moving picture entertainents on Sunday are absolutely legal within the limits of t New York jurisdiction. If the enemies of the movig picture and the Sabbatarian zealots did not think so, hy would they introduce a bill in the legislature probiting Sunday exhibitions of moving pictures? It is ite true that there was a mass of conflicting decisions, pevious to the definition of the law by the Appellate Ivision, but these obiter dicta were swept out of existece by the very plain and simple decision in the case of ople *vs.* Hemleb, mentioned and cited above. After nsulting eminent counsel THE MOVING PICTURE WORLD els justified in advising exhibitors to make a test case, ad if there is any exhibitor with enough courage and pblic spirit to bring the matter to an issue in any part the State outside of the limits of the five boroughs constituting the City of New York, we will see to it that his legal rights are protected by competent counsel and that the law allowing such exhibitions will be duly upheld in his case.

In reference to conditions in other States, we want to say that without exception all the Sunday laws of Puritanic origin are derived from one common source, *i. e.*, the law as it stood in England immediately before or after the Revolution. The New York law under which it was attempted to suppress the Sunday exhibitions of moving pictures dated back to 1788. We firmly believe that the decisions of the New York courts would be of the utmost value to jurists in other States, whenever such jurists are to be called upon to interpret the similar laws of their own States. The courts of the various States are largely guided and influenced by precedents in sister States.

It behooves the organized exhibitors of the City of New York to watch this proposed hostile legislation which would injure the growing prestige and public favor of the motion picture and sweep away with one stroke of the pen a large and legitimate portion of their revenues. THE MOVING PICTURE WORLD will do its utmost to defeat this confiscatory and reactionary legislation, but hopes for the assistance and co-operation of the organized exhibitors. We cannot think of any subject so well deserving the united action of exhibitors' leagues everywhere as this question of Sunday opening. It is a practical affair and has a direct bearing both on the income of the exhibitor and the standing of the motion picture. There is no manner of doubt that persistent and intelligent agitation will bring the desired results. If a fund is necessary to retain counsel or to promote the campaign generally, every exhibitor ought to be willing to contribute his share toward defraying the cost.

We propose in our next issue to show how the courts in this State have not only declared the legality of the Sunday entertainment of motion pictures, but have pointed out how such entertainments are, under proper conditions, distinctly favorable to public morals and ought therefore be encouraged and fostered rather than prohibited by the State and its authorities. We propose further to show how the conditions in New York apply in every other part of the United States. Never before was the exhibitor or manufacturer of motion pictures in a better position to come up to the highest expectation of a clean, moral and uplifting entertainment on Sunday.

If the bill introduced at Albany ever gets far enough in its career to have a hearing before the committee to which it has been referred, the opposition to its enactment will come not alone from the exhibitors and THE MOVING PICTURE WORLD, but from every man and woman prominently identified with education and social reform.

M. P. Exhibitors' League of America

OHIO CHAPTER CONVENTION
at Dayton, O.,
MARCH 26-27, 1912

Big program. Gala reception and entertainment by the Dayton Board of Trade and National Cash Register works.

EXHIBITORS OF OHIO

whether members of the League or not are invited with their wives or sweethearts. Exhibitors from adjoining states welcomed.

REMEMBER THE TIME AND PLACE
DAYTON, OHIO, MARCH 26-27, 1912

Bernhardt and Rejane in Pictures.*

REVIEWED BY W. STEPHEN BUSH.

IT may well be doubted whether money alone would have induced Sarah Bernhardt, the greatest of living actresses, to play "Camille" before a moving picture camera. To such a passionate lover of her art, it must have seemed glorious to defy the limitations of space and time and have the whole world as her audience. The cinematograph is indeed a monument, "aere perennius"—more enduring than brass and it is far more ornamental and useful as well. The immortality conferred by the motion picture is well worth having.

It is not the smallest tribute to the genius of Sarah Bernhardt to say that her art loses nothing in its transmission to the little strips of celluloid. The gifts of other noted artists do not shine as well in the motion pictures as they do on the speaking stage, just as some talented singers please us in opera, but are heard to poor advantage in the graphophone. The splendor of Sarah Bernhardt art remains undimmed in the photoplay.

"To paint the lily, or throw perfume on the violets" is no more of a "wasteful and ridiculous excess," than to pile up new adjectives in praise of the genius of Sarah Bernhardt. Of her it is true indeed, that "age cannot wither, nor custom stale her infinite variety." To body forth Dumas' conception of "Camille," an exuberance of youth is needed; "Camille" first wins our sympathy and stirs our profoundest pity because her youth is "cast in endless shade," though, of course, her noble sacrifice deepens the feeling. She possesses all the gayety of her kind; the animal joy of living, but not untouched by a certain womanly grace and sweetness. Until she meets Armand her finer nature has lain dormant, she was a beauteous butterfly and the sins she committed were of the kind which Christian charity is most ready to forgive. Sarah Bernhardt by a splendid display of her genius makes us understand the profound change that came over Camille after Armand entered her life. With consummate art she shows the ennobling and sobering influence of a sincere love. We see how the careless and frivolous demimondaine of the better sort becomes a true woman, whose soul grows stronger as her body turns chaste, who patiently bears suffering and humiliation and sacrifices her happiness for the sake of others.

It is, however, in the portrayal of the tragic element that the divine Sarah rises to the most dazzling heights of the mimic art. How subtle is the touch by which she gives us the first hint of the fatal nature of her malady, when the first reel has scarcely begun. This marvelous power in developing the tragic element is finely sustained throughout until it culminates in a veritable triumph of acting in the last scene.

To see these two reels is to realize to the fullest extent the art and power of Sarah Bernhardt and no greater boon could be offered to the theater-goer of to-day. Every audience looking at these films will be stirred as deeply as they were, who have seen Sarah Bernhardt act in the flesh. It goes without saying that these pictures will gain new friends for the motion picture by the thousands and that directly or indirectly every branch of the motion picture industry will have its benefit therefrom. I only hope operators everywhere will be kind to the pictures and not try to run them at a Saturday-night-rate of speed. There is no room anywhere for effects, but music of the right kind will be most acceptable. Pathos should be its dominant note.

REJANE IN "SANS GENE."*

Madame Rejane is a good foil to Sarah Bernhardt, just as Madame Sans Gene is a good foil to Camille. Though the comedy is the longer entertainment of the two it would seem best to have it precede the Sarah Bernhardt films, else Shakespeare's warning against the lesser element "lagging superfluous" on the stage might be disregarded with the usual bad results. The play is in Sardou's best style and is genuine, refined comedy as distinguished from the product of the same name, as defined by scenario editors in their rules of instructions to beginners. Madame Rejane, who has played in this country, thoroughly understands and enjoys her part.

The plot is based on a very charming little story, which it is claimed, does not lack its historic background. When Napoleon was a sub-lieutenant in the French army and had to subsist on his scanty pay, it was hard for him to meet his expenses. He was living in a poorly furnished garret when his laundress—called Madame Sans Gene by reason of her free and hearty way—came and presented her bill. It had been running for some months and when Madame Sans Gene, with all the delicacy in the world, asked for the money, Napoleon was embarrassed and begged for time. He wrote on the bill that he was in straitened circumstances and had to look after his mother and sisters. The good natured young woman was content with Napoleon's promise. She shortly afterwards married a companion in arms of Napoleon, the rough and ready Lefebre. Lefebre followed Napoleon's star and his fortunes rose with the fortunes of his chief until by his bravery and loyalty he had won for himself the rank of a Marshall of France and had been made the Duke of Dantzig. Napoleon was now in the height of his glory and having married a daughter of the Hapsburgs, he sought to dazzle the world by the splendor of his court as he had dazzled it by the victory of his arms. Madame Sans Gene made a poor figure at the social function of the Imperial Court—her manners still betrayed the queen of the washtub. The sisters of Napoleon finally became offended at her continued presence in the social circles of the court and they complained to their august brother and asked to have the ex-washerwoman dismissed. Napoleon was furious at the outraged dignity of his court and summoned the ex-laundress before him. She refused to be impressed by his storming and fuming and when he finally, in a perfect frenzy of anger, sought to send her away she handed him the unpaid wash bill which she had treasured all the years as one of her most precious possessions. The Emperor was softened. Gently and modestly Madame Sans Gene led his memory back to the days when he was a struggling Lieutenant in Paris and had been glad to accept her indulgence. This is the climax of the play and is rendered very finely. It is not quite apparent to me why the Neipperg incident was incorporated into the photoplay. It complicates matters, though, of course, it lengthens out the story. What this picture needs above all is an explanatory lecture, otherwise much of the charm and considerable of the meaning of the story will be lost upon the average audience.

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* Made by the Society Film d'Art, Paris. Presented by the French-American Film Co.

CHILLICOTHE THEATER CHANGES HANDS.

The Queen Theater, at Chillicothe, Ohio, has been sold by Manager Lippsey, who has operated it for some time to C. A. Smith, former manager of the Peerless Theater, in the same city. The transfer took place February 15. Mr. Smith announces that he will make a number of alterations in the house, enlarging its seating capacity and redecorating within and without as soon as the weather will permit.

CHICAGO LETTER.

By Jas. S. McQuade.

MEETINGS were held Monday afternoon, Feb. 19, by members of the Chicago Motion Picture Exhibitors' League of America, and by representatives of exchanges, manufacturers and others, to oppose the proposed amendment of the ordinance raising the age at which unescorted children may be admitted to moving picture shows, from 14 to 16 years. The date mentioned was the regular meeting day of Illinois Branch No. 2, and, before proceedings were begun in the hall at 19 W. Adams Street, the members of the league were addressed by Wm. H. Dunn, president of the Dunn Mfg. Co., Chicago. It has been owing to the initiative of Mr. Dunn that the workings of the Juvenile Court and the conduct of its probation officers were recently given publicity.

Mr. Dunn stated that he had been watching for some time the Juvenile Court and others who have been engaged in reforming juvenile offenders. While not accusing any of the leaders engaged in juvenile reformation, Mr. Dunn asserted that the subordinate workers, who receive pay for their services, are prone to be influenced by the emoluments of the position and are ready to blame moving picture theaters for evils for which they are not responsible. Cases were pointed out in which delinquent juveniles were farmed out—none of their friends knew where—a fee of $50 in each case being paid the subordinate worker by the man or woman in whose charge the delinquent had been placed. Mr. Dunn strongly declared his opposition to the proposed amendment and promised to do all in his power to prevent its passage.

A committee of the Chicago League, comprising George Henry, president; Wm. J. Sweeney, treasurer, and R. R. Levy, of the executive committee, called on Mayor Harrison during the day and were assured by him that the ordinance would not be brought up at the Monday night meeting of the Council. He also assured the committee that the Chicago Motion Picture Exhibitors' League would receive due consideration before the passage of the amendment, as he realized that the members are men duly qualified to judge of what is and what is not objectionable in moving pictures. From this view-point he will be willing to co-operate with them in any proposed municipal legislation that might be inimical to their interests.

At Monday's meeting of the league, officers were elected for the current year. All the old officers, with the exception of the recording secretary, were reelected. Sidney Smith was elected to fill the place of C. C. Whelan, who declined reelection owing to the demands of the position of recording secretary on his time. The members of the executive committee are: R. R. Levy, I. Natkin, C. F. Hall, A. Balabier, L. Frank, Fred Schaffer and C. C. Whelan.

The opening gun has been fired in the campaign of preparation for the August national convention. The executive committee of Illinois Branch No. 2, has been instructed to proceed at once to secure a convention hall, and make all arrangements that will conduce to a most successful and memorable meeting.

Hotel Sherman Meeting.

The meeting in the Sherman Hotel was called by a committee, composed of Joseph Hopp, A. J. Flynn, Wm. F. McCollough, George McFarland and Ed. Tallman. The circular requesting attendance at the meeting appealed to "The owners and managers of theaters of all kinds, motion picture manufacturers, film exchange men, actors, performers, musicians, operators, theater construction men, etc." Joseph Hopp presided and A. J. Flynn was secretary.

Alderman Brittain, one of the members of the judiciary committee of the City Council, was the chief speaker. He spoke against the passage of the proposed amendment and promised to vote against it in the council. Dan Mulvey, theater constructor; Jack Miller, business manager of Operators' Union, Local No. 2, and Mr. Conway, an operator, followed. Joseph Grein, one of the owners of Forest Park and proprietor of the Clark Theater, on N. Clark Street, who was the next speaker, showed the importance of organization and a concerted front. He also reminded his hearers of the wisdom of watching closely municipal legislation, especially that affecting the welfare of the moving picture business. H. A. Toner, an attorney, next addressed the meeting. In declaring his opposition to the amendment proposed, he advised all interested to call on their aldermen and show them its injustice, and thus induce the judiciary committee to prevent its passage.

On the unanimous vote of the 200 people present, Joseph Hopp named a committee of ten to lay plans for the formation of a central organization, composed of representatives of Illinois Branch No. 2, exchanges, manufacturers, operators, federation of musicians, actors' union, theater constructors, etc. This central organization will work to prevent legitimate entertainment from suffering undue hardships, from inimical ordinances or other forms of discrimination.

The committee of ten was called to meet in the Chamber of Commerce Building, Tuesday evening, Feb. 20.

Moving Pictures Help Children's Morals.

"Nickel theaters, which were formerly injurious to the morals of our children, have grown to be beneficial since the films shown in such theaters have been censored," declared Professor Allis Hoben, of the University of Chicago, in an address on "The Delinquency of Children," at the Oak Park Presbyterian Church recently. "Where the children used to view pictures of crime, they now see pictures of an educational nature, and pictures conducive to better living," he said.

Lyric Theater, Minneapolis, Praised.

The following letter appeared in a recent issue of the Minneapolis Tribune, as requested of the editor by a patron of the Lyric:

"Kindly publish these remarks in behalf of the Lyric Theater: For one hour and a half one can be very much benefited and rested. The pictures on the screen are delightfully free from coarse suggestions. The songs and music are elevating. One is never afraid something is coming next to disgust you either in seeing or hearing. The Bible scenes and history of the same are surprising, and certainly an education for people who cannot understand the Bible by reading merely. The comic views are splendid. Parents and children will do well to patronize this theater. It is very quiet and orderly and satisfying.

"Mrs. J. K."

The Hippodrome, Cleveland, Case.

From what I can gather at this distance, H. A. Daniels, manager of Keith's Hippodrome, Cleveland, O., is espousing a rule or ruin policy. The Hippodrome is a fine modern structure, of large seating capacity, devoted to vaudeville. Like all Keith's houses, it gives splendid vaudeville programs. But it seems that Mr. Daniels, not quite satisfied with the fine volume of business he is doing by the attractiveness of high class vaudeville, is seeking to injure moving picture exhibitors who are offering straight picture programs.

On Sundays, for instance, or at noon time of other days, it is understood that he runs a perfect avalanche of fine pictures. That is, he has been doing so until curbed by those who have the future interests of the moving picture business at heart. The policy of Mr. Daniels was to deprive the small picture theaters in the business section of their Sunday patronage. The great seating capacity of his house and other attractions besides pictures enabled him to do that. Now he has been refused service either from Licensed or Independent sources, and has been obliged to resort to junk furnished him by some junk dealer in Pittsburg.

I have before me the copy of a letter sent out by Mr. Daniels recently, enclosed in a stamped envelope for return, with his address printed on the envelope, to exhibitors in the Cleveland district. It reads as follows:

> "Please read the enclosed. We are starting an advertising campaign, and will put out 100,000 of these in the next few weeks. If you are not a member of the Exhibitors' League, of which Mr. Christenson is secretary, then we will not advertise in the territory surrounding your show. If you ARE a member, you will not answer this letter. Then I will know you are, and will lay out my campaign of advertising accordingly. If you are NOT a member, it is to your interest to write and say so. Watch the press for a grand jury examination of the league, and a suit for damages against members as individuals.
>
> "H. A. Daniels."

Attached to this letter was a certificate, numbered and notifying the holder to present it at the Prospect Street entrance of the Hippodrome with fifteen cents. In return the holder received two street car tickets and a ticket to an excellent seat in the theater. Bertha Kalich, the great dramatic star, is referred to as being on the program, and never before seen in Cleveland at less than $2 a seat. The certificate impresses on the holder that the Hippodrome management pays the carfare both ways.

How long will the Keith powers that be support Mr. Daniels in his policy? If Mr. Daniels is wise, he will confine himself to high class vaudeville, and be satisfied to live and let live.

Chicago Film Brevities.

The Messrs. Le Marquand, of Winnipeg, Canada, father and son, were visitors at the World office last week. Mr. Le Marquand, Sr., is president, and his son, general manager, of the

Starland, Ltd., of the Manitoban metropolis. The Starland, Ltd., is said to be one of the largest amusement enterprises in Canada. It is incorporated for $500,000. This company owns the Starland theaters in Winnipeg, Edmonton, Prince Albert, Brandon, Saskatoon, Calgary, Lethbridge, Regina, and Portage la Prairie, and is now contemplating the construction of a number of elaborate and modern picture theaters in the United States. One of these theaters, also called the Starland, will be opened about April 15th, in St. Paul, Minn. This house, located at 8th and Wabasha avenues, will seat 800 people, the total cost of construction and outtittings being $50,000. Manager Le Marquand states that the St. Paul house will be a model in every respect. The seats have been furnished by the American Seating Company, of Chicago, at a cost of $4,000. The floor heating system and ventilating machinery have been put in at the cost of $3,000. The indirect lighting system is used and Licensed film service will be furnished by the General Film Co., of Minneapolis. Twelve first runs per week will be used, with three changes. Educational and scientific pictures, with lecture, will be featured. Appropriate musical accompaniment, with sound effects, will be given each picture. The Starland, Ltd., has also commenced building a magnificent straight-picture theater in Omaha, at 16th and Douglas streets. This house, when completed, will seat 2,000 people. It is expected that the theater will be in readiness for opening on May 1st. The cost of the building is estimated at $75,000. 10¢ admission will be charged at both the St. Paul and Omaha houses.

* * *

J. B. Ross, of the Variety Theater, Canton, Ill., was a visitor at the World office, Wednesday, February 7th. Mr. Ross changed the entertainment in his theater about two years ago, when a strict picture program was substituted for vaudeville. Licensed service is furnished the Variety by I. Van Ronkel, of the Wabash branch, 429 So. Wabash. The Variety seats 750 people and five cents admission is charged. The Dreamland is the only other moving picture house in town at present, but a new one is now under course of construction and will be opened about May 1st. The Dreamland is showing to good business with Independent service furnished by the Laemmle Exchange, this city.

* * *

Percy M. Perretz, formerly on the office staff of Pathe Freres, this city,, has purchased the Aberdeen Theater at 1059 W. 59th Street, and will manage it himself, using Independent service at five cents admission. The theater is in the midst of a well-to-do Swedish settlement and Percy is satisfied with the volume of bus ness done during the cold weather. The Majestic Film Co. a tends to the booking.

* * *

The Northern Feature Film Company, under the managemen of Messrs. Louis B. Goulden and Fred Fischman, two young an progressive theater managers of Milwaukee, has established o fices in the Grand Opera House Building, Chicago, and are book ing feature films with lecturers. Their first features are "Th Christian Martyrs" and the "Siege of Calais." They announce tha business has been very promising and they expect to do some bi things in the feature film line.

* * *

Fred J. Murphy, manager of the Sioux Falls, S. D., branch c the Standard Film Exchange of Chicago, was in the city a fe days last week. Mr. Murphy states that the weather has bee very severe in his section, but that business kept up far beyon his expectations.

UNEXPECTED INTEREST IN NESTOR FIGHT PICTURE.

Nestor's fight picture, "The Parson and the Bully," i which a very realistic boxing match is pulled off, has devel oped interest in unexpected quarters and for singular rea sons, according to S. S. Baldwin, manager of the Uniqu Theater, Grand Forks, N. D. Mr. Baldwin tells the follow ing story and vouches for its truth:

"I put out a lithograph of 'The Parson and the Bully, Sunday, February 11, for Monday's attraction at the Unique A crowd of Swedes congregated in front of the theater an became interested in the portrayal of the contest betwee the parson and the bully. I had tacked a two-word sig about half way down on the litho reading 'Mon.-Tues.' Th Swedes got into a heated argument as to which one of th two contestants had the greatest reputation. One fellow declared 'Mon' was the best fighter and he had read of his fights in the sporting edition of the Police Gazette. Another thought 'Tues' was the best known and finally it was left for me to settle the dispute. I told the sons of Sweden the fighters were to meet at the Unique to settle the question the next night, as they had fought several times and had always finished with a draw. It is needless to state I had a good audience of Swede fight fans Monday night.

Scene from the Powers Picture Play, "The Honor of a Pugilist," Released March 5th.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

THE SPECIAL RELEASE.

I.—Advance Work.

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PERHAPS the greatest advantage to be obtained through the use of the two and three-reel subjects lies in the new business that their exhibition will bring to your house, business that you will endeavor to hold as permanent patronage after the special subject has passed on. Your regular patrons you may count upon holding so long as you treat them well; and treating them well consists in part of giving them an occasional reward in the shape of a special feature, but they will come anyway, and your principal object should be to use the feature to bring in those who are not your regular patrons.

To gain this end you should make a radical departure from your usual styles of advertising and direct your appeal to those who may be interested in the reel and whom you have reason to believe may not, at present, be interested in your house.

The most effective mode of accomplishing this result is through the local newspapers where the size of the town will permit you to take advertising space. As a general thing the more advertising you take the more extra matter in the shape of reading notices you can obtain, and in most cases this special matter will be far more effective in bringing results than the paid for advertisement. This does not mean that you should disregard the advertising space that you have paid for, but that you should give particularly careful attention to the reading notices. It does not always pay best to use all of the advertising appropriation in the form of an advertisement in the amusement section. Though the cost is much higher, the three or four-line reading notices scattered through the paper may yield a larger return than double or triple the space in the advertising columns proper.

Make Your Readers Crisp.

You cannot say much in three lines, so do not try to tell the entire story in from fifteen to eighteen words, but make each reader crisp and effective and make every word tell. Do not say "The Odyssey at the Gem to-morrow night." Only the Greek scholars will want to see the Odyssey as such. "See the Giant Cyclops in the Odyssey at the Gem to-morrow," will rouse interest and if successive readers refer to the adventures in the Cyclops' cave, the escape under the bellies of the sheep, the allurements of the sirens, the escape past the dragons and the other features even the children will find something that will appeal to them and demand that they be permitted to go.

The use of the paid advertising will carry free reading notices, but in most cases what you get will be determined by the interest you arouse. A certain amount of mention is given as a matter of course, but if you can interest the editor you can get much more. Tell him all you know about the reel. Read up in this paper, retell the facts interestingly, show any illustrated matter that you may have on hand and get all that may be obtained of the company making the release. If you can rouse the editorial interest you can get any amount of additional space. Editors, particularly in the smaller town, are glad to get readable matter and most of them will welcome cuts that cost nothing. Get the 50 or 60 screen cuts that the releasing company will furnish and give these to the paper free. If you arrange for special printed matter let the paper's job office do the stuff even if it does cost a dollar or two more than some other office is willing to do it for. You'll get it back in the extra notice if you work it right.

Perhaps a Special Bulletin.

Perhaps you can get out a special announcement that will carry some outside advertising and still leave you plenty of room for your talk. One live manager pays $20 extra for his special reels and makes the reels show a profit before it comes to his house because he sells $30 to $40 worth of advertising space in his announcement. You can do the same if you educate your business men up to it. Amusement advertising is more carefully read than the rest of the trade circulars and if you can get the tradesmen to realize that two dollars given you for a two-inch card stands a better chance of being read than their own circular that costs them the same sum, they will come in with you.

Have plenty of home made slides for your own curtain. Do not be content with four or five and running these every day for a week before the reels come. Change at least two every day and study to make the announcements attractive. Tell all about it and tell it interestingly. Get your regular patrons talking and they'll talk to others. The word of mouth advertising is the most valuable of all, exceeding even newspaper work, and you'll find your patrons willing to talk if you give them something to talk about.

Interest Teachers and Clergy.

If your reel is educational see the teachers of the grammar and high schools, the ministers, the doctors and the lawyers. If the subject is a religious one make an especial appeal to the clergy and Sunday-school principals; if it concerns the public health get the physicians interested. Send them tickets. Perhaps they won't use them, but send them and watch for the tickets when they come through the door. If the doctor gives the tickets to his cook, take good care of the cook; she'll tell the doctor's wife and so the doctor will come to know and perhaps the cook's description will interest him and bring him down the next night or the next time. Don't let the cook go home and report that she was not passed in because she was not the doctor. You gave him the tickets. Do not be discourteous because he lacked the courtesy not to use or retain them himself. It may not be pleasant to be nice to the cook and you may feel that the price of two admissions has been wasted, but you never can tell.

Try and arrange for a lecture if the film indicates the use of such a feature. If the running story does not require a lecture perhaps you can induce someone of local importance to speak before the reels are run. And make certain that the people know just when the reels are to be run. Few can get interested in the first reel of a subject if they've first seen the second and third. Get out posters that announce the exact time the first reel will start. Get these up well away from the theater. Make it appear that this information is so important that it warrants the special work and you've *made* it important to the man who might be induced to drop in. Give day, date and hour on all your advertising, advertise a special sale of reserved seats "in response to popular demand."

Try the Telephone.

If you live in a town with unlimited telephone service use the phone to help along. Do not make the message too familiar, but ask whoever comes to the instrument to remind the family that the reels are started at seven and nine and ask that they try to get there at one of those two hours that they may not lose the commencement of the story. Get the same information on postal cards if you have a selected list of names, but if possible have the cards pen written and addressed. It makes more of an impression. Make your announcement dignified but earnest and remember that anything you do to give dignity to your offering will be accepted at face value and that no one can do more to hurt your chances than yourself if you do not do things right.

The next article will deal with special paper.

A Wichita Novelty.

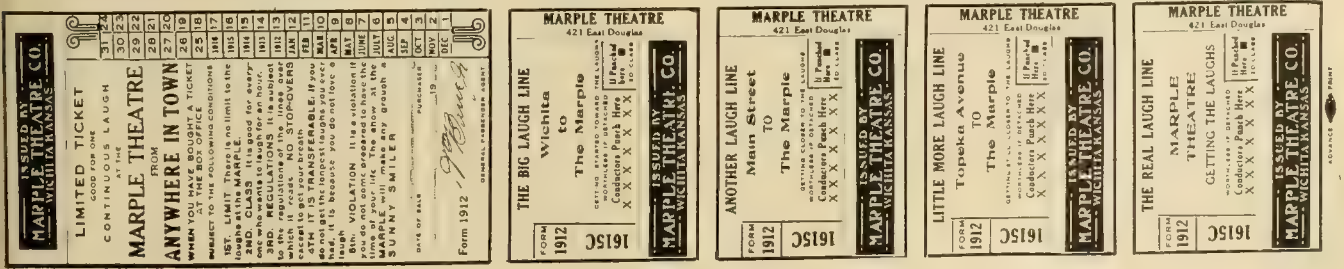
From the Marple Theater, Wichita, Kan., comes an odd novelty in the shape of a railroad coupon ticket concerning which the manager, (whose signature is too badly blotted to be legible) writes:

> Enclosed please find a novel way in which I am now advertising the show in and out of the city. I would be glad to see it mentioned in your department as it might be of assistance to others. It is quite expensive, but the results are sure for no one will throw the ticket away before reading and the novelty causes most persons to keep them, as they are out of the ordinary.

The advertisement is on "safety" paper of the sort used for railroad tickets to prevent alteration and carries four stubs as in the coupon form where more than one line is traversed. Each stub and the main coupon has the imprint of the theater in white letters on a black ground, done from a special cut. It reproduces in every particular the regular railroad ticket even to the months, years and days on the side of the main coupon and these are dated with a conductor's punch precisely as a railroad ticket would be. The main coupon and one stub are given for the guidance of others.

Things That Are Kept.

The first cost is not always to be considered. The piece of advertising that costs half a cent is cheaper than that which costs ten for a cent if half of the former are retained in the possession of the recipient and not one of the latter are kept. It's what sticks that counts and the longer it can be



ISSUED BY
MARPLE THEATRE CO.
WICHITA KANSAS

LIMITED TICKET
GOOD FOR ONE
CONTINUOUS LAUGH
AT THE
MARPLE THEATRE
FROM
ANYWHERE IN TOWN
WHEN YOU HAVE BOUGHT A TICKET AT THE BOX OFFICE
SUBJECT TO THE FOLLOWING CONDITIONS

1ST. LIMIT There is no limit to the laughs at the MARPLE.

2ND. CLASS It is good for every-one who wants to laugh for an hour.

3RD. REGULATIONS It is subject to the regulations of the lines over which it reads NO STOP-OVERS except to get your breath

4TH IT IS TRANSFERABLE; if you do not get the longest laughs you ever had, it is because you do not love a laugh

5th. VIOLATION It is a violation if you do not come prepared to have the time of your life The show at the MARPLE will make any grouch a SUNNY SMILER

DATE OF SALE PURCHASER
19

Form 1912

GENERAL PASSENGER AGENT

31	24
30	23
29	22
28	21
27	20
26	19
25	18
1916	17
1915	16
1914	15
1913	14
1912	13
JAN	12
FEB	11
MAR	10
APR	9
MAY	8
JUNE	7
JULY	6
AUG	5
SEP	4
OCT	3
NOV	2
DEC	1

THE BIG LAUGH LINE
Wichita
to
The Marple
GETTING STARTED TOWARD THE LAUGHS
WORTHLESS IF DETACHED
Conductors Punch Here
X X X X X X X
If Punched here ■ 2D CLASS
FORM 1912
1615C
MARPLE THEATRE
421 East Douglas
ISSUED BY
MARPLE THEATRE CO.
WICHITA KANSAS

ANOTHER LAUGH LINE
Main Street
TO
The Marple
GETTING CLOSER TO THE LAUGHS
WORTHLESS IF DETACHED
Conductors Punch Here
X X X X X X X
If Punched Here ■ 2D CLASS
FORM 1912
1615C
MARPLE THEATRE
421 East Douglas
ISSUED BY
MARPLE THEATRE CO.
WICHITA KANSAS

LITTLE MORE LAUGH LINE
Topeka Avenue
TO
The Marple
GETTING STILL CLOSER TO THE LAUGHS
WORTHLESS IF DETACHED
Conductors Punch Here
X X X X X X X
If Punched Here ■ 2D CLASS
FORM 1912
1615C
MARPLE THEATRE
421 East Douglas
ISSUED BY
MARPLE THEATRE CO.
WICHITA KANSAS

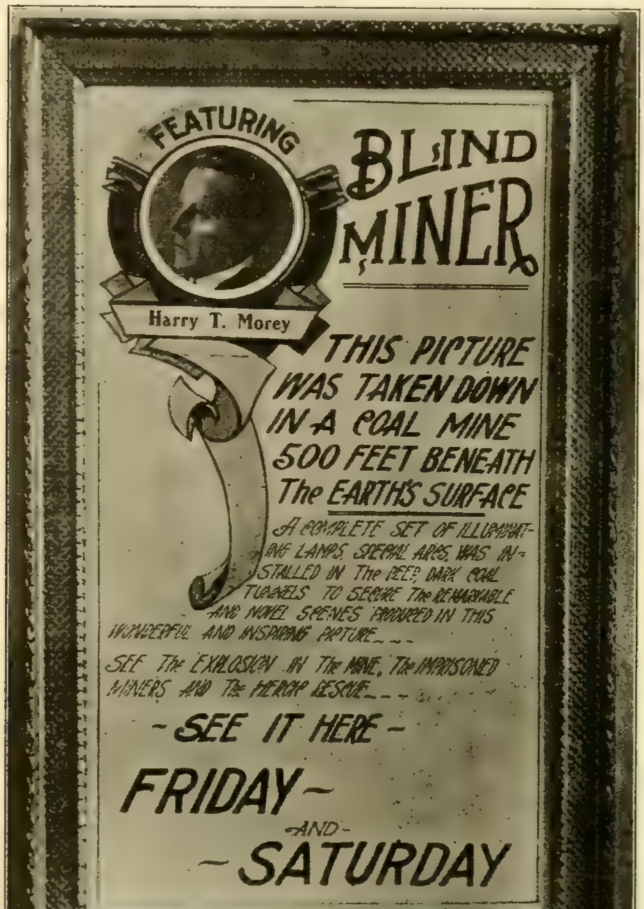
THE REAL LAUGH LINE
MARPLE
THEATRE
GETTING THE LAUGHS
WORTHLESS IF DETACHED
Conductors Punch Here
X X X X X X X
If Punched Here ■ 2D CLASS
FORM 1912
1615C
MARPLE THEATRE
421 East Douglas
ISSUED BY
MARPLE THEATRE CO.
WICHITA KANSAS

ADVANCE PRINT

made to stick the better and more efficient the advertising. Scores of those who receive these tickets will keep them to show their friends in an effort to fool them into the belief that a railroad trip is contemplated and each time it is shown it again advertises the theater. The relative proportion of cost and effect is something that few photoplay managers study. It doesn't mean that the most costly advertising is the best just because it costs most, but it's not expensive if the high priced novelty will bring results. Sometimes the circular at a dollar for five hundred will be a better business bringer than some more costly novelty, but it is not the cost but the result that should determine the real value. For many purposes the Saturday Evening Post, charging say ten dollars a line, is a better medium than would be 200 papers charging five cents a line each, but for some local purpose the home sheet with its five cent rate will bring business where the ten dollar a line rate will fail. Study the relation of the advertisement to its purpose and let that determine whether the cost is small or high.

An Artistic Operator.

Persis Russell, local manager of the Palace Theater, Aurora, Ill., tells well a story that has been told in hundreds of other cases, but which cannot be too often told. He (or is it she?) sends a photograph of a house poster, which we reproduce here, and writes:


FEATURING
BLIND MINER
Harry T. Morey
THIS PICTURE WAS TAKEN DOWN IN A COAL MINE 500 FEET BENEATH The EARTH'S SURFACE
A COMPLETE SET OF ILLUMINATING LAMPS, SPECIAL ARCS, WAS INSTALLED IN The DEEP, DARK COAL TUNNELS TO SECURE The REMARKABLE AND NOVEL SCENES PRODUCED IN THIS WONDERFUL AND INSPIRING PICTURE
SEE The EXPLOSION IN The MINE, The IMPRISONED MINERS AND The HEROIC RESCUE
-SEE IT HERE-
FRIDAY -AND- SATURDAY

The portrait used in making this poster is from one of the Vitagraph posters, the remainder being the work of Mel. Kirwin, our operator. The Moving Picture World seems interested at all times in what concerns the exhibitor and so I take the liberty of sending you the interesting history of this house.

W. H. Marple, the present owner, bought the house when it barely paid expenses. Poor projection on a poor screen, two nerve racking illustrated songs and two reels of film were not calculated to draw trade. We cut out the songs, put in an aluminum screen, installed a first class operator, added a cornet to the orchestra and ran three reels of association film, opening with an overture. We substituted courteous ushers for the former employees, put a pleasant woman in the box office and with Mr. Marple devoting his time to the building up of the proper spirit in his house staff and looking to the greater comfort of his patrons there was established a clientele that has made the house a little gold mine. The advertising, which is looked after by a woman, is plain and straightforward. We use the newspapers extensively, taking extra space for any worthy feature and it may interest you to know that there never has been an advertising slide run on our curtain. People come to see motion pictures; not to read ads, Mr. Marple argues, and for the sake of exclusiveness and tone money cannot tempt him to stoop to this vulgar habit.

Just Doing It Right.

It's the same old story of doing things right and is mentioned here because good projection, courteous attaches, a cordial ticket seller and the proper atmosphere are all parts of the general advertising scheme. We are inclined to differ with the writer as to the use of slides. If the prohibition extends to house advertising with slides one of the most valuable means of keeping in touch with the patrons is overlooked. The house slide is more important than the newspaper advertising and with an artistic genius in the operating booth the slides could be made attractive and interesting to the patrons.

For that matter the manner in which advertising slides are handled rather than the use of slides should be the determining factor. This is an age of advertising. There is scarcely a Broadway theater that does not have a Lee Lash drop curtain nor a high grade vaudeville house that does not use an advertising olio drop. It brings a certain income to the house, just as the advertising program does, and this has come to be recognized as a legitimate source of profit. A straight run of advertising slides between reels is a nuisance where it stops the performance, but two or three slides will not be objected to and exhibitors, like all other amusement caterers, must learn to strike an average between the intensely aesthetic and the grossly commercial. There is a happy medium that will yield a profit without hurting the tone of the house.

A Coupon Scheme.

In response to several inquiries we have queried the A. B. C. Company, of Cleveland, and have obtained the particulars of the coupon books, which are now in use in many theaters with decided success.

In brief the scheme is merely a form of trading stamp effectively applied to motion picture advertising, and the design is to hold trade to the house giving the coupons. The books consist of ten gummed sheets in a card cover, each sheet having ten ruled and numbered spaces, the cover copy carrying this explanation:

NOTICE TO THE PUBLIC:

Each time you attend ________________ theater
they will give you a small colored A. B. C. Postal Card describing a new film.

1—Pull the coupon, which contains the name of the theater, from the upper left hand corner and paste in this book.

2—When the book is filled with 100 coupons return to the theater and get

Five Admission Tickets Free.

The A. B. C. Company rebates these books at ten cents each. The cards cost 30 cents per hundred and expressage is paid on lots of 1,000 or more, the cards coming assorted, not less than 100 of each title, the subjects being taken from those subjects for which posters are made by the A. B. C. Company. The cards may also be had without the coupons where it is desired, and as the reverse carries plenty of space for a rubber stamped announcement of the coming of the film they serve for general advertising where it is not expedient to adopt the coupon feature. The coupon books are supplied without charge.

As the subjects are all from licensed films it forms an effective means of controlling business in towns where a Licensed and Independent house are in opposition.

The cards carry a picture from the subject, the trademark and a brief story of the film and are printed on the back to comply with the postal regulations as to private mailing cards. The small cost and the strong appeal to the desire to get something for nothing make the system effective in small houses as well as large.

Something Unusual.

We would like to see more of the advertising done by the Grand and Majestic theaters, Kewanee, Ill. The copy at hand consists of two issues of the St. John's Church Messenger, in which the theaters have the inside back cover page.

Appreciating the surroundings the advertising is in precisely the vein that should prove most effective. It is dignified, scholarly and appealing. A motion picture exhibitor who can quote from the Spectator and the English philosophers is something of a rarity, yet the advertiser cleverly converts Steele and Jevons into pleaders for the photoplay and does it in perfect good taste.

No churchman can possibly object to this dignified argument:

> "BEAUTIFUL PICTURES ARE THE ENTERTAINMENT OF PURE MINDS," says Steele in the Spectator, and we are demonstrating the truth of his words right here at our moving picture shows. More and more the best people of Kewanee are coming to see the pictures, which, of course, encourages and makes it possible for us to furnish the best.
>
> A contemporary of Steele, and likewise a contributor to the Spectator, wrote about the time that Steele penned the above: "THE STAGE MIGHT BE MADE A PERPETUAL SOURCE OF THE MOST NOBLE AND USEFUL ENTERTAINMENT WERE IT UNDER PROPER REGULATION." Our sole purpose is to demonstrate this great truth to the general public in an ever increasing degree by making our pictures and plays not only PASTIMES, that are so positively agreeable that they make time slip past unnoticed. but AMUSEMENT, amusement in its double meaning of keeping from ennui and giving occasion for wholesome mirth; and RECREATION that will refresh the tired and make them good as new; and DIVERSION which is even more than recreation, turning one aside, as it were, from ordinary serious work or thought to amuse him greatly.
>
> In fulfilling our purpose the patronage and appreciation of the best people of the community are essential. Are you, as an individual, doing your part?

It is always a healthful sign when a photoplay theater finds it worth while to appeal to the church element and an encouraging one when it is so well done.

Petey Wales, His Poetry.

Somewhat different, yet perhaps no less effective, is this from another Illinois town, the name of which does not appear in the postmark. We are not going to run a poet's corner, but Walt Mason never grew more joyous than this:

BARGAINS IN SMILES
That's What
PETEY WALES'
BIG KINODROME SHOWS
Afford You
TO-NIGHT
Smile a while
And while you smile
Another smiles,
And soon there's miles
And miles of smiles
And life's worth while
Because you smile
SOME PROGRAM TO-NIGHT
Admission—One Dime

In its last analysis good advertising consists in fitting the appeal to the prospective patron. Mr. Wales has done this as well as the advertising man of the Grand. It is simply a difference in the clientele.

A Keith Accomplishment.

We welcome the appearance of the first numbers of the Bijou Bulletin, "published each week, on Saturday," in the interests of the Keith Bijou Theater, Boston, of which Mrs. Josephine Clement is editor and publisher.

It was this self-same Bijou Theater that laid the foundation for the present large Keith vaudeville interests and in many ways it represents the highest present development of the motion picture exhibition, just as it was the home of the first persistent effort to lift variety to the higher plane of vaudeville.

Three or four reels of pictures are given, the program being changed only twice a week, and in place of illustrated songs or cheap vaudeville there is offered some one-act play—not just a scketch—or some special feature. For the Dickens Centenary, for example, there were impersonations of famous characters from the novels, twelve tableaux of characteristic scenes and a sketch of the novelist. In keeping the Bulletin carries a sketch of Dickens, an illustration from an old print and other germane matter.

Objection might be made that the film programs could—and should—be made more ample. A brief line or two for each subject would be vastly better than the mere announcement of the title. Some advertising is carried, with a hint of more to come, and furnishes an apt reply to those who regard foreign advertising as something detrimental to dignity. It is not essential that this Keith publication should be self-supporting, but there is no reason why it should not be made so and in consequence the advertising is carried. The first issue is very artistically covered in blue and white, with lettering in black, but the second number carries too light a tint to be effective. Too light a tone is as bad as a glaring red or green, but it's a mighty good starter and in its literary quality by far the best that has come to this desk.

TWO ESSANAY FEATURES.

Essanay's sensational production, "The Madman," booked for release March 15th, is without a doubt one of the greatest dramatic photoplays ever attempted. The film terminates in a thrilling hand-to-hand struggle between the madman and an aeronaut in the swaying basket of a soaring balloon, hundreds of feet in the air. The aeronaut finally over powers the madman and throws him from the basket to his death far below. This scene is a marvel of construction, and the audience will find it difficult to believe it trick-work as they watch the balloon soaring up through the clouds while the two men battle for their lives.

One of the best of Essanay's Western dramas, produced by Mr. G. M. Anderson, is "The Bandit's Child," which is booked for release in March. This picture was taken at Lakeside, Cal., the new headquarters of the Western stock company, and contains some splendid views of the beautiful natural scenery abounding in this vicinity. Mr. Anderson presents another of his famous characterizations in the rôle of the "bandit," and Miss Vedah Bertram, a new leading lady of the Western company, is prettily cast as the wife from the East.

IRISH DRAMA FOR ST. PATRICK'S DAY.

By way of observing St. Patrick's Day the Powers Motion Picture Company will release a picture version of the old Irish drama, "Sogarth Aroon." The picture is now in course of preparation and will follow four days after the release of the two-reel picture play presenting Mildred Holland in "The Power Behind the Throne."

All lovers of the true Irish drama will, no doubt, look forward with the most pleasurable anticipations to the presentation of this picture play which is being produced with that careful attention to detail which always marks the work of the Powers Company. This company has also other good things in store, the announcement of which will be made later on.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

For Scenario Editors.

As a result of several recent chats with scenario editors, the writer has designed a card catalogue for the recording of manuscript entries that seems to meet the special demands of the studio conditions without involving undue labor, and this record is dedicated to those offices where there is at present no adequate system.

The requirements of a studio system are that there shall be a record of all scripts in the office, in hand and returned, and it is also necessary in most instances to keep a record of the director to whom a script has been given. The usual three by five card is used and the record is filed under the name of the author, all scripts by the same writer lying in the index in alphabetical order by titles. The card suggests this form. The italics suggest the matter written in; the print the form of the printed card:

Name: *John T. Smith* 1642 *Main Street*
Burlington, Vt.
Title: *Saved from the Storm*
Read by: *Jones, Feb. 3* Returned: *Feb. 6, A. J.*
Brown, Feb. 9 *Feb. 27, A. J.*
Date received: *Feb. 1, 1912* Returned: *Feb. 29, 1912*
Remarks: *Idea not bad but poorly developed*
Postage, 6¢ Own envelope Our cover Express

Under this system, when the scripts are received they go to the manuscript clerk who prepares the cards. If loose postage is enclosed the amount is stated unless the stamps are affixed to the return envelope, when this item is checked. If neither stamps nor envelope accompany the manuscript that fact is noted.

The scripts are returned to their proper envelopes or an envelope is supplied, if necessary, and the scripts are passed on to the editor, while the cards are filed in a temporary file convenient to his desk.

When he reads a script and believes that it will suit some one of his directors, he takes the proper card from the file. When the script is delievered to the producer the latter gives his receipt by signing his name on the card and stating the date. This card is then transferred to a desk file box where there are divisions for each director. When the director returns the script as not satisfactory, the editor initials the date of the return and sends it on to another or back to the author as circumstances may dictate. When the rejections come to the script clerk she removes the cards from the temporary file, checks off the date of return, notes that the proper stamps are affixed and files the card in the permanent file. After they have lain in the file for three months they may be transferred to storage boxes.

The advantages of this system are many.

The number of scripts on hand, but not read, may be noted at a glance.

The number of contributions from each author may be seen by reference to the file.

The script that passes from the possession of the editor to a director is fully accounted for.

The number of scripts held by each director at any moment is known, and his rapidity in reading may be noted while a script held too long may be rescued and returned.

Any script may be traced for a year back and the exact date and form of return be made known.

Scripts accepted and paid for may be filed in a special drawer of the case to form a permanent record, and by giving these a serial number and filing all release forms serially, the work of locating any release is the matter of a moment.

A card system that does not take into account the travels of the script within the studio is of little account, but where each holder must sign a receipt the script may be traced to the office coats that are the favorite script safes of the directors. The service of the card does not end with the exit of the script from the studio.

If John Jones sends in fifty scripts in three months, not one of which finds acceptance, John may be advised that he is wasting his time and that much work may be avoided in future. It frequently happens that a script may be queried six months after its return and much correspondence be avoided if the history of the case may be immediately recited. The system that destroys the cards—as is done in at least one studio—as soon as the script has left the building, is useless. Cards should be kept for at least a year.

This system takes little longer time, if any, than the record book and the time lost in making out the cards is more than saved in the subsequent rapidity and security in handling.

A Warning.

We have on our desk a letter from a person who signs himself a manager of a picture theater, but whose signature is confined to his initials and who forgets to state even the town, let alone the theater. But there is something in the writer's statements that more good stories are returned than are produced.

From the intemperate utterance of the writer we gather that he has received some scenarios back himself and that this is the reason for his complaint, but another theater manager, who signs his name, voices the same complaint when he says:

> When I see the lack of attention to details in some of the film productions of the present time, it makes me sick. I suppose this is the argument that comes from everyone who has tried to write scenarios and I might as well be classed with the sour-grapes bunch. I *have* tried to write them and, in fact, have eleven rejected ones on my desk now, and I might as well show my damfool conceit by saying that there are three or four that are a darned sight better than some of the stereotyped, time-worn stuff that I read the advance notices of every week.

And the answer is that some inexperienced girl or boy at from eight to twenty-five dollars a week is permitted to do the "first reading" and send back the stuff that may be good, but beyond the infantile grasp of the reader. One editor recently declared that he habitually read the rejections of his subordinate, getting better material from that than from the scripts passed to second reading, and in another studio one producer gets the cream of the stories by spending his spare time in the editorial office and reading stories that are about to be sent back. His trained mind sees the hidden story in the half hint of the synopsis or some scene of the scenario and while the editor tells himself that the director can make a good story out of anything, it is not that the director makes bricks without straw, but that he sees the straw amid the other litter.

We have headed this story "A Warning" because the first writer asked us to, and we like to be obliging, but there is a warning here to some of the studios where only the obviously good stands even half a chance to reach the attention of an adult intellect.

The editor of scenarios who does not read every synopsis personally does not perform his entire duty to the author and his employer. First readers are all well enough in magazine offices, where a story that does not possess literary value must be sent back, but the scenario is different. Only the idea is essential and it is absurd to suppose that the untrained person can grasp the dramatic possibilities of the half-told tale. The first reader of scenarios should be the editor himself and no one else should be permitted to assume this important task. That the work is passed along to some typist to perform in her spare moments is one of the reasons why stories are poor and hackneyed. For that matter we know a couple of editors who do not know good stories until they see them on the film—and not always then.

What Powers Wants.

Giles R. Warren, editor for the Powers Company, states that the needs of the Powers Company at present are society and sensational dramas, light comedies and Western and Indian dramas. Of late the company has done a number of special stories requiring special scenarios, but there is a demand for general material along these lines.

"Come On In."

When we recently printed an invitation to "come on in" on this page we meant to join the experience meeting. We fully appreciate the kindly sentiments of the writers who have replied to the invitation with words of praise, but we prefer your experiences to your appreciation so far as publication goes. We are glad you like this page and think it helps you and the craft, but we want to hear from you about your experiences that may be helpful to others. That's what the invitation means.

The Matter of Price.

This letter from S. Walter Bunting is printed here both because it appeals to the scenarion writer and because the editor of scenarios and the manufacturer of films can find in his first paragraph food for reflection. Mr. Bunting writes:

> Thanks for the notice in the Moving Picture World. It came as a surprise. I did not, however, intend my quasi-solution of price in the form of advice or I would have stated more carefully. Let me go a little more fully into the question. Quality you have covered, but as you say there are some companies that do not appear to care a tinker's darn for quality beyond the bare idea and pay five or ten for good stuff with the equal reluctance that they must put it out for bad.
>
> For two years I have been studying the market and experimenting. My purpose was not to sell so many scenarios, but to find out who paid the highest prices. I tried them all. I haven't sold to all as yet, but I've landed fourteen which is enough for my purpose, now I'm going after sales in toto. Experience has taught me, as it has others, that I can get more for the same stuff with certain companies. Well, then, I classify the companies. The highest price are Class A. They get first crack at everything I write. Not until all of this class have refused a story does it reach Class B, which pay medium well. Of course, the next class gets what is left. Companies to whom I have not sold are placed in the first two classes. I select one or two unsold companies, place them in Class A and bombard the life out of them until I learn by sale what they are likely to pay.
>
> Passing from price to "Names on the film," let me say that I should think the manufacturer's own interests would have dictated that policy long ago. Aside from the added incentive and attraction to contributors, did it ever occur to you that a plagiarist would go more circumspectly about his work if he knew his name would be attached to the film, thus increasing his chances of exposure. I think it would. Here would be immediate evidence of whether or not the scenario was stolen and there would be no doubts such as I expressed to you in the matter of those recent releases.
>
> I have seen you mention the fact that an idea that fails as one kind of story may be worked out as another. I have done this in a number of cases. In your last days at Lubin's you rejected a script entitled "Paid With His Own Coin," an Eastern drama. Melies also rejected it, as did others. I wrote it up in Western setting and Melies released it Christmas week as "The Ranchman's Debt of Honor."

Were it practical we would ask Mr. Bunting for his list of names, b it is not practical. Each writer must establish his own list, for in ma instances a company that might send Mr. Bunting $20 for a story w send another author $35 for a story no better, but which is done in a st that more strongly appeals to them.

Most companies pay little money for scripts save to some favored f whose work appeals to the editor or producer, and more than once we ha had, almost in the same mail, complaint from one author and praise fr another relative to the prices of a stated company. Each author m make his own classification.

We do not agree with Mr. Bunting that the plagarist will be checked any degree by the use of names on the film. If Mr. Bunting is famil with the fiction end of the game he will recall the fact that the most e thusiastic thief that ever robbed magazine editors took an absolute delig in the fact that he was the champion swindler of the lot. The name on t film is an incentive to greater effort on the part of the honest scenar writer, but the literary thief is a conscienceless sort of cuss and glori in his shame.

The last paragraph has reference to a recent suggestion carrying t heading "Have you a little Dickey?" in which it was argued that a sto failing in one form might appeal in another. It will be noted that t second form was accepted by one of the companies rejecting the first ve sion simply because the first version did not suit the company's style production.

Mr. Bunting is one of the earliest and best established scenario write and his experience cannot but be helpful to others. He is generous sharing his knowledge with the craft.

A Prize Contest.

The Photoplay Enterprise Association makes announcement of a pri scenario contest which, until now, has been confined to the advertisemen of their book on photoplay writing which appears to be the enterprise the association. Here is their statement:

> Two hundred dollars in cash prizes is being offered by the Photoplay Enterprise Association, of Boonville, Ind., for the three best pictureplay scenarios submitted to them before April 1st. The prizes will be distributed as follows: $100 for the best scenario; $60 for the next best, and $40 for the third best. The winning scenarios will be paid for just the same as any other scenarios, the prizes being extra and merely a bonus for merit. In addition to the three prize-winning scenarios, the Photoplay Enterprise Association states that they will buy all other scenarios of merit, and are willing to pay the very best prices.
>
> The contest conditions do not call for any special kind of scenarios, dramas being just as acceptable as comedies. There are no strings to the contest, the same being open to any person or writer who desires to submit his script to the Contest Editors.

A Present from a Friend.

Do you take stories from your friends?

Do you ever have some well-meaning but misguided individual back yo into a corner and tell you his great idea for a story?

If you do, do you?

It isn't polite to look at a gift horse in the mouth, but when someon hands you a fine plot for a story be suspicious. The fact that you got from a friend isn't going to help a lot when some film company explai that they are threatened with a suit by some publisher on account of story that possibly you've made oath as being of your own invention.

Just on general principles the trained writer avoids the plots his friend give him because he knows that he'll not satisfy them in his treatment o the idea and that while he is writing it he is burdened by the fear that will not please. At best you are hampered by your facts, and your imagi nation is not given free rein, and when you find out that the story ha been stolen bodily from the pages of some magazine you are doubly at disadvantage.

If you are just starting in, start with the determination that you'll writ your own story and no one else's, and stick to that rule no matter wha comes up. Literary vanity takes curious forms and the new writer fall an easy prey to the man who cannot write at all and yet who likes to bra that this idea is his and that plot the product of his imagination. Fight sh Beware of Greeks bringing gifts and friends who offer you plots. It's th surest way to keep your reputation and your friendships as well.

Court Records and Copyright.

This inquiry is so apt to interest others than the questioner that it i lifted from the Inquiry Department. The correspondent writes:

> Are court records public property? The case in question is this: Some years ago an article appeared in a magazine describing a notorious swindle, as it actually occurred, and as it was set forth in the court records. Would a scenario based on those records be an infringement of the copyright?

Court records may not be copyrighted and their appearance in a cop righted story does not alter their status in the least. In such a case cop right protection applies only to the original matter, and since the excerpt from the official documents are not original, the copyright does not exten to them, though in some instances the manner in which the records a compiled may be protected by copyright. But in this case the actual reco is the property of the people and is free to all. It is questionable whethe a story based on a swindle would find acceptance, but the introduction of public documents into privately written stories does not affect their status. The text shows—or should show—that these quotations are not original, but matters of record and this, in itself, is sufficient proof that copyright is not claimed for matter so introduced.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

SEVERAL weeks ago a friend handed me a clipping from the New York Sun which announced that Percy G. Williams, one of the vaudeville magnates, had declared an intention to build high class stock theaters in sidential sections of New York to draw the public away from the picture ouses. I have the highest respect for Mr. Williams' judgment and ability s a vaudeville manager, and on several occasions he has displayed some ne fighting qualities when some of the other powers in the amusement eld have attempted to encroach upon his territory. The success he has ttained in New York and Brooklyn sufficiently vouches for this. But I lace little confidence in the scheme he is now credited with hatching. His rescent and Gotham theaters have done well in the cheap stock field, the atronage being large and steady, but the success attained is not due in any easure to a conversion of his patrons from the motion picture. Let Percy ick to his line and build all the stock houses he feels disposed to invest , but steer clear of any war of extermination against the pictures, which e announced policy practically means. He will find it very expensive nd quite fruitless. Many men as wise as Percy G. long ago learned that e public is not strongly disposed towards stock, even when dished up at o, 20 and 30. Successful houses of that character are exceptions and on real test the pictures would win out easily. No stock company could and the ordeal of a nightly change of programme, and it would be a human npossibility to give two or three dramas and a comedy or two each vening.

* * *

Every effort has been made to override the pictures with straight vaudeville without success, although all experienced managers agreed that in no ther way could they be overcome. I think East New York furnishes one f the strongest evidences of the hold motion pictures have upon the amusement seeking public. Mr. Williams erected a splendid vaudeville house in at territory—the Bushwick—but none of the picture houses were driven ut of business, although the programmes offered at the Bushwick were excellent and the prices exceedingly reasonable. Located near this theater is a ombination vaudeville and picture house. It is called the Dekalb. The ictures form a large part of the programme and the house has held its own o splendidly that the Bushwick has absolutely nothing on it, either in atronage or net weekly balances.

* * *

A well known manager to whom I made mention of the scheme accredited to Mr. Williams said, "I do not think Percy contemplates any ar. The success his two stock houses in Brooklyn have attained has in all robability led him to the conclusion that similar houses, judiciously located in New York, should prove a profitable investment. Experience alone ill show whether he is justified, but if his undertaking is to be based pon the taking of public favor from the pictures he had better not start. rom an economical standpoint alone the pictures have a big lead and here are many other advantages that a shrewd manager can see before aking an investment. I am a careful observer and see that with constant improvement in the preparation and production of pictures they are teadily drawing supporters from classes of people that make good paying nd steady patrons. Much has been said adversely with respect to the haracter of vaudeville some of the more pretentious houses have been iving with the pictures, but the steadily increasing patronage is gradually ringing about an improvement and it would not surprise me to see some f the so-called straight vaudeville houses on the anxious bench very soon. have seen some acts on the so-called second-rate vaudeville circuits recently that made me wonder why the major circuits did not get them. I elieve some of the second-rate circuit acts are being worked under new ames."

* * *

Some of the larger picture houses are in as much need of advice bearing pon the management as the smaller places. I noticed this a few nights go when visiting one of the Broadway houses. Some of the ushers do not onduct themselves at all times in a manner that is conducive to the best nterests of the house and the comfort of the patrons. Ropes had been arranged so as to keep late arrivals standing at the rear of the orchestra seats rom the aisles. The house was full and the standees were aplenty. Among hem were many well dressed and apparently highly respectable—and I are say sensitive—people. The usher in charge of that particular part of he house seemed to think that his chief duty was to push, crowd, rope in nd corral these people like so many cattle. This was one of his outbursts; "Now youse people keep in there and don't move till I tell yer. When ere's seats yer'll get dem, and not before. Yer crowd around as if yer anted to see a crap game." Of course, to most of those addressed the ow-browed outburst had a color of humor in it; but it was quite apparent hat many of the standees withheld resentment more on account of an indisposition to become involved in a controversy with a tough than a desire o be merciful. The house I refer to is one of the best and no doubt everything is done to make the management as perfect as possible, but there ppears to be a lack of general supervision. A house manager cannot be verywhere at all times and for this reason many incidents of the character refer to occur. But this will not serve as an excuse to be offered the ublic when it feels that there has been a lack of courteous treatment. I ould suggest a rule, particularly where one concern has a number of heaters, and that is a system of inspection by people who are not known o the house employees. An occasional visit will bring to the eye and ear any little things that will bear elimination to the profit of the management and the contentment of the patrons.

I made another observation that is worth attention. The audiences in the balconies and galleries are disposed to evince their lack of appreciation and give vent to derision in a manner that is quite discomforting to people in other parts of the house. Nothing could tempt me to advocate that the occupants of the cheaper seats be gagged or muzzled. They have the same rights as those who pay the higher prices, but should be reminded that the rights of others be respected. Even justifiable displeasure has its limit and where unruly characters disclose their presence the house should have people at hand to at least attempt to restore order. These remarks are prompted by the silly and provoking conduct of some youths in the gallery of a Broadway picture house last Monday evening. In one of the pictures the garments of a child became disarranged through evident accident and during the most impressive part of the scene the youths I refer to indulged in derisive laughter. Had it been momentary the incident might have escaped attention, but when continued there were complaints in all parts of the house on account of apparent lack of provision to keep the rowdy element in restraint. It is well to state, incidentally, that the picture was accorded hearty applause by those who were not in sympathy with the derisive element.

* * *

All these things go to show that the management of the best of houses is not above criticism at times and that those in charge must be constantly on the alert if the reputation of the house is to be kept up to the expected standard and the patronage is to be held.

* * *

A man sitting beside me when the last incident I speak of took place, stated he had been reliably informed that there is a system in operation to publicly hurt and discredit the pictures whenever it is possible to do so. He declared that groups of youths are planted in houses to ridicule and deride upon the slightest provocation, the intention being to send the audience away with the idea that the pictures are losing their grip on popularity. When my informant saw I was inclined to doubt that there were such plans in operation he added that he had not attempted to verify what had been told him, but said that a verification of it would not surprise him. "Why," said he, "the moving pictures have had the strongest kind of underground opposition for several years because they have displaced many people and many established lines of amusement, and nothing that will hurt the pictures is overlooked by those who have not in some way become interested in them. It would be no more unreasonable to think of having houses planted with knockers than it is to plant them with boosters. It would simpiy be an old game with new moves."

Inquiry Department

EDRIC E.—We do not place the player for whom you make inquiry, but we do not believe that she is now playing pictures.

MISS L. H. B.—A Memphis correspondent courteously points out that "The Birth Mark," for which this inquirer asks, was recently produced by the Reliance Company with Henry Walthall and Miss Gertrude Robinson in the cast.

GEORGIA H.—The reason you see so little about Mr. Kerrigan in these columns is that Mr. Kerrigan is too busy acting to do many press agent stunts.

FRED ABBLEY.—This matter has been given several times, but if you will write Mr. Walter Storey, the secretary of the National Board of Censorship, he will be glad to give you full information. Address him in care of the Board at Madison Avenue and 26th Street, New York. Briefly the board is a section of The People's Institute and is composed of representatives of the leading welfare societies.

E. P. H.—The winners in the Imp contest are given on page 494 of our last issue. The Imp is still in the market for good half reel comedies and full reel dramatics that measure up to Imp standards.

M. E. L.—Miss Frances Gibson and not Miss Marten had the lead in Lubin's "The Blacksmith." Miss Pickford is still playing in the pictures. She is number 59742 in the Biograph company.

K. D.—We will answer in this department any scenario question that does not require the handling of your manuscript.

GEORGE M.—We cannot undertake the reply to questions as to the identity of players in imported films. It is seldom that the information is to be had even of the home office.

MISS A. F.—Inquiry fails to develop the present connection of the photoplayers you mention. (2) It is required that photoplayers shall have well marked features and pale blue eyes are apt to take so light as to rob the face of much of its expression. In photography white and light blue have almost the same actinic value.

A. G.—Tom Powers is still with the Vitagraph and at present is a member of the Western section, playing in the vicinity of Santa Monica, Cal.

M. V. H.—The story you mention will not lend itself to effective filming and it is seldom that adaptations are purchased from outside contributors since they can be better done in the studio.

A. C. W.—Most of the policemen you see on the screen are "studio cops" as you call them, but we have known instances where the regular police have helped out in a pinch. As a general rule it is not difficult to obtain the loan of a house-front for exterior pictures and permission is always asked.

J. J. L.—Owen Moore was the favored lover in Imp's "Second Sight."

P. H. D.—The reason so few questions about Vitagraph players are answered in this department is that the Vitagraph bulletins carry the full casts and house managers are able to give the desired information to their inquisitive patrons. The same holds good of the Edison product.

L. R. T.—There has been no date set for the return of the Kalem Far East company. They've just begun to get busy. The announced plans will carry the company well through the summer.

ANXIOUS.—There is no dramatic school we know of that can help you to a regular position in a photoplay company, or even fit you for one. You might get a position as extra with one of the companies, but even this is not easy nor is the work steadily remunerative.

EDNA.—We've missed this question for several weeks. No company permits outsiders to watch the making of studio pictures either gratis or for an admission fee.

G. T. S.—The Selig Company does not offer for sale photographs of its players. The same holds good with the American

A. L. G.—Jack Hopkins is not now with the Lubin Company and we have not heard of his connection with any other studio yet.

S. S. C.—The Mr. Warren now with Powers is the same who was with Imp. He is referred to as the recent Lubin editor because the interval between Imp and Powers was spent in Philadelphia.

ADMIRER.—No Biograph questions can be answered.

A. W. L.—Sydney Ayres was Lieut. Moore in Selig's "Capt. Brand's Wife."

Essanay Western Feature.

Beautiful Scenic Production with Strong Dramatic Situations —Anderson in Role of Bandit.

FROM out his plenteous horn of many splendid Western productions, Mr. G. M. Anderson, that versatile actor, photoplaywright and director of the Essanay Western Company, has given us no finer picture than "The Bandit's Child," a drama of old California.

Redolent with heart-appeal, and photographed amid the beautiful scenery of Lakeside, Cal., it is at once a picture to hold an audience's undivided attention to the very last foot. The plot is gripping and virile, the quality of photography superb, and the acting of the usual high standard always to be seen in Essanay Western subjects. Stepping out, so to speak, of his famous rôle of Broncho Billy, Mr. Anderson gives gripping characterization to the portrayal of Fleming, the bandit, and Miss Vedah Bertram is prettily cast as the young wife from the East.

Tom Fleming is a road agent and well known to the sheriffs of several counties because of numerous stage hold-ups.

One morning, after sending his pal to town to spy on the departure of the stage-coach, Fleming is surprised to receive a letter from his wife back East.

Leaning against the door of the shack he slowly removes the letter from the envelope and reads:

> My dear husband:—
>
> To-day is baby's birthday. Think, Tom, it has been three years since you went away, but baby seems to remember you and continually calls for her daddy, and every night she prays with me that you will always remain a true, honest father and husband. Anxiously awaiting to see you, I am,
>
> Your Loving Wife.

Slowly Fleming raises his eyes and stares off toward the smoky hills. "And every night she prays with me that you will always remain a true, honest father and husband." The words burn into his brain as he realizes to what depths he has sunk in the three years he has been West, away from his wife and baby—a bandit, with a price on his head, and his loved ones, with a prayer upon their lips, believing him honest and upright and true to them.

Scene from "The Bandit's Child" (Essanay).

A great sob wells up within him that he chokes down as the beat of hoofs are heard from the trail and Morgan, his pal, rides up and flings himself from his reeking broncho.

Hastily he tells that the stage-coach is coming, and that it contains a rich haul, then stops short at the look on Fleming's face. With an air of final determination, Fleming turns to his pal, shows him the letter and declares he is through with outlawing.

"I'm going to make myself worthy of their prayers, Morgan, so we'll be quits from now on." For a moment Morgan hesitates, then he takes Fleming's hand, clasps it warmly, mounts and disappears down the trail.

Fleming now sends in his gun to the county sheriff, and obtains his freedom for surrender.

Starting out to seek honest employment, he is hired by a blacksmith and is happy in his new-found work when a ranchman rides up one day, recognizes Fleming as the bandit, informs the blacksmith, who instantly discharges him and orders him on. With a heavy heart, Fleming next applies to a secluded cattleman for work, and the man takes him on. Fleming feels sure he is safe from recognition, but ill-luck is still with him. One of the cowboys discovers his identity, and the whole outfit threaten to strike if Fleming is not discharged.

Realizing the barrier between honest labor and his old reputation, Fleming becomes embittered against all mankind, buckles on his six-shooter, secures his rifle and desperately resolves to go back to his old life.

Taking up a position at the side of the trail, he awaits the coming of the stage.

But Fate intervenes and the stage breaks down a quarter of a mile up the trail. A little baby girl clambers out and, in the general confusion, wanders off among the rocks and boulders. With rifle held in readiness, Fleming waits grim-visaged in his hiding-place. Suddenly a snapping twig causes him to whirl with a snarl and his rifle covers—a baby girl! Filled with wonderment, the bandit takes the child in his arms and cuddles her fondly. A locket about her throat catches his eye; he snaps it open and sees—the picture of his wife! "That's my mamma," lisps the little one and, in another moment she is crushed to him in a great embrace. Suddenly he looks up at the sound of a step. Before him stands his wife, who has come in search of the little one. For a moment they gaze at each other, then with a cry of joy Fleming catches her in his arms and kisses her hungrily. With wife and baby in his arms Fleming suddenly turns toward the trail. The stage-coach rattles into view and disappears in a dust-cloud. For a moment he gazes after it, then with a prayer of joy in his heart at his miraculous deliverance from further crime, he hugs his loved ones close to him.

"The Bandit's Child" is booked for release March 16th

EDISON PLAYERS IN COMEDY AND DRAMA.

A comedy in light vein, to be released by the Edison Company under the title "Her Face," is an adaptation from a story by H. B. Marriott Watson. This subject might be adapted to the speaking stage with great success, but it does not lose any of its charm through presentation in pictures. A dainty little love story as light as the air which blows a piece of paper from a porch window to the boudoir of a beautiful young woman, results in bringing together two lives that might otherwise not have been united.

The scene opens upon a studio of a well-to-do lawyer who is more interested in the writing of poetry than the preparation of briefs. Across the court from his apartment he has fleeting glimpses of the figure of a beautiful young woman. Though the lawyer has never seen her face, yet his poetical imagination has enabled him to create the face, of which he writes a verse entitled, "Her Face." He lays the paper containing the poem upon his desk and a quick gust of wind blows it out the window and sends it sailing across the court to the windowsill of the young lady's room. In his search for the missing sheet the young lawyer discovers it on the window sill across the way and climbs out to get it. Just as he is about to reach for it the wind carries it over the sill into the room and he daringly climbs in after it. No

Scene from "Her Face" (Edison).

sooner has he set foot inside the room than the occupant returns and he is compelled to hide behind the curtain. The young lady picks up the poem and peruses it to her evident satisfaction. She is pleased with the similarity of the description which she realizes is intended for herself. She is about to disrobe when the lawyer is compelled to make his presence known, to save further embarrassment. An explanation is demanded and he tells her that he came after the verses. While the two are discussing the incident of the poetry, the maid announces the presence of the young lady's suitor. The young man follows quickly and the situation is most compromising. The lawyer rises to the occasion, however and quickly slips his ring into the lady's hand. She puts it on her finger and announces that it is her engagement ring and that the young lawyer is her fiance. The other young man takes his departure.

Having extricated themselves from their dilemma, the young woman is about to return the ring to the lawyer when he urges her to keep it. The suggestion is agreeable to the girl and from the close of the scene we readily conclude that she has decided to entrust her future in his hands.

In this little sketch, Miss Miriam Nesbitt gives a delightful portrayal of the young lady and Marc McDermott appears at his best as the lawyer poet. The settings of the various scenes are rich and in excellent taste. As a comedy it belongs to the highest class and should be favorably received

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"THE LIGHTHOUSE KEEPER'S DAUGHTER" (Edison)

A delightful dramatic production comes from the Edison Company playing in Bermuda under the title of "The Lighthouse Keeper's Daughter." While the subject and the treatment are not unlike pictures of similar title, the Edison players have given a human touch to this picture that adds greatly to its charm. The old lighthouse keeper is anxious that his daughter shall marry the man whom he has chosen for her, one of the young men of the island who is deeply in love with her. A stranger comes along and wins the girl's heart. Against her father's command she runs away with her lover and is married. Sometime after the husband goes to sea and his ship fails to return. After long waiting and watching she returns to her father and is received with open arms. Believeing that the husband has gone beyond return the former lover renews his suit and feels that he is about to be rewarded.

Scene from "The Lighthouse Keeper's Daughter" (Edison).

A great storm spreads over the sea and many ships are wrecked among the islands. Finally a signal is seen from a distant rock and the old lighthouse keeper and the lover go out in a boat to make a search. On the rock they discover the body of a man almost spent from privation and hardship. They recognize him as the long lost husband and bring him in. His recovery follows. The husband and wife are reunited.

Laura Sawyer plays the part of the lighthouse keeper's daughter with great feeling. The excellence of the portrayal, together with the picturesque scenery of the Bermudas, make this picture at once impressive and interesting.

Harvey Six, of the New Columbia Theater, Perry, Ill., writes that he is doing phenomenal business in that small inland town. "We always have large crowds and the Columbia is here to stay," he writes.

"A MEXICAN COURTSHIP" (Lubin).

For some time Director Wilbert Melville and a company of Lubin players have been working in the vicinity of El Paso, Texas, and have been sending back some very interesting Mexican subjects. One of the most recent to come to our attention is a dramatic production entitled "A Mexican Courtship," which is set in and about the Mexican city, Juarez, on the banks of the Rio Grande. The picture opens with all the excitement attending a bull fight. Alonzo, the famous bullfighter, is to match his skill against the brave bull from Chihuahua, and the game is looked forward to with great interest by the entire population. Pretty little Dolores Duanes shares the general interest and one day wanders without the Plaza El Torres hoping to get one peep at the wonderful animals. Juan Gracio, a young Mexican employed at the bull ring, sees the girl and, attracted by her beauty, offers to show her the bulls, an offer which she gladly accepts. He takes her within the Plaza and shows her all of the interesting sights. The young people are mutually interested in each other. They meet often and in a few days are firmly in love.

Scene from "A Mexican Courtship" (Melies).

As usual, however, the course of true love does not run smooth. A few days before the fight, Alonzo, the matador, meets Dolores and is equally smitten. He forces himself upon her and proposes for her hand. Dolores is not impressed with him, but the bullfighter is insistent and seeks the influence of the girl's parents, who, realizing that he is a rich and famous man, favor his suit. With his great reputation and ability to make money, he certainly presents a better match than the poor odd-jobs man of the arena. Finally the eventful day arrives—the entire town turn out to see their favorite triumph over El Toro. The arena is crowded, but there is a delay; something seems to be wrong. The matador is late. Finally Alonzo reaches the Plaza and is in such a state of intoxication that with all effort it is impossible for him to enter the ring. The crowd is impatient and yelling for the fight to commence; the directors are frantic; there is no man among the toreadors who would dare to face the Chihuahua monster.

In the midst of the crisis Juan dashes into the directors' room. He pushes the toreadors aside and declares himself willing to meet the bull. The directors look upon the proposition as absurd. The professional bullfighters, who have not the courage to take Alonzo's place, laugh at Juan. "He a matador? Why, the bull would gore him to death." Juan pleads with the directors, who, hearing the clamor of the people, finally agree, fully satisfied that the bull will win and praying for the life of the reckless boy.

Juan dons the uniform and in all the splendor of satin and gold salutes the crowd. They all see that it is not the famous Alonzo and hearts palpitate for the fate of the daring amateur. The gates are opened and the bull gallops in. Picadors and bandarillos tantalize the beast to fury. Juan calmly looks on for a while, then he takes the center of the ring. He shakes his crimson scarf at the animal, which immediately gives chase. Being pressed hard, Juan leaps from right to left in front of the infuriated beast. Presently he faces the animal and, with a well-aimed blow, his rapier is buried in the bull's shoulder. Two or three spasms and he is dead. Juan salutes the crowd, who yell and applaud frantically. Dolores and her parents are there. Throughout the scene she has covered her eyes with fear. Now she springs into his arms, and her parents are only too proud to bestow her hand on the daring boy who in short order will be hailed the greatest matador of Mexico.

MISS TURNER GAINING IN HEALTH.

Word from Miss Florence Turner, the Vitagraph leading lady, the state of whose health has kept her from appearing in the pictures for the past few months, advises the Moving Picture World that she is rapidly improving. Miss Turner is at Topango, Cal., a mountain resort, the climate of which is most delightful. Under its influence Miss Turner has recovered her strength and spirits and is anxious to return to work. Her admirers, who number thousands, will hail her reappearance with genuine joy.

Splendid Kalem Feature.

"A Spartan Mother" Combines Pathos and Patriotism with Stirring Effect—Presented with Special Music.

ABOUT 150 exhibitors of Greater New York and vicinity attended a special presentation of the Kalem production, "A Spartan Mother," at the Auditorium Theater, 23rd Street and Seventh Avenue, New York, on Tuesday, Feb. 27th. It was an interested audience and viewed the picture with rapt attention. In opening the entertainment Mr. William Wright, of the Kalem Company, explained tha the purpose in asking the exhibitors to view that particular subject was twofold: first, to show them a good picture, and second, to show them how even a good picture could be improved by the accompaniment of suitable music arranged for it. In this case Mr. Wright was able to present not only special music as arranged for "A Spartan Mother" but it was played by the composer, Mr. Walter C. Simon.

"A Spartan Mother" is scheduled to be released on March 11. It might be classed as a Southern war picture, one of a series of similar subjects which have been very singularly well portrayed by the Kalem players from time to time. Of the series, this particular picture is beyond question the strongest that has yet been produced by Kalem players, and illustrates most vividly the virtue of patriotism in woman, which has been the subject of song and story for ages.

The story in the picture opens upon a regiment of Confederate soldiers on their way to battle. Leading the column is the sturdy and commanding form of its colonel. He is affectionately greeted by his wife, who next turns to her eldest son, a soldier in the ranks. The column passes on and in a succeeding scene we are told that both husband and son have been killed in the battle that followed.

While still bowed with grief, the mother greets her youngest son, who has returned from college upon learning of

Dramatic Scene from "A Spartan Mother," by the Kalem Company.

the family tragedy. She realizes that his services are demanded by his country and urges him to take his place in the ranks. Regretfully the young man leaves his mother and goes to the front, where we later see him under arms in camp. Then comes the test of battle. The young man is lacking in courage and is seen to attempt to leave the ranks of his company, which is preparing to join in the engagement. He is detected by an officer and driven back to his place. A charge is ordered and, when the fighting is hottest, the young man is seen to desert his comrades and escape—he has proven a coward.

The fighting is in the vicinity of the young man's home, and the old colonial mansion has been set on fire by exploding shell. Unable to save it, the mother and the few old servants are compelled to watch its destruction, but the mother has managed to save the pictures of her husband and her son, who have died for the cause, together with the flag under which they fought. With these relics she has taken refuge in the negro quarters with the two remaining servants, there to grieve over her misfortunes.

While in this attitude of prayer and mourning the mother is startled by the appearance of her terror-stricken son, who rushes into the room and grovels at her feet. At first the mother seeks to give comfort to the boy, but when the thought that he is a coward and a deserter in the face of the enemy comes to her, she is horror stricken. Determined that the boy shall retrieve himself she directs his attention to the picture of his father and brother and commends their bravery and glorious end. This does not inspire the boy. Then she seizes a revolver and compels him to face the enemy.

The flag which the mother has saved from the wreck of her home she has thrown over the boy's shoulders. He staggers out of the house with it in his hands and turns toward the line of battle. As he joins his comrades they are in retreat, but he blindly rushes through their shattered ranks and toward the enemy. Inspired by his action the retreating column turns and drives the enemy before it. Just as the battle seems fairly won, the boy with the flag is seen to waver and fall, but his mission has been completed and his name saved from dishonor.

Back in the cabin of the faithful old servant there remains only the heart-broken mother who has sacrificed her all for love of country.

The music arranged for this subject by Mr. Simon consists of a careful blending of a number of patriotic airs with other appropriate music composed by him for the picture. It greatly strengthens and punctuates the dramatic periods of the picture and adds to its charm and effectiveness. Many expressions of approval were voiced by the critical audience.

Exhibitors will be given every opportunity to feature "A Spartan Mother," as considerable special advertising matter has been prepared for it and can be obtained from the usual sources.

A VOICE FROM THE DESERT.

Miss Gene Gauntier, of the El Kalems, Writes Interestingly of Experiences in Egypt.

That the star players of the Kalem Company, now sojourning at Luxor, Egypt, may not be altogether forgotten, the Moving Picture World is pleased to publish the following letter from Miss Gauntier, just received from Luxor, where the El Kalems, under the direction of Mr. Sidney Olcott, are producing some unusual pictures.

"We have just completed two thousand feet of a two-reel subject entitled, 'Dust of the Desert.' The studio sets were built, and a ride of twenty miles a day with camels and donkeys to take the desert scenes. This two-reel subject, and a big spectacular Copt-Mohammedan picture, in which are used fifty camels and a hundred and fifty Arabs and Dervishes, besides Arabian horses. All scenes being taken on the desert. We have never put out two more finished productions, even in 'Colleen Bawn' and 'Arrah.' We have brilliant sunshine and cloudless skies every day, but we have unbearable heat and dust, and twenty miles a day on donkeys to counterbalance it.

"My first experience at riding an Arabian horse was during the production, 'For the Holy Faith,' the last of January. Ameene, our dragoman, knowing my love for horses, singled out one of a group brought by the Arabs for the scene, saying: 'I think this is a fast but gentle mare. Try her, but be sure not to use the bridle, for the bit is very cruel, and you would with a slight touch pull her backwards on you.' I mounted the wide Arabian saddle, with its heavy velvet trappings and tassels. It was peculiar, a cross between a cow saddle and something I have never seen. The stirrups are great brass ones, in which the whole foot sets flat and which is also used as a spur. This was a short way out on the desert, and Mr. Olcott and the rest of the company on donkeys were majestically wending their way farther out. I chirruped to the mare to catch up with them. Just one bound that gentle mare took, and in two seconds I had passed them and was still going. As the vast clear space of the desert stretched before her, she was like a wild thing, bound after bound with still increasing speed, until (I frankly admit it) I was frightened to see how fast one could go and still stay on. I'll bet at that last burst she broke the record of Salvador. I was sitting easy as a rocking horse, and the crowd thought I was 'showing off' and giving an exhibition of fine riding. They did not know the terror that was clutching at my heart. Well, Arabian horses have another virtue besides beauty, speed and intelligence. They are extremely bridle wise, and I soon found it out and tired her out with describing big circles, else I might have been across the Sahara by now instead of in my nice cool room in Luxor.

"A well nigh fatal accident took place last week, while we were engaged in 'Dust of the Desert.' Alice Hollister was playing the Arabian girl, and swathed in the long gowns and four metres square of heavy black goods which form the 'tah rab' or veil and cloak combined, was seated on the primitive wheel, which propelled by the camel she was driving round and round, brings up from a seventy-five foot well beside her, the earthen jars of water which irrigate the fields. Just as the Egyptians did two thousand years ago. This well is about ten feet long, and five wide, and the ends are utterly unprotected. In the scene in question she was to stop the camel, get down from her seat, walk around the well and greet her husband. But the camel, hesitating for a moment at the brink of the well, resumed its slow walk. She jumped, and the cumbersome clothes caught, throwing her into the well, but with a scream she threw out her arms catlike, and held backwards with them for one brief second, onto the sloping sides of earth. With a spring Ameene, our dragoman, had her and not a second too soon, as her entire body was in the well, which, filled as it was with jagged rocks and the great wheel of earthen jugs, would certainly have sent her senseless into the water, thirty feet below."

"Dust of the Desert," we are advised, is from a scenario written by Miss Gauntier who, aside from being the most versatile player of the Kalem producing forces, is a most capable writer of plays for the pictures. The presentation of this subject will be awaited with great interest.

ALPHA THEATER OPENS AT BELLEVILLE, N. J.

The first theater of any kind that has ever been erected in Belleville, N. J., was formally opened to the public on Monday evening, Feb. 19. The name of the new theater is the "Alpha," which signifies the first letter of the Greek alphabet and also means the first theater of Belleville. The new house was built and will be managed by Mr. Salo Ansbach, a well-known and enterprising man in promoting theatrical ventures. He is the only man who has ever been successful in establishing a show of any kind in Ocean Grove, N. J., which, as everybody knows, is a churchgoers' resort of considerable prominence. Also, by the touch of his magic hand a beautiful playhouse arose from a patch of weeds and is known as the Monticello Theater in Jersey City, N. J.

The Alpha seats 500 and will be conducted as a first-class moving picture emporium with occasional high-class vaudeville acts when they can be had. The management will not cater to the frivolous class, nor will it ever be accused of conducting a Sunday-school, but a high level of popular entertainment will be maintained with as many instructive pictures as possible.

PICTURES IN DETROIT HOUSE OF CORRECTION.

Mr. John L. McDonnell, superintendent of the Detroit House of Correction, of Detroit, Mich., recently installed a Power's projecting machine to give picture shows to the inmates of that institution. In a letter to Manager Ward, of the Michigan Film Exchange, who sold him the machine, Mr. McDonnell has written the following letter:

"Dear Sir:—The Power's No. 6 moving picture machine and stereopticon, installed in this institution by you in December last, has met our every expectation, and I believe it will prove of great benefit to our inmates from every point of view, particularly as an educational and reformative aid. In the short time we have operated the machine, a brightening effect upon the inmates is apparent, a condition very much to be desired in an institution of this character. We anticipate much pleasure and benefit from its continued use."

Filming the Birth of a State.

Vitagraph Company Gets a Series of Intimate Views of President Taft and White House Notables.

By William N. Taft.

FOR the first time in the history of the country the birth of a state—Arizona, the forty-eighth state in the Union—was perpetuated on a moving picture film when, on February 14, President Taft accorded permission to three moving picture operators to take views of the signing of the official proclamation which placed the latest—and perhaps the last—star on the flag.

When the subject was first broached to the President it met with decided opposition, both from Mr. Taft himself and from the officials at the White House. However, when it was pointed out that the filming would be nothing more than a pictorial representation of what would be described in detail in the newspapers throughout the country permission was granted to two government photographers to operate machines during the ceremony.

The Vitagraph Company, upon hearing that government operatives were to be allowed to take pictures of the signing, applied for like permission which, after appeals from the Arizona delegation, was granted. Accordingly the White House officials conferred with the photographers and decided that the President's study—which has a southern exposure and a number of large windows—would be an excellent place in which to sign the proclamation.

Fortunately the morning of February 14 was clear and bright and the sun streamed in through the open windows, flooding the entire room with light. President Taft sat facing the windows while the moving picture men grouped themselves along the walls preparatory to taking the first film ever made within the walls of the Executive Mansion. The arrival of the Arizona delegation—some forty in number—Secretary of Agriculture Wilson, Secretary to the President Charles Dewey Hilles, and a number of other notables had already been photographed from the exterior of the White House and the machines focused in readiness to take the difficult interior views.

Prompt to the moment, President Taft entered the room at 10 o'clock, posed for a stationary picture and then seated himself at the desk preparatory to signing the document which would enable Arizona to be recognized among the states of the Union. The Vitagraph Company, through the quickness of thought of Mr. Hal Reid, obtained a bit of advertising by having Secretary Hilles introduce Mr. Reid to the President just before the attaching of the latter's signature, thus obtaining an excellent view of the introduction of a citizen to the head of the nation.

To the accompaniment of the clicking of the three machines and the single click of an "ordinary" camera, the President, after reading over the history-making document, took the pen from the hands of Delegate Ralph Cameron, of Arizona, and attached the "Wm. H. Taft," which transformed the bill into a law and provided for the addition of the forty-eighth star on next Fourth of July. The moving picture men also caught views of the presentation of the pen used by President Taft to Postmaster General Frank H. Hitchcock—for the past four years prominent in agitations to secure statehood for Arizona—and the departure of the delegation. It was announced that the films taken by the government photographers would be placed in the archives of the State Department for the instruction and education of future generations, while the President gave the Vitagraph Company permission to use the other film throughout the country as a medium of education for the people in showing them how such ceremonies take place.

Later in the day the President, yielding to the importunities of the photographers who desired permission to take a film entitled "A Day at the White House," gave permission to photograph the visitors to the White House, the servants attached to the Executive Mansion and even Mrs. Taft and himself taking a walk in the gardens behind the private portion of the White House. Secretary Hilles, after being instructed on the "proper manner" to pose for a moving picture camera, walked unconcernedly (!) out of the private entrance to the offices, chatted for a moment with Mr. Reid, who impersonated a casual friend, and strolled away up the concrete walk while the camera clicked behind him.

Shortly after this a number of senators, representatives and cabinet officers called upon the President and were all "filmed" before and after entering. The newspaper correspondents, some twenty in number, were also photographed while at work and, as a crowning achievement, the President and Mrs. Taft strolled near the tennis court—which attained prominence during the Roosevelt regime—and allowed the cameras to snap them in motion. This was the first time that a moving picture camera ever invaded the sanctity of the White House private grounds.

The President, having evinced a desire to witness the pictures before they were placed on public exhibition, a private seance before Mr. and Mrs. Taft, several members of the Cabinet and a number of the correspondents was arranged for in the cabinet room of the White House. The President commented on the clearness and distinctness of the views and expressed himself as being well pleased with the films, which will be immediately prepared for distribution and exhibition in this and other countries.

Now that the moving picture men have succeeded in breaking through the wall of convention which formerly hedged in the White House, it is thought likely that a number of films showing the performance of other official duties and functions by the head of the nation will be made, President Taft realizing that the motion pictures are a method of publicity second only to the newspapers.

Brick Church Endorses Motion Pictures

Committee Representing the Well-Known New York Presbyterian Congregation Submits a Formal and Favorable Report.

The civic committee of the Brick Presbyterian Church, of New York, some weeks ago was appointed to investigate the moving picture situation and report as to the advisability of requesting certain moving picture shows in the vicinity of the Sunday School of Christ, in West Thirty-sixth Street, to close their places during certain hours on Sunday. This matter was subsequently dropped for lack of substantial reasons.

The report of this committee to the church is distinctly in favor of moving pictures. The committee finds that the animated picture show is by far the dominant type of dramatic representation in New York. It goes on to record in detail the immense pro-rata attendance at picture shows by all classes as compared with the small percentage which attends the theaters offering spoken plays. The burlesque companies are hit hardest by the report, with vaudeville only one peg above in the scale of artistic degredation. The so-called "legitimate" theaters are let down fairly easy, but the "movies" get a clean bill of health. More than that, a good proportion of them are held to be highly entertaining, instructive and uplifting. A film production of Shakespeare's "Tempest" is praised in the report and cited as being the kind of picture that no church could reasonably find fault with. The report summarizes as follows:

> "Now and then, though in proportion extremely few, there are motion pictures which are morally objectionable. The Board of Censorship has brought about much improvement during the past year and a half. Something still remains to be done; yet it would be unfair to the motion pictures to condemn more than a minute proportion. No section of the work has received more careful attention from as large a number of observers, and their agreement came to be essentially complete. **The moving picture is now offering to the public a more positively desirable form of entertainment than can be found at any other type of indoor commercial recreation provided at popular prices** and at most types of the high priced as well.
>
> "The well-to-do young person who goes often to the theater does not have as high an average level of positive opportunity before him as is offered his poorer brethren in the moving picture show."

Unofficially, Mr. Knowlton Durham appended to the report some individual observations of his own, to-wit:

"I believe nothing will be gained by attempting measures to secure the closing of these shows at certain hours on Sunday afternoons, and we are opposed to an effort to repress a recreation, not harmful in its effect, which furnishes pleasure and occupation to such a large number of people, many of whom could scarcely come under the influence of the Sunday School. Possibly moving pictures in the Sunday School, with no charge for admission, would empty all the commercial show places. The educational possibilities of the motion picture are almost limitless and a movement to install them in the public schools is well under way. I believe the suggestion is worth serious consideration.

"With respect to the conditions surrounding the operation of moving picture shows, very serious criticism is deserved and positive improvements are necessary. Owing to our faulty Building Code the number of houses which can afford to comply with the regulations governing buildings accommodating more than 300 persons is comparatively small. As esult, the industry is practically confined to the so-called store front" shows—cheap and impermanent places with poor ventilation, dangerous overcrowding and inadequate ire protection. Our present law forbids admission of children under sixteen unaccompanied by a guardian or parent. This law is violated in common practice.

"An important piece of constructive legislation is now before the Board of Aldermen in the form of a proposed ordinance based upon the report of the Mayor's Committee, which will, if enacted, result in greatly improving such conditions, although it does not attempt to regulate children's attendance.

"Pursuant to the findings of the committee, I have sent he following letter:

> "To the President of the Board of Aldermen, City Hall, New York:
>
> "Dear Sir—The Men's Association of the Brick Presbyterian Church, at its regular monthly meeting, held last Monday night, considered a report presented by its Civic Committee with reference to the moving picture shows in the neighborhood above 23d and south of 42d Street. A rather careful investigation of actual conditions had been made and the substance of the report was to the effect that, so far as the character of the films presented was concerned, there was very little to criticize; in fact, that by far the larger number of them might actually be considered of positive value. The report did, however, severely criticize the conditions surrounding the operation of the shows, particularly those located in the west side of the city, along Eighth Avenue, on account of the poor sanitary conditions, the overcrowding, and what would appear to be dangerous fire conditions. At most of the performances visited, at least 50 per cent. of the audience was composed of children apparently under the age of sixteen, without being attended by parents or guardians.
>
> "The Association, after discussion, voted unanimously to instruct the Committee to write you, placing itself on record as heartily in favor of the immediate enactment of the proposed Folk ordinance, now before the Board of Aldermen, and urging you to use your earnest efforts to secure its enactment, and we beg to assure you that if there is anything that we can do to be of assistance in furthering this object, we are at your service. Yours very truly,
>
> "KNOWLTON DURHAM,
> "Chairman Civic Committee."

STUDIO NOTES FROM CALIFORNIA.

Mr. P. C. Hartigan, in charge of Kalem's Santa Monica company, had the joy of being a real, instead of a sham, hero a few days ago. He and Mr. Ed Coxen were riding along when they beheld a cloud of dust in the distance from which emerged the figure of a runaway horse dragging a light surrey behind it. The young lady in the carriage was vainly endeavoring to control the animal and crying aloud for help. The gallant Hartigan, who is an expert rider, raced alongside of the runaway and brought it to a halt. She was very pretty. He was very fetching in his cowboy rig. Will they live happily ever afterward? You can search me.

Miss Alice Joyce, Judson Melford and Melford, Pere, were enjoying a brisk ride along Hollywood Boulevard when a speeding motorist crashed into them, completely demolishing both machines. Fortunately no one was injured.

During the taking of a film in which Miss Joyce and Jane Wolfe play the parts of two sisters, a great deal of wailing is necessary to get desired effect. While this scene was on showing Miss Alice lamenting bitterly, comforted by Miss Wolfe, a farmer boy hearing the sounds of distress and not seeing the camera rushed into the picture spoiling fifty dollars' worth of film. Curses. By the director.

The United States Motion Picture Company, recently organized, are about ready to commence operations in their new studio which will be located at the corner of Temple and Lake Shore. A series of films is being taken and will be rushed to New York at once to fill contracts.

The Fox Company, which has been operating at Hollywood, were served with an attachment sworn out by W. E. Edwards, formerly stage manager of the company, who claims he is due back salary. For some time there have been rumors that things were not going as well as could be hoped for. D. Daniels, the camera man, took things in his own hands by stopping in the middle of a picture leaving the company without an operator or machine. This is the company with which Nat Goodwin was originally identified.

The old Southern Pacific passenger depot at Santa Monica has been leased by the Bison Company and will be remodeled and converted into business offices and dressing rooms.

"The Deserter," a two-reel military drama, was shown to Independent exchange men by the management of the Bison Company. From all accounts the picture will be a hit.

Miss Ficher, who was recently with the Essanay Company, has joined the Vitagraph Company.

Fernando Galvez, formerly with the Selig Chicago company, has been transferred to the local studio at Edendale.

RUSSELL BURGESS.

SCENE FROM "THE DESERTER," BY BISON CO.

"The Deserter" is the name of the Bison fourth two-reel release from which the accompanying cut was made. "The Deserter," as the name will imply, is a military drama. This subject, as with the previous "Bison 101" pictures, belongs among the greatest pictures of its kind.

The photo herewith reproduced is taken from the last scene in the picture. The deserter had numerous hairbreadth escapes following his desertion from the army. He became a deserter on account of the love of a girl he thought he had won, but was transferred to a brother officer. He retrieves himself by saving the lives of a party of pioneer settlers with whom he had cast his lot, after making a mad dash through a band of marauding Indians to his deserted post for help. He is shot and mortally wounded in the attempt. The "now" hero dies soon after delivering his message, and is buried with high military honors.

The Durbar in Kinemacolor.

All Expectations Surpassed by the Kinetic Wonder of the Age in Recording a Ceremony that Dwarfs the Fetes of Antony and Cleopatra.

KINEMACOLOR has outdone itself in much the same manner that a champion athlete sometimes beats his own record. The first presentation of the Delhi Durbar ceremonies in Kinemacolor took place on Monday evening, February 19, at the New York Theater, New York City. A large, fashionable and representative gathering filled the theater to its utmost. It was a full dress affair and resembled a night at the opera. Many noted New Yorkers were among the number, and also men of progress in the motion picture industry. A large proportion of the audience had not as yet witnessed any of the previous Kinemacolor presentations and accordingly were not prepared for the great surprise that the evening had in store for them. Others who had seen former presentations, such as the "Coronation" pictures, gravitated there, but for the most part could not bring themselves to believe that it was possible to surpass the "Coronation" pictures. There was a surprise in store for them as well as for the uninitiated.

The "Durbar" in Kinemacolor is a great success; probably the greatest success that moving pictures have ever scored at any time or place. After observing this spectacle one does not feel so sorry at not being a millionaire with a millionaire's opportunities for visiting foreign lands and foreign events. There in their seats the audience began to realize, perhaps for the first time, that it will be no longer necessary to undergo long and tedious journeys in order to witness ceremonials in obedience to deep-seated longings of the heart. They learned also that they can see more of such things by staying at home than they could by being on the spot. It is much easier to sit in a comfortable orchestra chair and get a close view of the principals than it is to be an ordinary mortal hanging on the fringe of a hot and dusty crowd and half of a mile away from the stage, in a far distant land. It is quite probable that most of the persons who actually witnessed the "Delhi Durbar" will see more of it afterwards through the medium of Kinemacolor than they did in the city of Delhi, to say nothing of the expense and fatigue they went to. According to the picture, if one did not happen to be a British soldier, there was not a chance of getting within gunshot of the Imperial Marque, and only a very favored section of the army got anywhere near it at that.

The exhibition was remarkably smooth; it had been carefully rehearsed and much praise is deserved by those who supervised the details of it. Two projection machines were used. One picked up where the other left off with such nice precision that the pictures were thought by many to be one long continuous film. The light was brilliant and the film, with all its color, was perfect. It is more easy to imagine than to describe the riot of color at an Oriental ceremony, but Kinemacolor is better than imagination and it can be truthfully said that none of the colors have been lost in this truly great record. The predominance of red in the British army uniform is well calculated to produce a brilliant effect and has much to do with the success of the "Durbar" pictures. In detail the program is as follows:

The landing of their Imperial Majesties.

Preparation for the Coronation Durbar—A series of animated snapshots of native workmen and the cosmopolitan population busily preparing for the great event. These were of great interest as side lights and furnished a very good idea of native customs and types, as well as being an exposition of queer vehicles and methods of transportation.

Arrival of their Majesties—Life size view of the King and Queen and members of the Royal Court.

State Entry into Delhi, December 17, 1911—Showing the arrival of the Royal train on the East India railway; an immaculate white palace on wheels. Also showing the ostentatious reception by various dignitaries, military and civil.

The scene then changes to Calcutta, furnishing one of the most enjoyable parts of the entertainment, that of the natives preparing for the coming of the King to their city. In this picture we observe the elephants, camels, sacred cattle and Oriental vehicles of state being prepared for the festivities. In this view the colors run riot, the like of which it has been given to but few Americans to witness in their native country. The profusion of rich and multi-colored silks and other fabrics is positively amazing and the audience was duly amazed. If P. T. Barnum could ever arise from his tomb and witness some of these processional scenes, he might be glad to hie himself back again, with all haste, at finding himself so far outdone.

After an intermission the Coronation ceremonies are taken up. Beginning the parade with the mutiny veterans, there a constant exposition of immense military maneuvers. Tin after time the audience burst into applause as the variou well-drilled regiments put in appearance. Much of the secor part was occupied by the procession of various detachmen through the Elephant Gate at Delhi. In the opinion of mar of those present, this was prolonged a trifle too much an it would be well if other scenes were substituted for tl sake of variety.

The Coronation ceremonies at the throne are seen at clo range; also the native chiefs swearing allegiance to tl crown. Interspersed in the second half are numerous cam scenes about Delhi and Calcutta, showing many interestin details incident to the occasion. A magnificent and impres sive part is the review by King George of 50,000 of h most select troops, regiments and batteries. Also a panc ramic view of the great throng assembled on the day of th Coronation. Spontaneous applause punctuated the picture at frequent intervals. It is estimated that 150,000 peopl surrounded the Imperial canopy, of which the camera coul record but one-quarter at a time. A spirited polo match wa well received, but the scenes within the elephant stockad at Calcutta pleased the audience as well as anything in th entire evening's exhibition.

The stage was beautifully arranged for the presentatio with a splendid piece of work by the well-known scenic artis Ernest Albert. It is a representation of the beautiful Ta Mahal at Agra. At the close of the exhibition congratulation were many for those interested in Kinemacolor presentation Automobiles by the score rolled away the departing guests profuse in their praises of what the Kinemacolor people, an others, are disposed to consider the eighth wonder of th world.

H. F. H.

MOTION PICTURE PRESS WORK IN ST. LOUIS.

Mr. Wm. J. Flynn, general manager of eight of the larges photoplay theaters, has been doing some valuable publicit work in behalf of the houses he represents. Recently h induced the St. Louis Sunday papers to accord extende illustrated reviews of some of the larger feature films and also supplied high art window cards of noted photoplayers t the several houses.

It's a good thing for moving picture men that there exists such a thing as the "Turkey trot." It takes the reform bloodhounds off the scent of moving pictures.

Miss Agnes Egan, Secretary of the Lux Film Co.

From the 400 to the Herd" (American).

Reviewed by Jas. S. McQuade.

T was really a pleasure to watch the unfolding of the story of "From the 400 to the Herd" as told in pictures by the American's Western producer and company. The ory is well connected, and it is by no means of the ele-ental type.

Skillful camera work is revealed in this film, which has veral fine natural backgrounds and beautiful perspectives. he technical work of the subject was done in the new fac-ry in N. Edgewater, Chicago, and Superintendent C. L. andall is to be congratulated for bringing out the photo-aphic effects uniformly and to the best advantage. Indeed, e photography merits unstinted praise. It is clear and ft throughout, and the half-tones, with right projection on e proper screen, are well defined.

Scene from "From the 400 to the Herd" (American).

From my viewpoint, this film has greater pretensions to class" than any yet turned out by the American. The cting is refined, and the portrayal of the principal charac-ers bespeaks careful rehearsal and capable histrionic bility. Warren Kerrigan and Miss Pauline Bush appear in he leading rôles of Jack Stevens and Clarice Weybrock, nd George Periolat and Miss Louise Lester assume the haracter parts of Earl Derbley and Mrs. Weybrock.

Jack, the American gentleman and the owner of $50,000,000 oves Clarice. She returns his love, but is capricious. When he Earl of Derbley appears on the scene, Mrs. Weybrock ecomes ambitious to secure a title for her daughter and n interest in the $50,000,000, which he possesses. She is purred on by the knowledge that the Earl loves Clarice and s anxious to make her his wife.

In a moment of girlish caprice Clarice tells Jack that she nay marry the Earl. She is merely bantering him, but he akes her seriously and writes a letter wishing her happiness vith her titled lover. On reading it, Clarice is humiliated nd angry. In this mood she listens to her mother's plead-ng and yields to the Earl's suit. They are married and ack tries to forget his disappointment by acting as fore-nan of the Earl's ranch in the West, under an assumed name.

While the mother of Clarice enjoys thoroughly the social aieties and luxury which have come to her, the young wife s unhappy and finds life a burden. The title of Countess has ecome a bauble in her eyes, and, although the Earl is the nost considerate of husbands and a knightly gentleman, she annot bear his presence. Her mother tries to smooth mat-ers, but fails.

At this juncture the Earl loses his entire fortune through nsafe investments. All that is left him is his Western anch, and he hurries there to sell it, in order to realize funds that may assist in saving part of his fortune. In the foreman he recognizes Jack, who buys the ranch. On his way back to the East, Earl Derbley dies, and Clarice and her mother find themselves penniless.

Not knowing that the ranch has been sold, the mother and daughter depart for the West to live on it. There they meet Jack. Mrs. Weybrock is incensed to find that he is the foreman, and commands him to leave at once. Then he shows her his title to the property and the haughty lady turns away in despair.

Scene from "From the 400 to the Herd" (American).

But Jack seeks Clarice, and once more she becomes part owner of the ranch by giving him her heart and hand. The release date is Monday, March 4.

"THE BROKEN TIES" (American).

Reviewed by James S. McQuade.

"The Broken Ties," a full-reel film, to be released by the American on Thursday, March 7, has a story that is not altogether pleasant. The despoiling of an aged man by his unscrupulous second wife and her son has a disagreeable moral flavor; nor is the atmosphere improved by the appearance on the scene of the exiled son of the old man, with pistol in hand, ready to wreak vengeance on his stepmother and stepbrother.

Aside from this, however, the story attracts by its heart interest. The girl, who has dismissed her country lover in favor the city bred youth, who, in turn, throws her over for a city girl, reveals the gold in her character in the end. The old man, too, shows that age has still its lessons to learn, and that injustice may be wrought on one's own flesh and blood, when the judgment is warped by selfish interest.

Scene from "Broken Ties" (American).

The various characters are convincingly impersonated, and the scenes of the production have been well selected, all being exteriors, with one exception. As in "From the 400 to the Herd," the photography and technique are worthy of praise. "The Broken Ties" is also among the first films that have been turned out in the new factory.

Projection Department

Edited by F. H. RICHARDSON.

NOTICE.—Next week the entire department will be taken up with Part Three of the machine instructions, dealing with the Simplex mechanism.

NEW YORK STATE LAW.—New York (name of town suppressed) writes: "I am in receipt of your recent letter advising me that there is no law now on the statute book regulating moving picture exhibitions which deals with the entire State. Now, since the recent fire which destroyed the Imperial Theater in this town there has been more or less agitation concerning operating rooms. Mine is home made and is heavy asbestos lined throughout, while the one that burned had no protection whatever. I enclose herewith a paper which I received from the C. W. Trainer Manufacturing Company, a firm which is trying to sell me a booth. This firm is agitating the matter by frequent correspondence with the Mayor of this town, calling his attention to the law as stated in the circular. Will you again do me the favor of writing me, stating what you know concerning the law as mentioned."

A synopsis of the requirements of the State law was printed in this department last fall. For the benefit of all we will now print the law in full:

IN ASSEMBLY.

June 30, 1911.

SECTION 1.—Chapter twenty-five of the laws of nineteen hundred and nine, entitled "An act relating to general business, constituting chapter twenty of the consolidated laws, is hereby amended by adding thereto, after article twelve thereof, a new article, to be known as article twelve-a, to read as follows:

ARTICLE 12-A.

Public Entertainment or Exhibitions by Cinematograph or any Other Apparatus for Projecting Moving Pictures.

SECTION 209.—Fireproof booth for cinematograph or any other apparatus for projecting moving pictures.

210.—Construction of booth; approval of plans and specifications.

211.—Inspection, certificate.

212.—Penalty for violating this article.

209.—Fireproof booth for cinematograph or any other apparatus for projecting moving pictures. No cinematograph or any other apparatus for projecting moving pictures, which apparatus uses combustible films of more than ten inches in length, shall be set up for use or used in any building, place of public assemblage or entertainment unless such apparatus for the projecting of moving pictures shall be inclosed therein in a booth or enclosure constructed of iron frame work covered or lined with asbestos board or with some equally strong and fire-resisting materials, and unless such booths shall have been constructed as provided in section two hundred and ten of this article and the certificate provided in section two hundred and eleven of this article shall have been issued to the owner or lessee of the premises wherein such booth is situated.

210.—Construction of booth, approval of plans and specifications. The booths provided for in section two hundred and nine of this article shall be constructed according to plans and specifications which shall have been first approved in a city by the Mayor or chief executive officer of the city department having supervision of the erection of buildings in such cities; in a village, by the president of such village; in a town outside the boundaries of a city or village, by the supervisor of such town. Provided, however, that no plans or specifications for the construction of such booths shall be approved by any public official, unless the following requirements are substantially provided for in such plans and specifications:

Dimensions. Such booth shall be at least seven feet in height. If one machine is to be operated in such booth the floor space shall be not less than forty-eight square feet. If more than one machine is to be operated therein an additional twenty-four square feet shall be provided for each such additional machine. Twenty-four square feet shall be provided for each such additional machine.

General specifications. Such booth shall be constructed with a frame work of iron angles not less than one and one-quarter inches by one and one-three-sixteenths of an inch thick, the adjacent iron members being joined firmly with angle plates of iron. The iron members of the frame work shall be spaced not more than four feet apart on the sides and not more than three feet apart on the front and back and top of such booth. The fire-resisting material provided for in section two hundred and nine of this article shall completely cover the sides, top and all joints of such booth. The sheets of such fire-resisting material shall be at least one-quarter of an inch in thickness and shall be securely attached to the iron frame work by means of iron bolts or rivets. The floor space occupied by the booth shall be covered with said fire-resisting material not less than three-eighths of an inch in thickness. There shall be provided for the booth a door not less than two feet wide and six feet high, consisting of an angle iron frame covered with sheets of said fire-resisting material one-quarter of an inch thick, and attached to the frame work of the booth by hinges in such a manner that the door shall be kept closed at all times when not used for ingress or egress.

The operating window, one for each machine to be operated therein and one for the operator thereof, shall be no longer than reasonably necessary to secure the desired service and shutters of said fire-resisting material shall be provided for each window. When the windows are open the shutters shall be so suspended and arranged that they will automatically close the window openings upon the operating of some suitable fusible or mechanical releasing device.

211.—Inspection; certificate. After the construction of such booth shall have been completed, the public officer charged herein with the duty of passing upon the plans and specifications therefor shall within three days after receipt of notice in writing that such booth has been completed cause such booth to be inspected if the provisions of sections two hundred and nine of this article have been complied with, and if, in the judgment of such public officer such booth is otherwise constructed in a manner so as to render safe the operation of apparatus for projecting moving pictures, such public officer shall issue to the owner or lessee of the premises wherein such booth is situated a certificate stating that the provisions of sections two hundred and nine and two hundred and ten of this article have been complied with.

212.—Penalty for violating this article. The violation of any of the provisions of this article shall constitute a misdemeanor. This act shall not apply to cities which have local laws or ordinances now in force which provide for fireproof booths of any kind for moving picture machines or apparatus.

No. 2.—This act shall take effect immediately.

We are crowded for space, still I feel that some may profitably be co sumed in pointing out the utter absurdity of such a law. In the fir place, it will be noted that this purports to be a "fireproof" room, "booth" (Webster defines a booth as a "house or shed built of board boughs of trees or other slight material, for temporary occupation"). will also be noted that there is absolutely no provision for a vent pipe any sort whatever to the open air outside the theater. Film in burnir gives off large volumes of dense, pungent smoke, as well as much flam Allow me to inquire of our astute lawmakers (the late Senator Grady w father of this particular effort) *where in the name of heaven this smol and flame is going to go?* It certainly must escape or the whole thir would blow up. Answer is, of course, it will and must pass out into tl auditorium. There is nowhere else under heaven for it *to* go. What is injures an audience? Is it the fire itself, or is it the panic due to tl sight of fire or smoke? Answer that, Mr. Lawmaker! A ten-year-o child should see as obvious a point as that, yet our lawmakers simply ca not seem to comprehend the fact that fireproof walls are of slight value a protection to the audience *unless coupled therewith are effective shutte for wall openings, absolutely automatic in their operation, and an amp vent flue to carry away the flames and smoke.* This department has set th forth, time and again, and yet the same old farce goes on. Laws whi are mere jokes, so far as protection to an audience be concerned, are e acted. It is an easy matter to draft a law which would render operatir rooms so thoroughly fireproof that reels of film absolutely could be burne therein *without the audience being aware that there was a fire in the hous* With the room described by the Hon. Mr. Grady's law, however, the aud ence would be greeted with belching smoke, at least, if not flame itsel within five seconds of the starting of a film fire. Such law-making is a outrage, in that it requires managers to go to large expense without a commensurate gain in safety to the audience. Of course such a room the law requires could be made fireproof in fact, by the addition of real effective *automatic* wall shutters and a vent flue of *ample size*.

Again it must be observed that, while the "law" allows the use of "oth equally strong and fire-resisting material," than asbestos board, it ve cunningly prohibits cement, brick or hollow tile, since the material used f walls, etc., must be attached to the iron frame described. Again I mu remark: Piffle. The cunning hand of the asbestos man is hidden under very thin veil, methinks. Again: wall shutters may be operated mechani ally. Whole gobs of protection there, isn't there, when the excited ope tor forgets to close the shutters? The size of observation ports and le ports is left at the discretion, whim or fool ideas of the individual inspe tor who probably knows about as much about the needs of practical pr jection as a setting hen knows about the Tower of London. In fact, t whole "law" is a howling farce. If lawmakers don't know what is neede why don't they consult with those who do? This is strong talk I well kno but surely the time for whitewashing such outrageous examples of legisl tion is past. It is time to tell the truth, regardless of whether the Power That-Be like it or not.

MOTOR-GENERATORS.—Mr. J. H. Hallberg, New York City, co tributes the following: "The operation of a projector arc lamp from specially constructed generator or dynamo without ohmic resistance i series with the arc has been pretty thoroughly discussed. I note conflictin statements and opinions, but through it all, I have observed that your pe sonal opinion has not been altered, and that is that it requires either ohm resistance in series with the arc and the generator, or a generator co structed especially for the purpose. In this I concur fully with you.

"I have already stated once that the electric arc is of variable resistanc and it varies in the opposite direction to that required for good operatio without ohmic resistance in series with it, in that the resistance of th arc decreases as the amperes are increased, which means, in plain word if you have an unlimited supply of constant voltage direct current, the unt of current flowing over an arc would be limited only by the detion of the electrodes, or the melting of the feed wires, or the burning of the generator. In other words, an arc under those conditions would esent a dead short circuit. From this we understand that if the voltage nstant and the current supply is unlimited, or practically so, there must ntroduced something in series with the arc which will increase in rence with an increase of ampere flow, and the ordinary resistance wire lain iron wire possesses this feature and is, therefore, used as the ballast teadying resistance for the electric arc, being connected in series with arc and the circuit or generator which supplies the current.

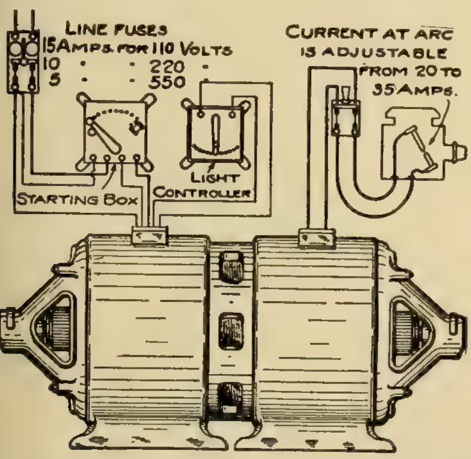
t is also understood that such resistance in series with the arc means ss of energy, and to overcome this many schemes have been proposed. ve personally, as you know, devised some years ago a line of econors for direct current, which permit the operation of a projector arc from a constant voltage unlimited supply without the use of any stat or resistance in series with the arc to control it. This control is ned by designing the economizer which is, in the strict sense of the l, a motor generator set, so that instead of delivering a constant voltto the arc, these machines will deliver a practically steady amperage to arc, but of varying voltage, depending upon the length of arc it is deto maintain. This regulation is accomplished by special differential ings; that is by shunt and compound windings of certain proportion, acting against the other, to secure the necessary regulation to counterthe tendency of the resistance to drop, and the consequent increasing of amperes across the arc. These machines automatically check this ase of amperes at the arc and hold the amperes steady, no matter if arc be maintained long or short within the ordinary limits of 45 to 55 v.

r. Cundy, of Leadville, Col., has made the assertion that he is using unt wound generator without the special differential windings and that securing satisfactory results from same. You have already commented his and, as near as I can recollect it, you came to the conclusion that nachine is not a standard shunt wound generator, but that it possesses in characteristics not common to a first-class shunt wound machine. his you must be right, because otherwise the arc could not be maind.

shunt wound generator is essentially, if properly constructed, a mae of high efficiency, which will maintain the voltage as steady as possible no load to full load. This means that the armature runs as closely ossible to the pole pieces of the field, and besides such a machine must be overloaded—if it is the voltage will drop. If an arc is struck on unt wound generator of normal capacity to carry the arc, the generator ld be subject to practically a dead short circuit and it would become agnetized. In some instances the armature reaction might be so strong o reverse the polarity of the pole pieces, making it hard, if not imible, for the generator to pick up the voltage again, unless the fields re-charged by a battery, or other suitable device.

y explanation of Mr. Cundy's shunt wound machine is that it may be ewhat special in that there must be a larger than ordinary air gap ben the armature and the pole pieces, which, in the first instance, makes it ry inefficient machine and, in the second instance, makes it a very poor lating machine as far as the maintaining of voltage is concerned. The iciency of the machine is detrimental under all conditions, but the poor lating quality of the machine is desirable for the operation of the arc ctly from the armature leads, and on this account it may be possible to ate the arc without resistance in series with it and the generator, by ful manipulation of the arc and starting it possibly with a small rence in series, which can later on be cut out. But it is a difficult probto say the least, and besides it must be inefficient.

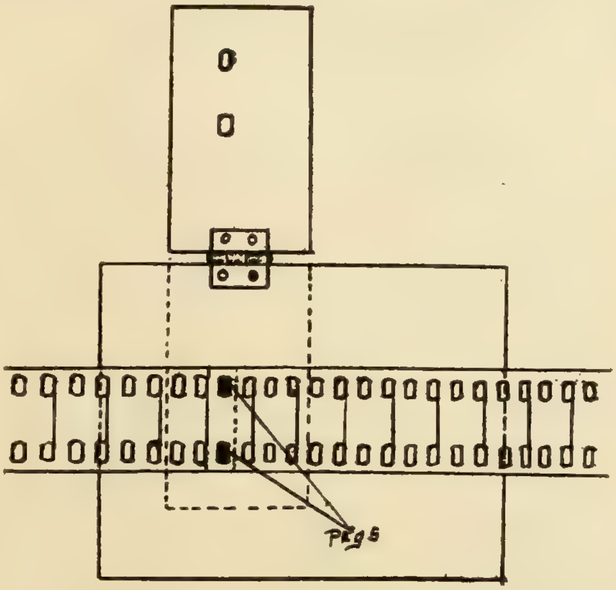
believe that the above is the true explanation of Mr. Cundy's success, I agree with you, Mr. Richardson, in that the scheme is not practical general use on account of the difficulty of its operation. It takes a ed man to handle it and besides the machine is very inefficient compared machines with the special compound differential windings which perthe armature to run exceedingly close to the pole pieces, still maintainthe proper regulating qualities for the maintenance of a steady noning and quiet arc.



deliver herewith also an illustration of how the direct current machine s in diagramatic form, showing the starting box, light controller and machines mounted together on one shaft for highest efficiency."

e are greatly obliged to Mr. Hallberg for his excellent letter, the subce of which meets our approval. We are also glad to print a picture of Hallberg's economizer, for the reason that when it is given intelligent and is rightly handled the machine seems to be very satisfactory. We looking into the matter very thoroughly and hope in the near future to be able to say positively that this type of machine is a pronounced success, since, as we have said before, a successful machine of this kind would mean the elimination of the enormous waste present in rheostats. We do not, however, in justice to those who value our judgment and might take action on the same, propose to make any final statement of this kind until thoroughly and completely satisfied that the matter is proven beyond any question of a doubt. We have, however, some excellent reports from operators handling Mr. Hallberg's D. C. economizer.

FILM MENDER.—Wahoo, Neb., writes: "Attached find sketch of handy device for patching film. It is made from plate glass. Make two pegs from iron wire, the size and shape of sprocket holes, and long enough to project through the glass. Bore holes in the glass a little larger than the pegs, using sharp drill and turpentine for drilling the glass. With a larger drill countersink under side of holes, then set the pegs in with lead or solder. Bore holes in the trap door, or gate, to fit over pegs and press the film-ends together. The gate is put on with screws set in the same as the pegs. I use a safety razor blade to scrape off emulsion. Set device in rewind table, with light under it."



The device is all right, but it would require considerable work, take it altogether, to make a really good one. Very nice after made, however.

BLUNDERING MUSICIAN.—Fairbury, Neb., writes: "What do you think of a manager accusing an operator of using more current with a ⅙ horsepower Kimble motor than through his resistance, which is a choke-coil? Recently I ran the two-reel feature 'From the Bottom of the Sea.' In the second reel, after the shooting of the lieutenant through the torpedo tube, the captain kneels in prayer. As this scene came on the orchestra whipped into a lively waltz. Do you know of any one in need of the services of a sober, competent operator owning his outfit, which is the best money can buy?"

The manager certainly is entitled to at least one more guess on the motor consumption, if I understand your question aright. As to that orchestra, it would no doubt cheerfully play "Has Anybody Here Seen Kelley" at the Crucifixion scene in the Passion Play. In the New York Journal comic page is a character called "Boneheado." I have often wondered if the artist got the suggestion for the name while listening to the wonderful, not to say fearful, efforts of some of our motion picture theater musicians. Not all of them are thus, however, thanks be. Should any one wish to employ the brother I will forward their letter to Fairbury.

HOUSTON LAW.—I am in receipt, through the kindness of some Houston friend, of a copy of the Houston law regulating the equipment and operation of picture machines, shows and premises. The law is a little better than some; still it is more or less farcical. It requires a metal-asbestos booth, floored with No. 20 iron or ¼ inch asbestos board. No shelves, furniture or fixtures are allowed inside the operating room except they be incombustible and "no material of any sort whatsoever of a combustible nature except the films and machine stand, which may be wood covered with asbestos or metal." (Query: is an operator combustible, or is he not? Also are the films to be covered with asbestos or metal, or only the machine stand?—Ed.) A vent pipe is required, but, alas, it only need be six inches in diameter. That is better than nothing anyhow, but that's about all it is. Observation ports may be 12 x 12 inches. In this at least, the lawmakers had glimmerings of sense. All electric wiring inside the operating room (Booth, they call it) must be covered with "non-inflammable insulation." (Gee, but they're particular. Never heard of inflammable wire insulation, except asbestos.—Ed.) The old, obsolete foot-shutter-in-front-of-the-condenser is allowed. Machine magazines must be "incombustible." Lawmakers in Houston must run to incombustibles, do they not? No person under 18 years of age may operate a projector, which is excellent indeed. Screen must be at front of house, with operating room at rear.

A six-inch vent pipe, forsooth! Even the machine table must be covered with asbestos or metal. Piffle. The wall-hole shutter provision, however, is really excellent as far as it goes. The exit light provision is also sound sense. Once and for all allow me to inform lawmakers of the *fact* that any vent pipe of less than two square feet area is inadequate in case of an operating room fire, regardless of size of room. Film makes exactly as much smoke and flame in a small room as in a large one, and the vent pipe is largely for the purpose of carrying off the smoke and flame. And there you are. It should have a damper weighted to stand normally open, only being held closed, when there is too much draught, by a cord the same as for the wall shutters.

DARK PICTURES.—Galveston, Tex., writes: "Would you kindly advise me. Have Edison Exhibition Model machine; 77 feet throw. Use two 7½ Pathe condensers and have a very dark picture; it is also out of focus. Have a good operator, but he does not seem to take much interest in the business. Lenses are new and aperture in good condition. Use ⅝-inch cored and ½-inch solid Electra carbons; 13-foot picture. Have been operating six years myself, but not now, of course."

From fact that you use ½-inch solid carbon I suppose current is D. C. You have not said what kind of screen you use, or what amperage. The poor light probably is due to (a) not using sufficient current. (b) Carbons not set right. (c) A poor screen. Examine (a) your lamp leads inside the lamphouse and if dark brown under the insulation and no spring to them, cut wires off at back of lamphouse, or as far back as copper is brown, and throw the ends away. (b) Examine all connections. Take them apart and clean them. (c) See to it that your carbon jaws are clean inside and making good electrical contact with carbons. (d) That your rheostat is delivering not less than 33 to 35 amperes—you can have the electric light company test it with their ammeter. As to the out-of-focus effect: is your projection lens perfectly clean? Maybe you have had it apart and on the inner surface of one of the lenses is a faint finger mark. It does not have to be sufficient to be visible when looking through the lens to affect the focus. Are the lenses of the projection lens tight in their mounts? The convex side of all the lenses of the projection lens should be toward the screen. Are your tension springs bearing squarely on the tracks of the aperture plate? A "good operator" who does not take interest in his business is not a good operator. No use possessing knowledge if you don't apply it.

PATENT.—Cloquet, Minn., writes, asking whether or not I think there would be a market for a carbon arm and jaw which allows of moving the upper carbon back or ahead in relation to the lower one, as well as preventing the burning of lead wires, provided it be patented.

It is utterly impossible to answer such a question without first personally having examined the device. Generally speaking, however, I do not believe the brother would make enough to pay for the patenting. Such things have been vastly improved within the past year. Provision has been made on one or two lamps for such a movement as you describe and wire contacts are removed further from the arc. Also a new lamp will soon be on the market embodying all these things in most excellent form. I can only express my individual opinion, however, as to your device, and that is it won't pay you to patent it, unless it is something very good indeed.

FUSE BLOWS.—Peabody, Kan., writes: "Have Motiograph machine and rheostat. The rheostat burned out recently. I fixed it up, but some way got a short in it and it blows the fuse. This is what puzzles me: have main house switch, with fuses attached; then, further on, operating circuit fuses. From operating circuit fuses one wire runs, to operating switch, thence to lamp. Other wire runs to rheostat, thence to operating switch, thence to lamp. Fuse blows in main house switch instead of in operating circuit fuse block. I claim to be an electrician, but this has got my goat. Use 60 amperes. Throw 50 feet. Picture 10 x 10 feet."

In the first place you were so very careless with your writing that I was unable to decipher the letter with certainty, but think I have it right. I presume your incandescent circuits attach between main house fuses and operating circuit fuses. It is quite possible that the former are loaded more nearly to capacity than the latter, which would account, of course, for the larger fuse blowing. You have not mentioned fuse capacity in either case, but I assume the main house fuse to be the larger. You cannot possibly have a 10 x 10 moving picture. If it is 10 feet wide it is exactly ¾ that height. You must be in error about the short in your rheostat. If there was a short you could not use it at all.

NEW COMMUTATOR STUNT.—Texas (name of town suppressed) writes: "Have long intended writing the department to voice my appreciation and add my mite to its columns. Will try and give some help in the matter of commutators and gasoline-electrical generating outfits. This in return for the immense amount of good I have myself received. My generator gave me a great deal of trouble. The commutator would get black and sticky. Tried clean canvas, with and without vaseline and compounds, but without relief. One day I happened in the dynamo room with a small piece of prepared chalk. I held it on commutator until it had taken up all the carbon it would hold. Cleaned the chalk and continued the process of holding and cleaning until the commutator was clean. Continued at intervals of half an hour and commutator began to take on a mahogany polish. No trouble since. Boiling brushes in vaseline helps also. Have a 10 horsepower Hogan gasoline engine, 125 volt, 6 K. W. compound wound generator. I am familiar with several makes of gasoline engine and this one undoubtedly is the best I have ever had anything to do with. After starting engine and setting throttle it requires no further attention. Takes care of itself from full to no load. Lights are steady as though hooked to city mains. Steadiest lights I have ever seen hooked to gasoline driven dynamo. Use 22 amperes at arc, 15 on sign and fans. Voltage never drops. Lights never even wink when projection arc is struck. Have 70 foot throw; 11½ foot picture, using painted curtain. Am between two cities of 67,000 and 73,000 population. Only one show in either can equal my projection. Can and have gotten good picture with 18 amperes, using Edison 25 ampere adjustable grid rheostat with all resistance in. Will gladly supply additional information by mail to any one enclosing stamped envelope. Am my own operator. Believe in having things just so. 'That will do' and 'That's good enough,' don't suit me at all. Try to make improvement every day. Will write again soon and describe some kinks I have not as yet seen mentioned in the department."

Thanks for your kind words. We do not expect or wish to have our friends flatter our vanity. When one is earnestly trying to do something, however, it is pleasant to know one's efforts meet with approval and appreciation. That chalk stunt "listens mighty good." I'm inclined to think it is of much value and I thank you for its submission. Prepared chalk may be had of any druggist, I believe. It is cheap, too. I am inclined to believe that perhaps boiling the brushes in vaseline was at the bottom of the blackening trouble. May be wrong, however, but don't see anything else to lay it to. You have asked that name of town be suppressed, but I will retain the address and forward any letters sent in. Seems to me you would do better to have got a generator of about 70 volt pressure; 125 causes much waste in rheostat. Let's have the other "kinks."

POWERFUL FEDERATION.—From San Francisco comes the news that the Musicians, Stage Hands, Operators, Bill Posters, Janitors and White Rats Unions, in all aggregating 2,000 men, have formed an alliance styled the Theatrical Federation of San Francisco. Musicians' Hall, three story and basement building, has been remodeled and devoted to housing the new organization. The address is 68 Haight Street. Within the building have been provided meeting rooms, large and small, offices, bar, billiard and card rooms. The Federation is thus comfortably housed under one roof and, as the correspondent naively puts it: "Hopes for peace—even if we have to fight for it."

It is to be noted that the man selected for president of the new and powerful Federation is Mr. W. G. Woods, president and business agent of the San Francisco Operators' Union. It is gratifying to know that the craft has advanced to a point where one of its leaders is selected for such an important post as this. The editor firmly believes that no better selection could have been made. He has not the pleasure of a personal acquaintance with President Woods, but knows of his work and has a very considerable "correspondence acquaintance." From the letters Brother Woods writes we are prepared to say he is a man of sound sense, conservative judgment and is, in addition, conservatively progressive. A rare combination indeed. Both the operators and the Federation are to be congratulated on the selection of Mr. Woods as chief executive officer.

At the risk of presuming I shall offer a word of advice. Let my excuse be an experience in the labor movement covering a period of full 20 years. Such an organization, if compactly formed, can wield tremendous power. Remember always, my brothers, that might never has and never will make right. With power always comes the temptation to exercise that power unjustly. Demand and enforce your rights, but remember always that the "other fellow" has rights also, and respect them. Success to the new Federation. In the words of the immortal Rip: "may it live long and prosper."

LIGHT TROUBLE.—Kentucky (name of city suppressed) writes: "I have been operating for several years, and for past four have been with a company which controls several houses in this city. Until lately I have been fairly well satisfied with the results of my projection. Have also satisfied my managers, which is the most important part. But a short time ago we opened a new house, and though I have received no complaint from the manager, I am not satisfied with my picture. Therefore I appeal to you. I am using 110 D. C. My screen is of the best grade of bleached muslin, which I change once every month. My picture is 18 feet; throw, 96 feet. My light is not bright enough. Have tried several rheostats and I find that I get the best results from one that I made myself. I am using one 6½ and one 7½ condenser and I think that is where the trouble lies. There is no ghost in the picture and the light is even all over it, but not bright enough. Please advise me as to what focal condensers should be used."

Probably two 7½ condensers would be some better. However, if there is no ghost the light fault does not lie there. The shorter focal combination, however, has the effect of bringing your arc a little closer to the lens, thus adding to liability to breakage of lenses. Look through your condensing lenses edgewise. If they look discolored, either yellow, green or purple, they are unfit for use and are absorbing light, as well as injuring the brilliancy of that which passes. You are throwing a large picture (13.5 x 18 = 243 square feet). For that size you should pull not less than 45 amperes D. C., or not less than 60 A. C. You will not get a very brilliant illumination with even 60 emperes A. C. through a rheostat. As I remember it, however, the current in your city is D. C. Use No. 6 lamp leads and be sure the ends inside the lamphouse are not burned. Using 45 amperes they should be cut off after about 50 hours' run.

SHUTTER LOCATION.—Sullivan, Ill., writes: "New York City asks for opinions as to proper location for shutter. My own idea is as follows: Suppose we have a shutter cutting 50 per cent. of the light. All the illumination passes through the film, but only 60 per cent. reaches the screen. If, on the other hand, the shutter cut the light between the condenser and aperture only the same 50 per cent. would be cut, but that would reduce the heat at aperture by just that much, which certainly would be a distinct benefit in several ways. I may be wrong, but will be glad to be corrected. It is my theory, but we may all be in error at times. I am going to ask you to express your opinion."

Your theory is perfectly correct, so far as elimination of 50 per cent of the heat goes. However, by reason of the rapid spread of the rays between the condenser and aperture the shutter would have to be set right up against the aperture, or else have a very wide blade and be of very large diameter or cut much more than 50 per cent. of the light. Theoretically you are right, but practically the thing is impossible. A moment's thought will convince you that locating the shutter in front of the aperture would not do at all from the practical standpoint.

UNEXPLAINABLE.—The New York City operator who asked for commutator advice writes: "Commutator compound is out of the question. The boss wouldn't buy it. Have tried fine sandpaper, but it scratched too badly. Took your advice and tried canvas with much better results. Although it does not polish, it cleans. Will use it until some better suggestion is offered. You are right about the holes in lamphouse not stopping condenser breakage. Here is the funny part of the story: Had a Powers Five lamphouse and broke only five condensers in 15 months. Had this one ½ months and broke about 50, working under same conditions as to draughts, etc. Have had operating room shut up so tight that a Turkish bath is a joke by comparison, but the breakage goes merrily on. Had screen coated with silver and reduced current from 40 amperes to 20. Boss claims condenser breakage is due to fact that I now use 25 ampere link fuses and switch. Says if I put back the 45 ampere fuses and switch lenses won't break."

You should have used 00 sandpaper, which will not scratch. Try prepared chalk on commutator, as suggested in another letter this week. As to lens breakage: the changing from 45 to 25 ampere switch and fuses has, in itself, nothing whatever to do with lens breakage. Reducing from 45

20 amperes, however, ought to have a decided effect in reducing break- . But condenser breakage is sometimes a queer proposition. I myself a similar experience once, in Chicago. Had an old lamphouse and ke very few lenses. Got a new one just like it and they broke as fast host as we could put them in. A lens would seldom last through one l. No apparent cause for it. Manager was himself an excellent operator, r we could not discover, and never did discover, any cause for the uble. Finally got another lamphouse, just like the breaky one as far as eye could detect, and presto chango, the trouble vanished. Kindly 't ask me what it was. I would have cheerfully given twenty dollars have known, just for the satisfaction of knowing. But I never found out. hink we tried about everything that could be done to a lamphouse and r of lenses.

ROM THE GOLDEN WEST.—Los Angeles writes: "Many thanks for ding complete drawing of rectifier. It has helped a few of us out here. o want to tell you that your handbook is kept always within reach. The tographic instructions on machines which you are running is a splendid a. It will help to prevent, or remedy many mistakes. As to Frank C. ok's letter in January 13 issue: I was raised in New York City and ed there until 1910. However, the moving picture houses out here are superior to those in New York, though I hope that city will some day ve real picture theaters on the order of those in Los Angeles. Take ne's $40,000 house, for example: its operating room contains three tiographs, a cloud effect machine, dissolver and spotlight. They run e first-run licensed reels on an excellent screen. Two separate boxes singers. In first part of an illustrated song, for instance, the lights und the singer are often changed, such as from red to green, etc. Dur- chorus the lights go out and singer sings from box under spot. Every ek there is something new in electrical effects. It draws big, too. Pic- e is, I think, about 20 feet wide; projection is always excellent, handled Los Angeles' best. Nine-piece orchestra. Prices 10 cents for front ts, 15 cents for back seats and 20 cents for loge seats. Lady ushers, atories for ladies and gentlemen. I write all this because I know you always interested in something higher up in motion picture theaters. ne's doesn't hesitate to give its patrons the best."

Yes, and every motion picture theater I have ever heard of that was run ng those lines has been a howling success, but hundreds of the other d have failed. I like that "front seats cheaper" scheme. It is the glish way and, as I said in this department long ago, it is the right way. s, reports of this sort are always pleasing, but the different points of w taken by different men is illustrated by a Los Angeles letter which peared last week.

VENTILATION.—Marianna, Ark., writes: "Have just opened a new use here. Am having great success. Attribute it to location, class of tures, attractiveness of house and, above all, to the work of our operator. e think him the best in the State, and that is saying something, for there some pretty good operators in Arkansas. Our house is 25 x 100, with -foot ceiling. At entrance is a 10-foot lobby. We want a system of air- oling for the room. What would you advise? We thought of using suc- n fans (two of them) in front and one exhaust fan in rear up near ling, say two 18-inch and one 30-inch fans. Do you think that sufficient cool the room? Front faces the west. Or would you suggest reversing installation—exhaust in front and intake at rear?"

The arrangement you suggest will probably be as effective as any, though fans should be placed as close to the ceiling as possible. As to size of ns, I would rather you consulted some reliable fan manufacturer, but I lieve your intake fans should be at least 20 inches each. You will, of urse, have to use wall fans in addition in hot weather. The changing air won't cool the house sufficiently when the air being taken in is tter than—well, I know how awful warm it gets down there. You must ve wall or ceiling fans also unless you blow a regular gale through the use.

NEW UNION.—Atlanta, Ga., writes: "I desire to report that the A. T. S. E. has issued a charter to the Local Union of Moving Picture achine Operators, in Atlanta, Ga. The number is 225. The charter was ued November 30, 1911, with 29 members, only six operators in the city ve failed to see where organization would benefit them; but we hope at their eyes will soon be opened and that they will join us. The Stage nployees' Local No. 41, of Atlanta, has been organized sixteen years, d has had success in every undertaking; every theater in Atlanta is a ion house. Our secretary, treasurer and business agent are also mem- rs of Local No. 41, and thoroughly understand the workings of the or- nization. Officers elected for the following year are as follows: J. H. aniel, Sr., president; V. O. Gettus, vice-president; Cliff Clower, financial d corresponding secretary; W. P. Raoul, recording secretary and treas- er; John McMillan, business agent; R. C. Rebb, sergeant-at-arms; Fred ester, delegate to central body; J. E. Dwyer, H. J. Glenn, W. L. Hudson, ustees. Local No. 225 is affiliated with the Atlanta Federation of Trades d the Georgia State Federation of Labor, and meets the second and urth Sundays at the Labor Temple, 112 Trinity Avenue. Labor Temple the third of its kind in the world; it is owned exclusively by organized bor. Local No. 225 has no agreement with the managers as yet, but are ing their best to please them, and perhaps later on that will come. In gard to eligible candidates, I want to say that our International Alliance quirements are that a man be 21 years of age; must have lived in the ty six months, and should have worked as a picture machine operator six onths. Our local laws require five vouchers on application; said vouchers ust be members in good standing."

Congratulations. I trust the new organization will prosper and be of st benefit to the Atlanta operators. Be conservative and careful, but re- ember that even those virtues may be, like everything else, overdone. end at least a portion of your energies to improving the projection (en- iling all that goes with it) knowledge of your own members, and thus be le to demand higher salaries on the basis of improved workmanship, as ell as on general principles.

SALT BRINE FOR CARBONS.—Westfield, Mass., writes: "Recently u spoke of a Baltimore operator soaking his carbons in salt brine, asking ial and reports on same. I soaked my carbons four days and then al- wed them to dry thoroughly. I believe the scheme is excellent except for e fault it seems to develop, viz.: carbons thus treated have a tendency to needle, i. e., burn to a long point. I believe, however, the light is whiter and fully 20 per cent. better. Am using 110 volt, 60 cycle Ft. Wayne compensarc and am well pleased with its performance. It is very much of an improvement over rheostats, coils, etc. Have 72 foot throw; picture 12 feet. Our screen has a black border on which the picture overlaps by two or three inches; screen is Alabastine tinged with blue. My machine is anchored solid and the picture is 'nailed to the screen.' A picture doing the Salome dance doesn't look good to me. Would like to know, if possible, what make carbons Baltimore uses. Possibly those he uses don't needle after treatment. I must credit my manager with being one of the best I ever worked under. I am a charter member of Springfield, Mass., Local Union 186, I. A. T. S. E., and proud of it. I heartily agree with you in eliminating the term 'booth,' 'coop,' etc. It is rooms we want, so let us speak of even the coop as a room and maybe it will in time expand into one sure enough."

I am not certain, but as I remember it the Baltimore brother used Electra carbons. Many thanks for trying the scheme and reporting. You are the only one who has thus favored me to date. I did not notice any tendency of Baltimore's carbons to needle. Will Brother Gregory kindly supply the desired information?

REMOVING SPROCKET.—McClure, Ohio, writes: "Will you kindly tell me the best method of removing intermittent sprocket from shaft of my Edison Exhibition One-Pin machine; also best way to get taper pin holes to match in replacing old sprocket with a new one. Should a broach be used?"

Provided your machine is the same as the Exhibition Model I have, proceed as follows: remove the apron, which attaches to lower cross-rod and comes up around hub of sprocket. Remove aperture plate and raise the piece behind it up out of the way. Loosen screw holding left hand intermittent bushing and shove bushing out. Sprocket and shaft may then be taken out. The machine I have has but one pin in sprocket hub. Place a piece of metal in a vise and lay sprocket hub on same, with pin close to metal. Have some one hold it while you drive pin out, using care and a small punch. Then if sprocket is tight on shaft bore a hole little larger than the shaft in block of wood. Lay block on vise, stick sprocket shaft through hole so that rim of sprocket rests on block, and carefully drive shaft out of sprocket. Never use steel punch for driving on end of a shaft. Use soft punch only, or one made of wood. If holes don't fit, by no means use a broach. Turn shaft and drill new holes at right angles to old ones, but be very sure you set sprocket so its teeth will be in line with aperture plate tracks. You asked for the best way, however. Here it is: have an extra intermittent sprocket, star and shaft, assembled. Put it in and send old one to factory by registered mail and have the new sprocket put on right. That is the *best* way; a whole lot the best way too.

CURRENT EQUALIZER.—Ft. Worth, Tex., writes: "Would like information as to a magnetic device used for equalizing current flow in connection with projection arcs. Have heard great deal about such a contrivance and many operators have recommended it as excellent for keeping flutter out of arc when using high amperage. Where can one be secured?"

Either I have not heard of the device, or your description is such that I do not recognize it. Can any one inform me as to what the brother means?

ASKS TOO MUCH.—Regina, Sask., Canada, orders a handbook and remarks that he wants a book which will explain every possible thing an operator wants to know. He doesn't want any halfway knowledge.

The book has been sent our Canadian friend. Had I myself seen his order before shipment I would have returned the money instead. There is no such book in existence as he wants; moreover, there never will be. I am amused at some parts of the letter. It reads, at one point: "If this book is complete in practically everything that may happen to a picture machine, also lenses, then it is just what I am looking for." I should think it would be.

WASHINGTON OPERATORS' BALL.

The recent first grand ball of the Moving Picture Operators' Union, No. 224, I. A. T. S. E., of Washington, D. C., was a big success. The committee secured a few entertainers from the local houses which included John Noel from the Imperial, the Cook Sisters from the same theater, and the American Minstrels from the Cosmos. Mr. Noel gave some songs and stories, the Cook Sisters entertained with vocal selections, and the Minstrels presented their entire act of twenty-five minutes. Everyone had a good time and enjoyed the entertainment. The hall was beautifully decorated with flags of all nations, flowers and palms. The music by an orchestra was excellent. The unique introduction of moonlight and shadow dancing gave a charm to the whirling dancers. Over the stage was a large banner declaiming "Edison Type B, Built Like a Battleship and Runs Like a Watch," under which was displayed the welcome of the local union. Confetti and paper ribbon made a delightful closing to the dancing in the early morning. A delegation from the Baltimore Local No. 181 was on hand to reciprocate the attendance of the Washington boys to the operators dance in that city not long ago.

Much credit for so enjoyable an evening is due to the good work of the Committee of Arrangements, which consisted of William Long, chairman; H. W. Keithley, J. Perkinson, E. Isaac, W. H. Mitchell, Dan Prettyman and W. H. Beatle. Indeed, Mr. Long was "some busy man" during those days of preparation. It was hoped that Mr. F. H. Richardson, of The World, could be present, but a letter of good will and well wishes from that highly esteemed gentleman, told plainly that the pressure in New York was too great at the present time to accept the cordial invitation.

W. H.

Comments on the Films

Licensed.

"THE HYPNOTIC DETECTIVE" (Selig), February 15.—Professor Locksley, the bizarre hypnotic detective, appears again in this picture. It has some very good things, including a good fire, and its sets and lighting are very good. The photographs are excellent. Yet the story doesn't get across very strongly, chiefly because it is very unconvincing. Most of the spectators watched it. It will serve as a filler.

"FAR FROM ERIN'S ISLE" (Kalem), February 14.—This comedy has been reviewed on page 401, issue of February 3, 1912.

"THERE'S MANY A SLIP" (Essanay), February 15.—A comedy in which two lovers who do not know each other, but whose respective parents insist that they marry each other, have met by chance and elope in order to put a spike in the plans of their elders. There is a little of it that is fresh but there were plenty in the audience who laughed heartily. It will make a good filler; for it is very good natured and is well pictured.

"SMILING BOB" (Melies), February 15.—A new character in pictures is played in the person of "Smiling Bob," a miner. He was in love with a girl and he smiled. A newcomer in the town grew more pleasing to the girl than he was, but still he smiled. The newcomer got into trouble through no fault and the girl got Bob to help him out. They ride away and poor Bob is left alone. In the last scene, when he hides his face in his horse's mane, he is no longer smiling. Bob's sunny character gets over and is liked and the story holds attention. The photographs have a pleasing purplish tint. It is a very good filler.

"THE GAMBLER'S WIFE" (Eclipse), February 14.—An extremely well-set and artistically produced picture of studio and Bohemian life in Paris. Its hero is a weak spirited sculptor whose work in marble has made him famous. We see his statues and know he is a great artist. He becomes a gambler and his good and beautiful wife finds a way to save him. It is not a picture to appeal strongly to the gallery; but it will be appreciated by people of culture. Many of its scenes are very beautiful.

"BUNNY AND THE TWINS" (Vitagraph), February 14.—A farce comedy that kept some of the spectators in continuous laughter. Yet at times it seems to make fun of its character rather than with them. Flora Finch and Kate Price are the twins. The quality of the comedy work of these unusually competent ladies is seen again in this courtship. Bunny is the suitor who can't decide and his facial expression is very amusing. The reviewer feels safe in calling it a good feature.

"HOGAN'S ALLEY" (Edison), February 14.—"Hogan's Alley" is something of a masterpiece in its way and the audience got more than one good laugh from this picture of it. It shows numbers of well-contrasted characters, dwellers in the flats on the alley, and leads up to a grand scrap with a very humorous end and make-up scene. It is well photographed and the latter part got over very well. It is a desirable filler.

"HIS MISTAKE" (Lubin), February 14.—His first love was the truly right girl; but an actress came to the boarding house and he married her. The scenes, through a rather long first part, that show the flirtation, marriage, etc., drag a little. But after he has discovered his mistake and the first sweetheart is secretly caring for and comforting his neglected child, the action is very dramatic and deeply interesting. It is well acted, well set in most scenes and clearly photographed. It can be used as a feature.

"LEAH'S TRICK" (Cines), February 20.—Leah's aunt wanted her to marry, so Leah dressed her maid up as a lady, and herself as maid. The man also wanted to please aunty, so he prepared to take his medicine. It isn't new (except the characters), but it seemed to amuse the audience, it made laughter anyway.

"THE VALLEY OF THE UMBRIA" (Cines), February 20.—A very interesting travelog in a country not often visited and one full of romantic charm. The photographs are commendable. This, with the farce on the same reel, makes a desirable picture to fill out a program.

"A MIDWINTER NIGHT'S DREAM" (Lubin), February 19.—The Lubin people have a company at Palm Beach. In this picture a tramp in a snowy freight yard falls asleep and dreams that he and a pal are having the time of their lives in tropical parks and groves. The ideas are very fresh and amusing. The effect of the combination of summer and winter in one picture is delightfully ludicrous and it kept the house in roars of laughter. In one scene a snowball is chucked from the freight yard and lands in the next scene at the feet of two girls at Palm Beach, who flirt with the tramps in the snowdrift. The photographs are very good.

"ARMY AVIATION PRACTICE" (Lubin), February 19.—An instructive picture of Army aeroplanes taken at Governor's Island, N. Y.

"THE BITER BITTEN" (Essanay), February 20.—A very amusing anecdote about a stingy business man who took a widow's motorcycle and was finely buncoed by a man who wanted to get to the railroad fifteen miles away. It is pleasantly conducted, clearly photographed and the audience seemed to sympathize with it. There are no good laughs but it is enjoyable. A desirable filler.

"CURIOSITY" (Essanay), February 20.—Early last summer the Biograph people released a picture in general outline not unlike this; but this is much the better and is therefore very commendable. In this picture, the spectator is not shown what is in the grip (clothes) nor what the man is hurrying so for (the train), consequently he too is curious like the crowds that follow. It gets over and caused one or two good laughs. A good filler to lighten a substantial program.

"THE NURSE" (Edison), February 20.—An old story (that of the doctor who saved the life of his sick enemy), but in a new dress; it is a nurse in this case. It is very commendable and is a distinct advance in that it shows that the nurse, through ministering to her enemy, grew to love him. It is not strongly convincing as a picture of life; but many of its scenes are fine. It is very well photographed and set and will be a first class filler.

"THE CHOCOLATE REVOLVER" (Vitagraph), February 16.—A child and burglar story which is very prettily pictured, indeed, it seems conducted more with a view to pictorial excellence than to make the story thrill. It has several dramatic and thrilling climaxes, but in one or two scenes it drags. **The chocolate revolver was the child's weapon.** The burglars came when her father and mother were out and the maid had slipped away. She showed herself a very courageous child. It will serve as a filler.

"THE LOVE OF JOHN RUSKIN" (Vitagraph), February 1[illegible].—The theme pictured on this film is a well-known but very unpleasant incident in literary history. It is a very artistic, even beautiful, picture, probably as good a picture, leaving out one or two scenes, as could possibly be made with this theme. The acting is first-class; the settings are natural and in harmony with the story. The story we do not like. It has been already commented upon on page 472, February 10, 1912.

"THE DANITES" (Selig), February 19 and 20.—This picture illustrates how unfortunate a two reel subject is when its parts are released on separate days. The picture tells a story of the early West and shows the "Danites" (we don't learn who they are) as following to the death the Williams family (we don't know why). The picture opens too late in the story to show us these things and those who saw only the first half must have carried little away with them, except a sense of the epic grandeur of the stirring days of migration across the prairies. This part is filled with stirring scenes.

The second part is more dramatic, but those who saw only it could hardly have known who Nancy was, nor why the two men (Danites) were following her. Yet this part of the story grips and makes us revolt at the horror of her persecution. Deep emotions come into play in the action near the end of the story and the acting rises into real humor and eloquence at times. Both parts are very well photographed. For more extended comment see page 660, February 27, 1912.

"THE MENDER OF NETS" (Biograph), February 15.—This picture's first scene comes forth out of the mist near a little cove. We see dimly white breakers coming in from the sea. The scene grows clear and bright and we see the little mender of nets seated at her work between her father's cabin and the beach, the white breakers of the cove serving as background. On the other side of the picture as a whole (she doesn't appear in the first scene) stands another girl of the hamlet. The fiance of the mender has ruined this girl. In a dramatic moment No. 2 finds this out and gives him back to her. In the last scene she sits again at her work beside the cabin, her father beside her talking with her. The mist closes in and we see the white breakers dimly. The Biograph Company can hardly object to our mention of Little Mary's name; she is the mender of nets. The other girl in the picture everybody knows as "Betty." It is a dramatic and artistic picture. It doesn't show us very much that's new; but it is well acted, fairly photographed and will serve as a fair feature.

"AT THE POINT OF THE SWORD" (Edison), February 16.—A very romantic picture of about the same period and the same lords and ladies as the Edison photoplay "The Black Arrow" showed. It is a better picture if his memory doesn't fail the reviewer, more romantic and less constrained. Miss Laura Sawyer and Mr. Herbert Prior play the leads and they are very well supported. The photographs are very fair and, while there is not effective pictorial quality in its scenes, it is full of stirring action and the audience liked it. It is a good feature.

"THE WIFE OF A GENIUS" (Essanay), February 16.—A picture probably made to order to utilize motion photographs of a fire in a large hotel. The genius was a violinist, very poor at first, but at length the lion of the hour. Rich in his affection while poor, his wife became poor in his neglect when rich. Though deserted, she had slipped into the hotel where he was to play and he, who already had shown fine courage, stopped to rescue her. This brought him back to his senses and he loved her again. The photographs, even of the fire, are excellent. It will make a desirable filler.

"THE ALCALDES CONSPIRACY" (Kalem), February 19.—Another Spanish regime picture in courtly costume and southern California backgrounds. It is interesting and was closely watched. The alcalde (mayor) has taken a fancy to Militta, but is balked by the girl's cleverness and attempts to get her brother into trouble. This is his conspiracy. It fails. There is a Mephistopheles-like procurer, servant of the alcalde in the picture and the role is very well acted, as are the roles of the alcalde's sister and the monk. The heroine is just as pretty as usual; her acting is very intelligent also. It is well pictured in pretty scenes and will make a desirable filler.

"THE HOBO'S REDEMPTION" (Vitagraph), February 17.—A story of the coal miners with many interesting and well-photographed views of a mining village, a mine and its galleries, etc. The "hobo" was given a chance and proved himself a man, indeed. Mr. Hal Ried plays the "hobo." Mr.

Dunn plays the manager of the mine and Miss Walker has the heroine's role. The story is dignified and instructive as well as interesting. It was watched closely by the audience. It is a very safe feature picture.

"DARLING" (Cines), February 17.—"Darling" was the name of a cat who in this comedy is shown as making a young man and a nice young woman acquainted. It doesn't get across as a romantic comedy very strongly, chiefly because it is a little too artificial in some of its scenes. It is well acted and well photographed.

"KERKA FALLS" (Cines), February 17.—On same reel with the comedy above, we have this scenic of beautiful Dalmatia, an Austrian province on the Adriatic Sea. It is very acceptable, although the coloring is a little crude. The two together will make a good filler.

"CURING THE OFFICE BOY" (Edison), February 17.—Yale Boss, as the office boy in this picture, is its chief interest, although there's a clever little flirting scene (three office girls having fun with the clerk at the window across the street) that is very amusing. There are no office boys that look like Yale Boss who act like this one. He was sleepy. It is an amusing but very light picture. It is well photographed and, with the other on this split reel, will make a fair filler.

"THE LITTLE DELICATESSEN STORE" (Edison), February 17.—A character farce without much action. It shows a German grocer, his wife, daughter and errand boy with customers, among whom Yale Boss figures. It has some good laughs, but isn't so amusing as the first picture on this reel.

"THE FATAL CHOCOLATE" (Biograph), February 19.—A farce with very funny incidents. At its best, it is extremely well acted and the audience laughed and seemed to like it. The fatal chocolate was an ordinary chocolate cream which was said to have poison in it. It was one among three from which two country lovers were invited to choose and eat. It is well photographed.

"GOT A MATCH" (Biograph), February 19.—This farce on the same reel with the above is not so fresh and not so amusing either. It takes a rather bright path. The audience laughed louder at it, but the first one's ending had left them in a laughing mood. It also is well photographed.

"CAUGHT IN THE TOILS" (Kalem), February 16.—A picture of a criminal who had reformed, but who years later was forced back into the old paths. It is a good picture of an ordinary kind, interesting, but with no very marked excellence. It will make a good filler; but there is something unwholesome in a picture of a man who had lived honestly for twenty years being led astray again so easily.

Independent.

"GOD DISPOSES" (Solax), February 23.—This is Mace Greenleaf's first picture with the Solax people. His part is a rich man's son who chooses to marry an actress and is disowned. Years of poverty follow. He attempts to rob his father's office and only by a mere chance is kept from murdering him. The next morning his son's baby softens the old man's heart. From these two incidents, it gets its title. Mace Greenleaf's work in pictures of this kind is well known. There's a kiddie in the picture that gives a good deal of charm to it. Some of its scenes are very pretty, some are commendable for good lighting. Its subject is somewhat sensational; where such is wanted it will be a feature. It is well photographed.

"HUBBY DOES THE WASHING" (Solax), February 21.—Expenses were aeroplaning and the husband (Billy Quirk) decided to economize by doing the family wash—his wife didn't want to. The picture shows what happened to Billy and it makes an amusing farce. Perhaps women will get more fun out of it than men. Billy washed the clothes, he didn't clean them. It's a feature for Monday nights or for Tuesdays. It is very well photographed.

"PUSHMOBILE RACE HELD AT SAVANNAH, GA." (Imp), February 17.—There must have been a score or more youngsters in this race. It is interesting as a picture.

"THE TABLES TURNED" (Imp), February 17.—A brisk comedy in which a lawyer's young wife, who is jealous, plays she is crazy, does the Ophelia act for him. The servant girl gives the joke away and the husband shams a madness that puts his wife in terror. The tables turn again, though; for wife's brother has been taken to an asylum. It will serve as a filler; but it is not very convincing. The photographs are good.

"A WOMAN OF NO IMPORTANCE" (Powers), February 17.—A skillfully conducted story of a flirtation in which a man, his discontented wife, their child and an artist, the interloper, figure. The woman of no importance is introduced as the child's governess. This character serves as the guardian angel at a great sacrifice to herself. The picture gets its name from the opinion regarding her of the man and wife. It is well acted, set and photographed. It will make a good feature where a sensational number is wanted.

"MAKING A KINEMATOGRAPH SCENE" (Itala), February 17.—An interesting picture of the cleaning out of a house by thieves who are posing as motion picture people. It is well photographed and well acted; but not quite convincing.

"THE ITALIAN ARMY IN TRIPOLI" (Itala), February 17.—This picture tells no dramatic story; it is a topical, motion photograph of the army of invasion. It is very interesting indeed. The photographs are not all as distinct in detail as one could wish; but they give a good idea of what is going on and of the country. It makes a desirable feature for the right kind of audience.

"THE COOK'S REVENGE" (Lux), February 23.—A farce played by a very clever actress who, as the cook, got fired and for vengeance advertised that the man, her recent employer, wanted to adopt children, as many as possible. Needless to say, there are plenty of kids in the picture. It is light, but amusing, a filler.

"BILL'S MOTOR" (Lux), February 23.—On the same reel with this farce, is this auomobile travesty. Bill is very proud of his new car which, however, "cuts up" badly, doing some very sensational stunts. Bill sets it on fire. The Lux pictures, light as they are, are apt to be popular with all sorts of people.

"JEALOUS JULIA" (Eclair), February 22.—A farce comedy in which a very jealous fiancée meets on the street her sweetheart and his sister, whom she doesn't know. It causes her much pain. The picture seems extremely artificial, yet it is well set and excellently photographed. The players, too, whenever the plot will let them be natural, are very good. The heroine is herself charming. The picture will serve as a filler.

"THE FATEFUL DIAMOND" (Eclair), February 20.—A dramatic story of difficulties. The diamond was in the husband's overcoat and this was taken by mistake by a man whose overcoat wasn't enough like it. When the overcoats were exchanged the diamond was not found and the man who had taken it was arrested. The gem was in the lining of the coat all the time; but it wasn't found until the coat had become old and was given to the Salvation Army. The Governor pardoned the innocent man. It fails to grip with much strength; but it is acted with quiet naturalness and is very well photographed.

"A TERRIBLE NIGHT" (Eclair), February 25.—Very excellent acting makes this picture with a tragic theme a masterpiece of art and imagination. It deals with emotions hard to produce effectively, vis.: terror and horror It is not coarse or repulsive in any scene. The story is naturally conduced and very well photographed. The setting is just outside of a farmer's house, where preparations for a rural good time and dance are seen. It is a sure feature. The spectators watched it with the closest attention.

"THE CITY OF MOSQUES" (Eclair), February 25.—A picture of the mosques and minarets of Cairo. It includes many beautiful details and also a panorama of the city from some high building. It is well photographed and very commendable. The two together on this film are a sure feature.

"THE DEPUTY'S SWEETHEART" (Bison), February 20.—Bess, the deputy's sweetheart, to help her lover, tracks a good-looking bandit to his cabin. She then leads the deputy to the place and helps him make the capture. The picture is very interesting, has a thrilling climax and will make a very desirable filler. The photographs are very good.

"WAR ON THE PLAINS" (Bison-101), February 23.—Exhibitors in New York City saw this magnificent feature release at the recent Exhibitors' Ball, where a large and very representative audience applauded it most heartily. It surely is a release (in two reels) to conjure with. It was noticed on page 298 of the Moving Picture World, January 27, 1912.

"A WIFE'S DISCOVERY" (Champion), February 27.—A young doctor began a note to his friend, Jesse, as "Dear Jess," and his wife found it. It seemed to be a compromising note, but subsequent events made it even more so. This situation furnishes a good farce comedy. It is briskly conducted, except in one or two places, where it seemed a bit drawn out, and it is well acted. It will make a desirable filler.

"THE MERCHANT MAYOR" (Champion), February 19.—A picture suggested by the Mayor of Indianapolis's recent activities in the line of bringing down the prices of produce by opening shops and selling meat, vegetables, etc., himself. The picture might be called a hypothetical account of this movement; it shows how it was accomplished and how the crowds took advantage of it and the happy results. It is well photographed, has many individual types and, in many quarters, it will serve as a popular feature. It ought to be a big money getter in many localities where Socialism is popular, a big feature in fact. It doesn't ring quite true, though.

"HIS BROTHER WILLIE" (Powers), February 20.—A picture in which a scapegrace brother comes home and scares the good brother's sweetheart. He wanted to return something that he saw her drop on the street, but was drunk. She took refuge in his brother's house, where he followed and she locked him in a closet. We have reviewed this exact same story under the sign of one of the Licensed company's only last summer and do not feel the need of commenting on it for the second time.

"ICE BOATING ON THE SHREWSBURY RIVER" (Imp), February 24.—The Shrewsbury River is a shallow but very wide stream which flows through northeastern New Jersey into New York Harbor. This is a first class picture to show in places where this exciting and dangerous sport is unknown. The photographs are very fair.

"THE BROKEN LEASE" (Imp), February 24.—A farce comedy played by Mr. Cumpson and Miss Grace Lewis, and showing how Mr. and Mrs. Gleason, who wanted to move, managed to break the lease. You see, children and dogs were not allowed and Mr. Gleason found a way of getting fired out of the apartment. It is very amusing and will be liked.

"THE LIE" (Imp), February 22.—A picture opening on a Southern doorstep just before the war. The hero is a Northern man, later he is a soldier; the girl's brother is a Southerner and, later, is wounded and in hiding. The lie is told by the Union officer to save the brother. That is a complete outline of the story. It has no negro players, is simple and pleasing. The photographs are sometimes good and sometimes fair. It will probably serve as a feature

"ROLLICKING RED'S BIG LARK" (Nestor), February 21.—A fresh and very interesting cowboy and sheriff story. It is not a romance; but depends solely on psychology and on humor for its interest. Its humor is peculiarly interesting bordering, as it does on irony, all along. Perhaps, on this account, not all of it will be understood by everybody; in fact there were some present who didn't laugh at the right moments. With the right people, it will be a sure winner, a feature. The last sunset scene is a work of art, and all the photographs are excellent. A very enjoyable and funny picture.

"SETTLED OUT OF COURT" (Nestor), February 24.—A comedy whose leading character is a jealous young wife, played by Miss Victoria Forde very pleasingly. Her husband is a modern Western small farmer. A new schoolteacher figures as the innocent cause of the separation. A fire in a country hotel is the cause of the young people's coming together. It is good natured and the sub-titles are clever. It is a first class filler. The photographs are good.

"TIGHTWAD ALMOST SAVES A DOLLAR" (Nestor), February 24.—Another Tightwad farce in which this amusing character figures as trying to save a dollar by carting his own ashes away. He lands behind the bars and gets off easy with a hundred dollar fine.

"GRAND CANON OF ARIZONA" (Nestor), February 24.—This fairly well photographed but too short scenic is very interesting.

"BLIND MAN'S BUFF" (Nestor), February 19.—A comedy of misunderstanding in which a young girl, as charitable as she is pretty, thinks that a young engineer who is wearing green goggles is blind and helps him on his way. The comedy comes through the man keeping up the deception. It makes a pretty romance and one that is sure to be reasonably popular. It is helped by the Nestor sub-titles; is well photographed and set and pleasingly acted. It comes near being a feature.

"A CHILD'S FIRST LOVE" (Reliance), February 24.—Gratitude rather than love moved a man to propose to a girl. He was accepted, but when the girl's sister came home from college his affections changed. The college girl and he eloped and the jilted sister was left with a broken heart. Later, we see the married sister (Miss Fernly) a widow struggling to support her only child (Baby Rosanna). The child falls in love with a doll in a store near her home and she visits it; is there when it is sold to the older sister and is even sent to deliver the package. She stumbles and the doll is broken. The incident brings about a reconciliation between the two sisters. Baby Rosanna does the most of the work in the story; it is her picture, and is very commendable for its acting, its humanity, its mechanical work, and its stage sets. It will make a good feature picture.

"HIS STEPMOTHER" (Majestic), February 16.—A picture whose object is to show the clarifying, sanity-giving effect of parenthood on a man. He was engaged to a girl of about the same age as the girl his father unexpectedly married and he fell in love with his stepmother. Nevertheless, he got married and when the little stranger came he fell in love with his wife, which pleases all concerned. The stepmother is played by Mabel Trunnelle and the artist by Herbert Prior. It is naturally well acted.

"A WAITER OF WEIGHT" (Powers), February 10.—New York exhibitors may be interested in knowing that the sketch that the Powers players gave at the ball was suggested while producing this picture and gave one of its scenes. It is a character farce in which a waiter takes off his apron to figure as a French count and attempts to win an heiress. The girl's sweetheart shows him up. It is very amusingly acted and will make a desirable filler.

"MOTHER'S OLD ARMCHAIR" (Republic), February 10.—A good, wholesomely suggestive picture with a fine idea behind it, one of the kind that is always fresh, because it is deep. It is true that a better picture of this idea might have been made, perhaps; but it is clearly shown to the thoughtful spectator in this release. The acting is simple and pleasing. The photographs are very good. It will serve as a feature.

"BEDELIA AND MRS. BUSYBODY" (Reliance), February 21.—A character farce that is fresh in many of its incidents and is very likely to make many a hearty laugh. It is well photographed and a filler.

"THE KEY WEST CELEBRATION" (Reliance), February 21.—This is a very good and interesting film showing the City of Key West during the celebration of Henry M. Flagler's achievement in making a railroad over seventy miles of sea from island to island. It shows Mr. Flagler and it shows the U. S. soldiers and sailors on parade.

"WASHINGTON IN DANGER" (Thanhouser), February 20.—A dramatic picture in which Washington is portrayed as a benign and courtly gentleman. His kindness to a little negro boy (the Thanhouser kid) is the means of saving him from being captured by the British. For his would-be host was purposing to betray him, but the boy overheard and brought him word. This picture of General Washington is very commendable; it has dignity and worth and is quite sure to be liked generally. The Thanhouser kid's little darkey is also very amusing and praiseworthy. The photographs are excellent and the backgrounds well chosen. The story is not at all convicing, is probably not at all historical. This alone keeps the picture from being either educational or a safe feature.

"A MESSAGE FROM NIAGARA" (Thanhouser), February 23.—The story was chosen to make the great scenic background humanly interesting. The pictures of the falls were taken in summer and are extremely beautiful. The story is fresh, but melodramatic and not very convincing. It is, hov ever, well handled and the acting is intelligent and, taken as a whol it gets over as good entertainment. The falls make a big background play a picture against. One scene showed them full-faced and they kill the action in that scene. One of the most successful scenes shows a b of the falls and the heroine's message going over; this is in a bott and is attached to her hat. It is not quite a feature.

"A LEAP YEAR COMEDY" (American), February 23.—A comedy i adjoining back yards somewhere in summer land. It pictures the amusin flirtation of a widow and a widower. Their children (each has tv and they are young men and women) figure largely in it. The acting giv it a quality that some people will call "killing." It is a little artifici (not a great drawback in this case) and it borders on satire; also it fal from grace in one or two scenes and becomes too sugary. Yet most it is entertainment and it will serve as a filler. The photographs are goo

"SOCIETY AND CHAPS" (American), February 19.—A picture deali with a young married couple, people of wealth, in the West. It is pleasant, pretty little story that satisfies the art sense. It has some amu ing comedy. It is good enough for a feature for cultivated people. is very fairly photographed.

THREE-SHEETS FOR "NICHOLAS NICKLEBY."

The Thanhouser Company announces that it will have a three sheet poster for the "Nicholas Nickelby" subject which will b released shortly. It is the intention of the Thanhouser Compan to issue three-sheet posters every little while. Exhibitors ar requested to ask their exchanges for them.

WHAT'S DOING AT SELIG'S.

William V. Mong has returned to the Chicago office of th Selig Polyscope Company and is in charge of the scenario department. He formerly occupied the position of producer.

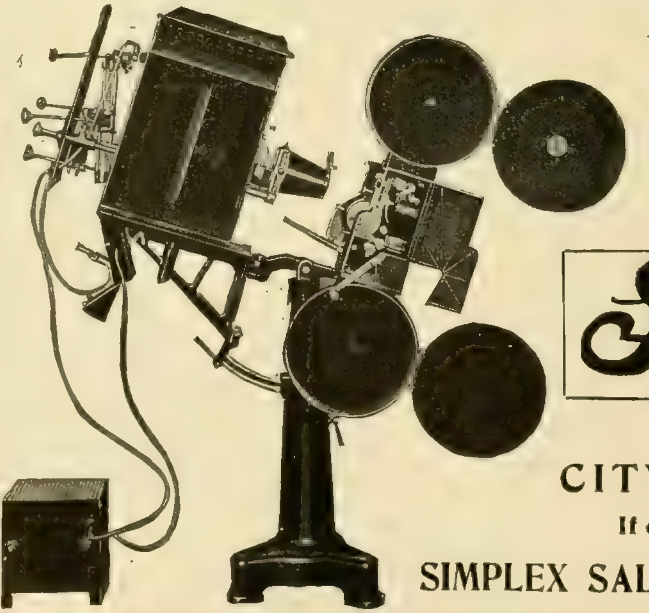
Thomas Pearsons, Selig cameraman, has returned from Panama with a fine lot of negatives, which will be released in a fu reel March 15, under the title "Across the Isthmus of Panam in 1912." This is said to be the best picture of the operation along Uncle Sam's big ditch that has yet been obtained.

The first of a new series of wild animal pictures will be released by the Selig Company on March 12th, under the title o "Bounder." It is the story of a mountain lion and its ferociou devotion to its mistress. Miss Betty Harte plays the part of th mistress and in this her initial animal picture she adds nev laurels to her already long string of successes.

Mr. Chauncey D. Herbert is a new member of the Selig scenario staff. Mr. Herbert will also produce some of the Selig comedies.

The many friends of Mr. W. N. Selig, founder and presiden of the Selig Polyscope Co., will be glad to learn that Mr. Selig' recent operation has proved so successful that he was able t leave the hospital last week.

Many prominent Chicago politicians, aldermen and business me will have a chance to see themselves as others see them in a Selig picture to be released on March 7th, entitled "The Brotherhoo of Man." The story contains a scene in which the leading ma has a three-fall wrestling bout with a professional wrestler, and in order to make the scene realistic, the Selig producers extended a general invitation to the city officials and men-about-tow to act as the ringside audience. As the bouts were not previousl fixed and both contestants were professional wrestlers, the facia expression on the part of the audience was all that could b wished for.



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"BLIND" (Champion).

"Blind" is a strong comedy drama, the action of which is iterspersed with romance and business. It is the story of arental objection in which lovers are united after vicissi-ides that threaten to separate them permanently. A young usiness man loves the daughter of his elderly rival. The ither frowns on the proposed alliance for business reasons nd prefers his business manager as a suitor for the hand f his daughter. The daughter is sent to a school for girls nd the father is obliged to mortgage his factory to pay ie expenses. The father becomes totally blind, which fact ; kept from the daughter, and through the peculations of ie confidential clerk referred to, the father is on the verge if bankruptcy when the girl returns to spend her vacation. On her arrival she is horrified to discover her father is ilind and to add to her sorrow the workmen in the factory are on a strike, with the father helpless. She seeks her lover —the business rival—and explains the circumstances. He esponds manfully and the affairs of the father are tided over with the money furnished by the undesirable lover. How the rascally bookkeeper is detected, arrested and punished is an interesting story of business and acumen. Of ourse the right man wins the girl and the father is grateful on being taken into partnership with his intended son-in-law. It is a drama replete with intense interest and one that redounds to the credit of the Champion Film Company. It vill be released March 6.

Scene from "Blind" (Champion).

Newton Swift, father of Harry A. Swift, cashier of the Selig Polyscope Co., died in this city, Friday, Feb. 16, and was laid to rest in Oakwood Cemetery on Sunday, Feb. 18. The deceased was an old-time resident of Chicago, and highly esteemed by a large circle of friends and acquaintances.

"THE RIGHT CLUE" (Imp).

"The Right Clue" in this story is some cigar ash which at the very beginning of the film, the "master detective of his age," W. R. Daly, seizes upon as the means of enabling him to trace the whereabouts of some missing documents. How "Sherlockey" Daly follows up this clue is illustrated in this picture, which teems with humor, every inch of it. Daly's object in life is to find the man smoking the same kind of cigar as that whence the clue ash was derived. As he stops, interrogates, and questions all and sundry persons he happens to meet, you may imagine there is no end of fun in watching his antics.

Finally, Daly discovers an inoffensive policeman smoking a cigar, the like of which he is searching for. From this clue the detective makes his main discovery, viz.: that the missing documents are concealed in the policeman's hat. They got into that hat because the documents were thrown in the waste tub, whence they fell into the hands of the policeman's cook friend, who, finding her lover's hat too large for him, padded it out with the missing papers. Surely a very interesting theme for an Imp comedy. It is a profoundly humorous story from start to finish.

Scene from "The Right Clue" (Imp).

Mr. Daly is "it" in the picture and the authoress should be grateful to him for the manner in which he realizes her ideal. This is the $100 prize story by Miss Louise Carter, and will be released March 2.

"THE CALL OF THE DRUM" (Imp).

In "The Call of the Drum," the Imp drama release of March 7, we have an unfamiliar theme skillfully treated. An old soldier is tempted to give up the society of his former comrades in arms by his newly married daughter, who thinks she can make comfortable his remaining days. But the influ-

Scene from "The Call of the Drum" (Imp).

ence of his dreams of past days are so strong upon him that he cannot resist the temptation to rejoin his old friends.

His daughter and her husband make a last effort to lure him away from what they conceive to be an unhappy life, but sentiment triumphs; the call of the drum has proved too strong.

G. A. R. Veterans should appreciate this picture.

"FAR FROM THE BEATEN TRACK" (Imp).

The reception of this Imp drama, "Far from the Beaten Track," by exhibitors and exchanges will answer the question, or at any rate should answer it, as to whether the taste of the public for happy endings is so fixed and immuatble that it would be a wise move for the film makers to depart from conventional ideas.

Scene from "Far from the Beaten Track" (Imp).

The majority of persons in an audience want pictures to close with the to "live ever afterwards happy" termination. But do they always want just this ending? Or in other words, is the problem play as it is understood in this country and Europe, successfully invading the moving picture field?

"Far from the Beaten Track" is a subject with scarcel a happy ending. It is a powerful theme. In the Hudson Ba territory, a skin trader and his wife lead lonely lives, int which there comes by chance a handsome young strange sportsman. Between him and the woman a strong affectio springs up. The husband discovers their relations, but cor ceals his knowledge.

The sportsman meets with an accident; the wife tends hin and the husband seeing that his wife's affections have bee transferred from him to another, leaves them to work ou their own destinies.

This picture is worked out amidst the surroundings c the far north. The accessories of winter hunting are we realized.

But as to the story, it is simple and powerful. It is, a has been said, unconventional. King Baggot and W. R. Dal are the men; Vivian Prescott is the woman. They a splendidly.

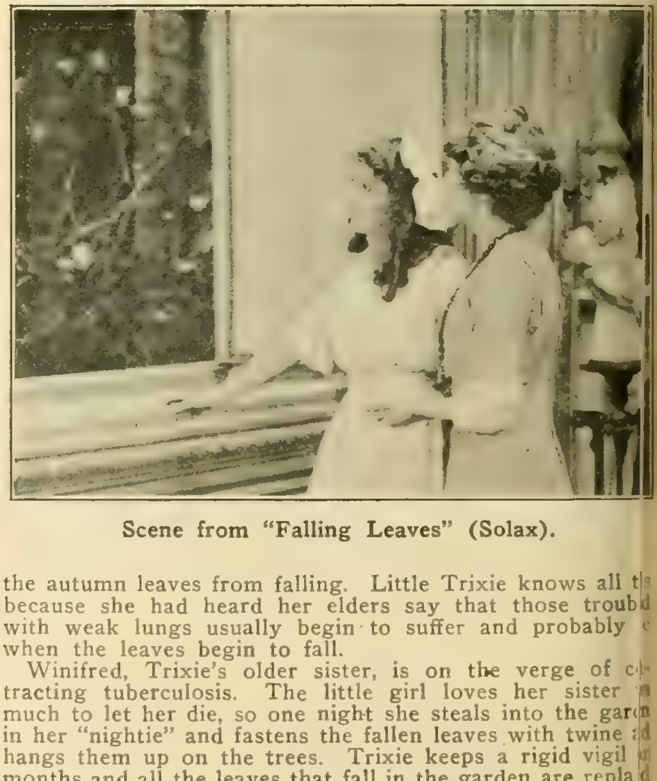
Now it is up to the exhibitors and the public to sa whether a non-happy ending in a film is preferable to th happy one.

"FALLING LEAVES" (Solax).

Dr. Earl Headley, a specialist......Mace Greenleaf
Mrs. Griswold Thompson.........Blanche Cornwall
Miss Winifred Thompson..........Marion Swayne
Little Trixie ....The Solax Kid
Mr. Griswold Thompson...............Darwin Karr

Children have intricate methods of reasoning. One mig almost say that their minds are illogically logical. This ma be a seeming paradox—but the person who will closely watc a child will discover that it seldom does anything witho consulting a peculiar philosophy of its own.

Thus in the Solax production of "Falling Leaves" the r lease of Friday, March 15, little Trixie Thompson (Mag Foy) concludes that the only way she could save her beau ful sister from dying of the "white plague" is by preventi



Scene from "Falling Leaves" (Solax).

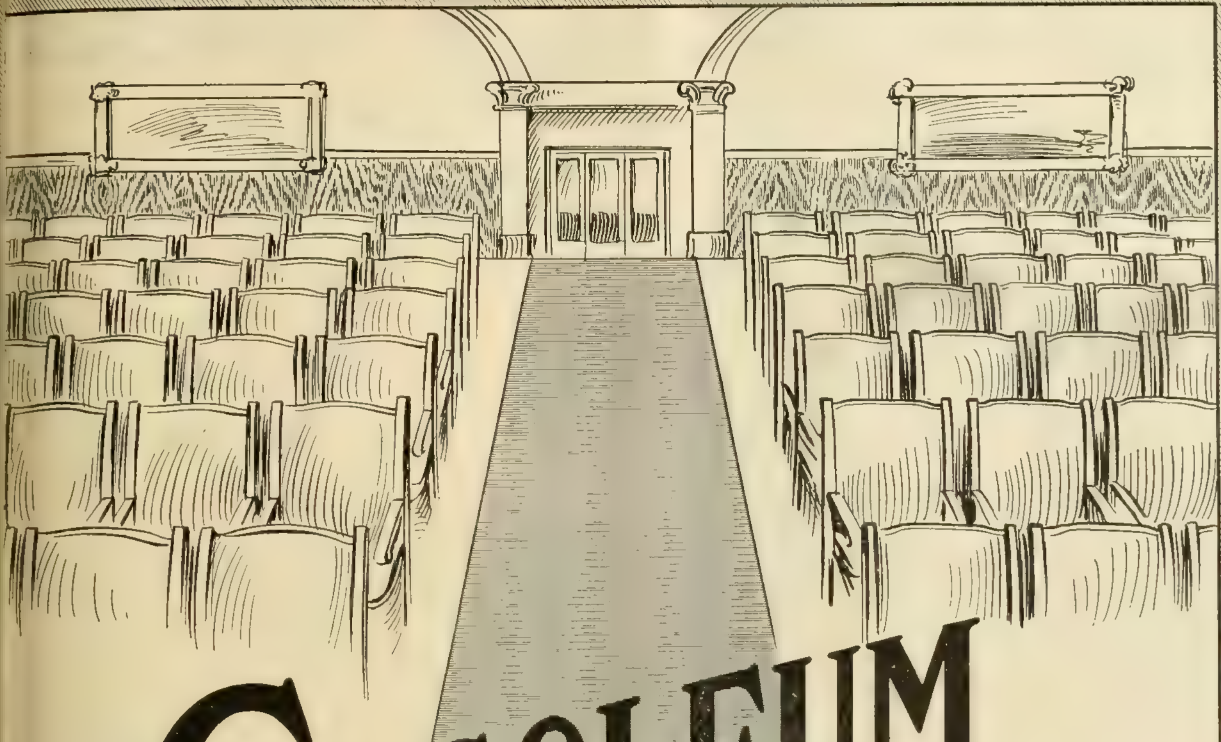
the autumn leaves from falling. Little Trixie knows all t s because she had heard her elders say that those troub d with weak lungs usually begin to suffer and probably c when the leaves begin to fall.

Winifred, Trixie's older sister, is on the verge of c tracting tuberculosis. The little girl loves her sister much to let her die, so one night she steals into the gar n in her "nightie" and fastens the fallen leaves with twine d hangs them up on the trees. Trixie keeps a rigid vigil months and all the leaves that fall in the garden are repla d on the trees.

While Trixie busied herself with this metaphorical oc pation, Dr. Earl Headley, a young lung specialist, discov s a serum which cures consumption. He is called in by e Thompsons and Winifred is soon brought back to hea . The doctor not only restores her lungs, but takes her he t. Little Trixie then permits the leaves to fall.

HORSLEY BACK TO THE COAST.

David Horsley, of Nestor, who has been attending to s e company business in the East, is far on his way to the C st and the Nestor studios at Hollywood, Cal. He will stop at various places along the way to take pictures.



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MILTON H. FAHRNEY.

As a successful Western director Milton H. Fahrney, director of the Nestor Western Co., stands in a class by himself, having produced about one hundred and fifty pictures, and each a decided hit. Mr. Fahrney has been associated with the Nestor Film Co. since 1909, and step by step has built a film reputation second to none. He rendered valuable aid in making Nestor "The Worth-While Film." Unlike most directors, Mr. Fahrney writes his own scenarios, and in this he is assisted by Miss Alexandra Phillips, who for more than two years was leading lady with the Nestor Co.

Mr. Fahrney, though still on the sunny side of forty, is old in experience and knows the West like an open book. When but a boy, he soldiered in Western Canada and later was with Broadwater, McColough & Co., the cattle kings of the West. He was a cowboy before becoming an actor. Besides touring the West with his own company, he supported Louis James and James O'Neil and managed big stock companies in Chicago, Cincinnati, Salt Lake City and Denver.

FOUR THANHOUSER FEATURES FOR MARCH, TOO.

A great many Independent exhibitors feel that Thanhouser was the first Independent producer to make a regular practise of issuing features, one every month—there was always something "big" advertised as "coming." In fact, the word "coming" came to be regularly associated with the Thanhouser trade announcements: if it wasnt there it was a cinch that Edwin Thanhouser had been home sick or Bert Adler forgot to see proofs. And some of that "coming" stuff, that is now long "past," was notable stuff, too; there was a lot that is still remembered, though, since there have come many that no doubt surpassed 'em—"Winter's Tale," "Old Curiosity Shop," "Flames and Fortune," "Thelma," "St. Elmo," "Coffin Ship," "The Governor's Daughter."

Then late last year New Rochelle broke away from the one-feature-every-month idea and announced three features for December. At the time, this seemed a big undertaking to those who knew what Edwin Thanhouser called a "feature," but they found that he found the job easy. For in January of this year three features and one more were announced and in February another four, ditto in March. The March four were picked by Mr. Thanhouser just before he left on his Florida "winter vacation" last week, and they are: "The Arab's Bride," Friday the 1st; "Flying to Fortune," Tuesday the 12th; "Nicholas Nickleby," Tuesday the 19th; and "My Baby's Voice," Friday the 29th.

Calendar of Independent Releases.

(M. P. Dis. & Sales Co.)

MONDAY, FEBRUARY 26th, 1912.

AMERICAN—The Land Baron of San Tee (Dr.) 10
CHAMPION—The Robbery at the Railroad Station (Com.-Dr.) ....
CHAMPION—A Higher Power (Dr.) ....
IMP—The Immigrant's Violin (Dr.) 10
NESTOR—The Smugglers (Dr.) ....

TUESDAY, FEBRUARY 27th, 1912.

ECLAIR—The Guardian Angel (Am. Dr.) ....
MAJESTIC—Strip Poker (Com.) ....
POWERS—A Tangled Courtship (Dr.) ....
REPUBLIC—In the Government Service (Dr.) ....
THANHOUSER—The Guilty Baby (Dr.) ....

WEDNESDAY, FEBRUARY 28th, 1912.

AMBROSIO—Tweedledum's Evasion (Com.) ....
AMBROSIO—Tweedledum's New Year's Gift (Com.) ..
CHAMPION—Wrongly Accused (Dr.) ....
NESTOR—At Rolling Forks (West. Dr.) ....
RELIANCE—Bedelia and the Suffragette (Com.) .....
SOLAX—Algie, the Miner (Com.) ....

THURSDAY, FEBRUARY 29th, 1912.

AMERICAN—An Assisted Elopement (Com.) 10
ECLAIR—Getting Dad Married (Am. Com.) ....
IMP—The Rose of California (Dr.) 10
REX—The Final Pardon (Dr.) ....

FRIDAY, MARCH 1st, 1912.

BISON—The Indian Massacre (Dr.) ....
LUX—Bill and the Lions (Com.) 3
LUX—The Skivvy's Ghost (Com.) 5
SOLAX—Blighted Lives (Dr.) ....
THANHOUSER—The Arab's Bride (Dr.) ....

SATURDAY, MARCH 2nd, 1912.

GREAT NORTHERN—Revenge Is Sweet (Com.) ...
GREAT NORTHERN—Obverse and Reverse (Com.)..
IMP—Beat at His Own Game (Com.) 4
IMP—The Right Clue (Com.) 6
NESTOR—His Good Intentions (Com.) ....
NESTOR—The Battle of Roses (Topical) ....
POWERS—The Path of Genius (Dr.) ....
RELIANCE—The Duel (Dr.) ....
REPUBLIC—His Partner's Wife (Dr.) ....

SUNDAY, MARCH 3rd, 1912.

ECLAIR—The Interrupted Telegram (Dr.) ....
ECLAIR—Prague, the Beautiful (Sc.) ....
MAJESTIC—Does Your Wife Love You? (Com.) ...
REX—Through Flaming Gates (Dr.) ....

Calendar of Gaumont Releases

TUESDAY, FEBRUARY 27th, 1912.

GAUMONT—Jimmie's Artful Dodge (Com.) ....
GAUMONT—Panorama of Bruges (Sc.) ....

THURSDAY, FEBRUARY 29, 1912.

GAUMONT—Gaumont's Weekly No. 2, 1912 (Topical)

SATURDAY, MARCH 2, 1912.

GAUMONT—The Tale of a Dog (Dr.) ....

TUESDAY, MARCH 5th, 1912.

GAUMONT—Jimmie Saves the Situation (Com.) .....
GAUMONT—The Wonderful Adventure of Herr Munchausen (Com.) ....

THURSDAY, MARCH 7th, 1912.

GAUMONT—Gaumont's Weekly No. 3, 1912 (Topical)

SATURDAY, MARCH 9th, 1912.

GAUMONT—The Trust (two reels) (Dr.) ....

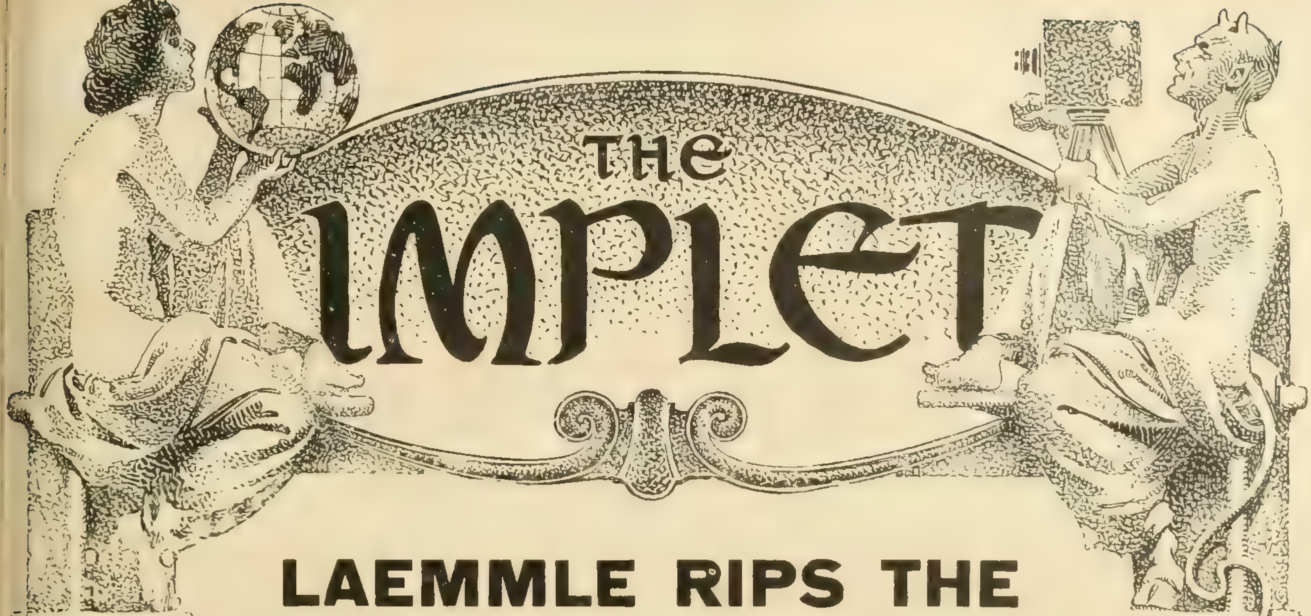
IMP HAS ST. PATRICK PICTURE.

"Shamus O'Brien," the Imp picture for St. Patrick's D will be released on Thursday, March 14th; that is, in ti for the above celebration, and will be a 2,000-foot r Every Irishman all over the world is familiar with Sam Lover's poem on this subject. The character and adv tures of Shamus will appeal to every son of Erin.

The poem is one which has always been a great favo with reciters and dramatic readers. The subject of it ne fails to stir the heart and interest of an Irishman.

The character of Shamus O'Brien should be very dear all American Irishmen. He had many thrilling adventu in fighting against the English in the early part of the 1 century. He was caught, jailed, tried and sentenced. Nev theless, Shamus O'Brien escaped and made his way to United States.

Thus in the character of Shamus millions of Irishmen this country will recognize a character akin to their owr



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No. 1—"Exhibitors' Wake Up!"
No. 2—"Picture Politics"
No. 3—"The Open Market"
No. 4—"$45,000 Gone to Hell"
No. 5—"Stockholders"
No. 6—"Your Exchange"
No 7—"A Shame"
No. 8—"Splitting the Splits"
No. 9—"Three for Three"
No. 10—"For Sale"

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, FEBRUARY 26th, 1912.

BIOGRAPH—The Sunbeam (Dramatic) ....
KALEM—The Bell of Penance (Dramatic) 1000
LUBIN—A Matter of Business (Dramatic) 1000
PATHE—Pathe's Weekly No. 9, 1912 (Topical) 1000
SELIG—When Women Rule (Dramatic) 1000
VITAGRAPH—Stenographers Wanted (Comedy) 1000

TUESDAY, FEBRUARY 27th, 1912.

EDISON—How Motion Pictures Are Made and Shown (Vocational) 1000
ESSANAY—Positive Proof (Dramatic) 1000
C. G. P. C.—The Tumbler's Kids (Dramatic) ....
C. G. P. C.—Asbestos Quarry (Ind.) ....
CINES—Happy In Spite of Herself (Dramatic).......
CINES—Jenkins, A Perfect Steward (Comedy) ....
SELIG—In Little Italy (Dramatic) 1000
VITAGRAPH—Justice of the Desert (Dramatic) 1000

WEDNESDAY, FEBRUARY 28th, 1912.

EDISON—My Double and How He Undid Me (Comedy)..1000
ECLIPSE—Cousin Bill (Comedy) ....
ECLIPSE—A Glimpse of Tripoli (Scenic) ....
KALEM—A Tenderfoot's Troubles (Comedy) ....
KALEM—A Visit to Madeira (Scenic) ....
PATHE—The Squaw's Debt of Gratitude (Dramatic) .....
C. G. P. C.—Wrestling in Indo-China (Wrestling) ....
LUBIN—Love and Tears (Dramatic) 1000
VITAGRAPH—The Patchwork Quilt (Dramatic) 1000

THURSDAY, FEBRUARY 29th, 1912.

BIOGRAPH—A Message From the Moon (Com.) ....
BIOGRAPH—Priscilla's Capture (Com.) ....
ESSANAY—Her Masterful Man (Comedy) 1000
LUBIN—Betty and the Doctor (Dramatic) 1000
MELIES—Oil (Com.-Dr.) 1000
PATHE—The Ordeal (Comedy) ....
C. G. P. C.—The Great Market in Tananarive, Madagascar (Sc.) ....
SELIG—The "Diamond S. Ranch" (Western Drama).....1000

FRIDAY, MARCH 1st, 1912.

EDISON—Tony's Oath of Vengeance (Dramatic) 1000
ESSANAY—Do Dreams Come True (Comedy) 1000
KALEM—Trapped by Wireless (Dramatic) 1000
SELIG—As Told by Princess Bess (Dramatic) 1000
C. G. P. C.—An Adventure of Van Dyck (Dramatic) ......
C. G. P. C.—Hunting Bears in Malaya (Scenic) ....
VITAGRAPH—The Diamond Brooch (Dramatic) 1000

SATURDAY, MARCH 2nd, 1912.

EDISON—A Cowboy's Stratagem (Comedy) 620
EDISON—The Jam Closet (Comedy).................. 380
ESSANAY—The Ranch Girl's Mistake (Dramatic) 1000
CINES—A Sister's Stratagem (Comedy) ....
LUBIN—A Mexican Courtship (Dramatic) 1000
PATHE—His Mexican Sweetheart (Dramatic) ....
VITAGRAPH—The Telephone Girl (Comedy) 1000

ADVANCE RELEASES.

MONDAY, MARCH 4th, 1912.

BIOGRAPH—A Siren of Impulse (Dr.) ....
KALEM—You Remember Ellen (Dr.) ....
LUBIN—Fishing in Florida (Vocational) ....
LUBIN—The Baby Tramp (Comedy) ....
PATHE—Pathe's Weekly No. 10 (Topical) ....
SELIG—The Shrinking Rawhide (Dr.) ....
VITAGRAPH—Lulu's Anarchist (Comedy) ....

TUESDAY, MARCH 5th, 1912.

EDISON—Lost—Three Hours (Com.) ....
ESSANAY—The Turning Point (Dr.) ....
C. G. P. C.—The Six Little Drummers (Com.-Dr.) ..
CINES—The Chauffeur (Com.-Dr.) ....
CINES—Lucca, Italy (Scenic) ....
SELIG—The Ace of Spades (Dr.) ....
VITAGRAPH—Cardinal Woolsey (Hist. Dr.) .

WEDNESDAY, MARCH 6th, 1912.

EDISON—The Yarn of the Nancy Bell (Com.) ......
ECLIPSE—The Factory Girl (Dr.) ....
KALEM—The Romance of a Dry Town (Com.) ....
PATHE—Cholera on the Plains (Am.-Dr.) ....
LUBIN—My Princess (Dr.) ....
VITAGRAPH—Irene's Infatuation (Com.) ....

THURSDAY, MARCH 7th, 1912.

BIOGRAPH—A String of Pearls (Dr.) ....
ESSANAY—Getting a Hired Girl (Com.) ....
LUBIN—The Handicap (Dr.) ....
MELIES—Seven Bars of Gold (Dr.) ....
PATHE—Buster's Nightmare (Am. Com.) ....
C. G. P. C.—Starfish, Sea Urchins and Scallops (Edu.)
SELIG—The Brotherhood of Man (Dr.) ....

FRIDAY, MARCH 8th, 1912.

EDISON—The Heir Apparent (Dr.) ....
ESSANAY—The Baby of the Boarding House (Com.)
ESSANAY—Trombone Tommy (Com.) ....
KALEM—Captain Rivera's Reward (Dr.) ....
SELIG—Hypnotized (Com.) ....
C. G. P. C.—An Episode of the Hundred Years' W (Hist. Dr.) ....
PATHE—Small Trades in Havana (Indus.).........
VITAGRAPH—How States Are Made (W. Dr.) .....

SATURDAY, MARCH 9th, 1912.

EDISON—New York Poultry, Pigeon and Pet Sto Association, Madison Square Garden (Indus.) ...
EDISON—The Patent Housekeeper (Com.) ....
ESSANAY—A Romance of the West (Dr.) ....
CINES—The Moorish Bride (Dr.) ....
LUBIN—Mother Love (Dr.) ....
PATHE—How the Play Was Advertised (Am. Com.)
VITAGRAPH—Mrs. Carter's Necklace (Dr.) ....

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MAJESTIC STRONG IN COMEDY AND DRAMA.

It cannot be laid against the Majestic Company that its pictures are "padded." It seems to be the peculiar feature of its productions that they are crowded with incident and filled with action. Two forthcoming releases, "An Unwilling Bigamist," comedy, and "The Unopened Bible," drama, are good illustrations. Every foot of film advances the story, and there is no lagging in the action from start to finish. The first is based upon the great resemblance of one man to another, and a very clever comedy is built upon that foundation. One man leaves town, while the other, his double, is hit by an automobile and taken to the hospital. The injured man's picture is printed in the paper and two women recognize the features as that of their husband. The wrong wife gets to the hospital first and induces the physician in charge to send the man to her home even against his vigorous protest that the woman is not his wife.

Then the other woman gets on the job and manages to take the injured man, who is really her husband, to his home. After which the first woman calls in the police and has him brought back again. The mixup is not adjusted until the other man returns and finds his wife quarreling over another man with a strange woman.

The part of the two husbands is cleverly portrayed by Herbert Prior, who is made to appear as the injured and the uninjured man by a dexterous photographic trick of double printing. It is really funny and will get plenty of laughs.

In "The Unopened Bible" the Majestic players prove their versatility in no uncertain manner. A poor man in desperate circumstances is about to burglarize a house and comes upon its owner just as he commits suicide, after having written his fate in the family Bible. The poor man is quickly arrested and convicted upon circumstantial evidence, and is sentenced to 20 years in prison. The shock kills his wife, and the District Attorney is so affected by the scene that he takes charge of the condemned man's child, a babe in arms, and brings it up as his own.

Twenty years after, the child has grown to a beautiful woman. She becomes acquainted with the son of the man whom her father is supposed to have killed, and he wants to marry her. To this the foster father of the girl objects and explains to the young man that he is not the girl's father but that she is the daughter of the man who killed his father. This information staggers the young man, but love is stronger and the young folks elope and get married. When the young man takes his bride home they proceed to write their names in the family Bible, and the record of the fate of the young man's father is discovered. They hasten to the home of the district attorney with the Bible, and there meet the girl's true father, who has just been released from prison. The situations are intensely dramatic and the story takes a strong grip on the heart strings. It is one of the best things the Majestic has offered.

NEW FOX THEATER AT NEWARK, N. J.

The Charles Fox Amusement Company, of Newark, N. J., opened the New Palace Theater in that city on Jan. 22 and report a fine business ever since. The new house is of modern type and fully equipped. It seats 370 persons. It is the intention of the company to erect a roof garden atop the building for the summer months.

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EQUIPMENT FOR SALE.

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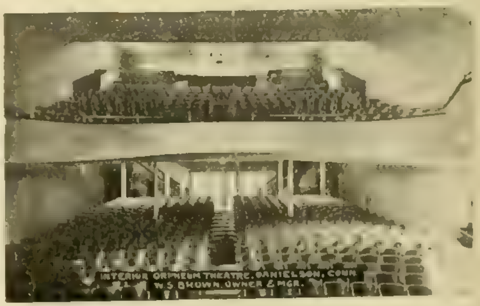
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"A Wee Little Drop o' the Cruiskeen Lawn"—Pub. by J. Fred Helf Pub. Co.

"Moontime Is Spoontime (When You're with the Girl You Love)"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.

"In Bamboo Land"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.

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LICENSED Film Stories

KALEM.

YOU REMEMBER ELLEN (March 4).—

You remember Ellen, our hamlet's pride.
How meekly she blessed her humble lot,
When the stranger, William, had made her his bride,
And love was the light of their lowly cot.
Together they toil'd through winds and rains,
'Til William, at length, in sadness said:
"We must seek our fortune on other plains;"
Then, sighing, she left her lowly shed.

They roam'd a long and weary way,
Nor much was the maiden's heart at ease,
When now, at close of one stormy day,
They see a proud castle among the trees.
"Tonight," said the youth, "we'll shelter there;
The wind blows cold, the hour is late;"
So he blew the horn with a chieftain's air,
And the porter bow'd as they pass'd the gate.

"Now, welcome, lady!" exclaimed the youth,
"This castle is thine, and these dark woods all!"
She believed him crazed, but his words were truth,
For Ellen is lady of Rosna Hall!
And dearly the Lord of Rosna Hall loves
What William the stranger woo'd and wed;
And the light of bliss, in lordly groves,
Shines pure as it did in the lowly shed.

THE ROMANCE OF A DRY TOWN (March 6.)—At her home in Oldtown, Conn., Jennie refuses the proposal of marriage from Jimmie, on the grounds that he is not sufficiently established in business. Jimmie, quite downhearted, reads in the paper of the fortunes made in the West, and he departs for Stone Gulch, Cal.

Jimmie reaches the Western town just as the county has been voted "dry," and the inhabitants are disgusted with the new state of affairs. Jimmie has a great idea. He purchases an ice cream freezer and opens a "parlor" in a tent. Business is immense and Jimmie writes to the editor of his home paper, stating he has become one of the leading business men of Stone Gulch. The editor, proud of the former citizen, places quite an article about Jimmie in the paper, which comes to the eyes of Jennie.

She experiences a change of heart and sets forth for the West to retract her former decision. Jimmie is having "ladies' day" at his ice cream parlor and will not notice Jennie. She thinks things over and has an inspiration. She secures a small soda fountain and with the novelty of ice cream soda, secures all of Jimmie's customers. Jimmie argues with her, stating she is putting him out of business and as a result they "combine interests" in more ways than one.

CAPTAIN RIVERA'S REWARD (March 8).—Rivera, the messenger, performs a kind act for Meta's boy, and later on this act proves a good investment. Rivera, the messenger, sends word to Ermina, daughter of the Viceroy, of his return. Desiring more colonists for the little Pueblo at Los Angeles, the Viceroy sends Rivera to Sonora with orders to secure additional settlers. Blanko, a spy for the bandit Palomare, informs his chief of Rivera's expedition, and the amount of gold he carries.

A few miles from Los Angeles the brigands trap Rivera and his followers. They are made prisoners and taken to the bandits' headquarters. As the prisoners are brought in Meta, the bandit's wife, recognizes Rivera, and remembering his kindness to her boy, determines to save him. She cautiously communicates with Rivera, who gives her his ring and tells her to take it to the Viceroy's daughter, Ermina. The latter quickly organizes a posse, and through the aid of Meta, secures the freedom of Rivera, who proceeds on his journey to Sonora.

Two months later Capt. Rivera returns with the settlers and for a reward the Viceroy consents to his marriage with Ermina.

LUBIN.

FISHING IN FLORIDA (March 4).—The picture shows the catch of a Jue fish which weighs upward of 600 pounds. It is hauled aboard the yawl and transferred to the dock for final slaughter after being beaten into insensibility. The head is cut off and within a few minutes the monster is skinned. During all of this process the fish shows signs of life and is pretty hard to handle. Finally the carcass is cut up in big slices for the market.

THE BABY TRAMP (March 4).—Weary Jake and "Shorty" Sam are lounging on a park bench. They observe that many people pause and take notice of a child in a baby buggy. An idea occurs to Jake, why not make a baby of "Shorty." "Shorty" is washed up and his face polished and the go-cart is sided up on the park walk. The scheme works. Many pennies are received from the passing crowd and oranges, apples, etc., are tucked away in the back of the seat. Then a Dutch baker stops to see what interests so many ladies and children. He thinks the face is hardly childlike, so he feels the chin. He remarks that baby needs a shave. The lady who owns the buggy is quickly upon the scene; also the owner of the clothes line which had been robbed. The police are informed. The hoboes take to their heels.

MY PRINCESS (March 6).—Lois Sheridan, an orphan, to make a living, hits on the idea of telling fairy tales to rich people's children. She interviews Hal Meredith, a rich bachelor who is much interested in the girl, and wishes to help her, but he has no children. He borrows four kiddies and sets Lois at work, representing the children to be his own. One of the children, named Davey, is a cripple, who becomes much attached to the story-teller and has named her "my Princess." One day Lois enters Meredith's study and sees him paying and dismissing the kiddies. This unfortunate affair breaks up the story telling. After a while Hal resolves to write Lois and he sends the note by the cripple. The story-teller refuses to accept it. On the way to report Davey is run down by an automobile and injured. He still has the letter and sends for Lois and Meredith. He then tells his story to the story-teller and Davey shows them the closing paragraph of one of the fairy tales which reads: "And so the prince and the princess were married and lived happily ever after."

THE HANDICAP (March 7).—Grace Gordon, with her brother Harry and her mother, are hardly able to make both ends meet and have fallen behind in their rent. Don Ferara, the landlord, is an insistent creditor, however, and finally calls at the house to collect. He finds the girl and her mother alone and taking advantage of this insults Grace. Harry enters at the critical moment and orders him from the house. Grace has a horse named Rio. While reading the paper Harry notes that a handicap for six-year-old horses is to be run at the Juarez race track and he and Grace decide to enter Rio, hoping that he will win the $1,000 prize offered. Ferara learns of this and plans to dope the horse. The day of the race comes along. Ferara's conferedate places dope in the drinking bucket at Rio's stall, but Harry, who is to ride the horse, drinks it instead of the horse and is overcome by its effects. The confederate hastens to Ferara to report his success and to collect the money which the former has promised him for his nefarious deed. Ferara refuses to pay the price agreed upon. The enraged dupe then hunts up Grace and tells her the whole story. Grace hastens to the stables, finds her brother hardly able to stand up. She dons the jockey's uniform, mounts Rio and wins the race.

MOTHER LOVE (March 9).—Jack Halliday, working as City Editor of the "Sun," is granted a few weeks' vacation by his employer. He journeys to Lakewood's winter hotel. At a dance given by the management of the hotel, Jack meets Mrs. Buckley, a widow and the mother of a boy of eight. Jack marries the widow and takes her to his home. A few weeks of happy wedded life and the family is broken up through the jealousy of Mrs. Halliday, Jr., towards Jack's mother. The two ladies have words and Jack's mother decides to leave the house. She gives her services to a mission, spending her time in the settlements. One day, the stepson is enticed away from the playground and follows an organ grinder and his monkey and the boy accepts the Italian's invitation into the house in the slums. There he is kept a prisoner. The boy while alone drops a watch and locket containing his parents' photos out of the window which is found by a waif who takes it to the mission and gives it to Mrs. Walter Halliday. She recognizes the photos and asks to be taken to the Italian's house, where with the assistance of the police, she safely returns the boy to the family and secures a warm place in the heart of her once unjust daughter-in-law.

ESSANAY.

THE TURNING POINT (March 5).—The Widow Baker receives five thousand dollars from the railroad for the right of way over her land. This sum she deposits in the town bank. Through a glaring newspaper ad she is now tempted to invest her money in a fake gold mine company. Dan Walton, their representative, meets her at the train, escorts her to their office for a beautiful certificate of stock. In taking out his watch, Walton reveals his mother's photo in the case, which impresses the widow and she lovingly strokes the sharper's head as she tells him never to forget his mother. Deeply moved, Walton sees the old lady off to the train, then returns to the office, secures her money, tells his pals he is going to return it to her and when they try to stop him, holds them at bay with drawn gun as he slowly backs out of the door. Walton journeys to the widow's country cottage, returns her money and receives her blessing, goes to the railway station, finds himself without fare back to the city, smiles grimly, then sets out along the ties, happy in the thought that he has proved himself a man.

GETTING A HIRED GIRL (March 7).—Poor Mr. Peck is continually kept in hot water by his hired girl, Bridget. She fogs him in a cloud of dust when she sweeps, drives him from room to room when he is vainly trying to read his paper, and caps the climax by angrily dousing a bucket of water over his head when he finally stubbornly refuses to move at her command. Summoning his wife, Peck angrily declares he is going out to look for another girl and leaves. After several vain attempts to secure the right sort, he finally engages the cook of a friend who is about to depart for Europe. The new girl now makes him lug her grip through the streets, creates a scene in a restaurant where he takes her for lunch and at last he reaches home with her, bedraggled and worn out, only to have her claim the departing Bridget as a long lost sister. Bridget immediately warns her sister of what an awful boss Peck is, and the two girls leave with upturned noses while poor Peck collapses in the arms of his spouse.

THE BABY OF THE BOARDING HOUSE (March 8).—A young couple leave their baby with an old fellow across the hall in their boarding house, and depart for the theater. Finding the house sold out, they return, discover the old man asleep after having vainly attempted to "mother" the crying infant, remove it without awakening him and depart to spend the afternoon with mother-in-law. In a horrible dream the old fellow now sees the baby stolen by two thugs, awakens, finds the baby missing, sets the boarding house in an uproar, the police are summoned and a frantic search for the infant begins. The young couple now return, the mystery of the lost baby is explained, and the crowd wreak vengeance on the poor old man for the disturbance he has created for nothing.

TROMBONE TOMMY (March 8).—Trombone Tommy, an eccentric musical "genius" is kicked out of his room for annoying the landlady with his awful toots. Once on the street he proceeds to serenade everyone with whom he comes in contact, which results in a series of roaringly funny episodes until he is at last rounded up and removed to the police station.

A ROMANCE OF THE WEST (March 9).—Two surveyors discover that the Widow Graham's barn is built on the land belonging to old Williams, owner of the 7-Up ranch. They inform the widow, who angrily drives them off her place. A report is made to Wiliams, the sheriff and a posse are summoned and sent to the widow with a letter informing her to tear down her barn. She refuses and the sheriff and his men start to do the work, when the widow appears with a gun and forces them to depart. Old Williams is furious, rides over to the barn and, single-handed, begins the work of destruction, when he is seen by the widow, who once more gets her gun, shoots at him, misses and wounds her little daughter who is sharpening her mama's knife at the grind-stone. Williams now rides desperately into town with the child, has her wound doctored and thereby wins the love of the widow, who now ceases contesting over her barn and yields both it and herself into the keeping of Williams for life.

Essanay
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON,
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OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL
SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

BIOGRAPH.

A SEN OF IMPULSE (March 4).—Mariana, of the little Spanish village, being a g coquette, has the hearts of all the n agog by her flirtatiousness, until Jose s her heart and hand. Shortly after her Feista Day arrives, and though she desires the dance in the evening, Jose, through refuses to allow her to go. At first she , and dresses to go, but later she de- respect her husband's command and in- going, lends her festival dress to her oria. As the party leaves, a child enters its Mariana's aid for her sick mother. rning to the house after his temper has ds his wife absent, and, of course as- has gone to the dance. This assumption ened by seeing his erstwhile rival in the n the way to the gardens with Gloria, who, fe's attire, he reasonably mistakes for A tragedy is narrowly averted by mere

A ST NG OF PEARLS (March 7).—A multi-mil resents his wife with a string of pearls quarter of a million dollars, so doing he e vanity of his spouse. But of what use ng of material pearls when sorrow comes save her from the grave? No. On the d is shown the spiritual string of pearls rm of charitable, loving souls, following tian injunction: "Love thy neighbor as Among these we find a young man, who employ of this multi-millionaire, stricken rious illness, and doomed to die if not beneficial influence of the country. This oney, which the young man has not, and yer turns a deaf ear on his sister's ap- elp with which to send him away. The s, his poor neighbors, gather together of istmas savings sufficient to defray the of his trip, and are delighted with the their self-denial when he returns later cured.

VITAGRAPH.

THE IAMOND BROOCH (March 1).—Jealous of shown Irene, a chorus girl, Miss Gold, g lady, with whom Jack Bronson is in- doesn't hesitate to show her contempt far beneath her. She induces her maid diamond brooch in Irene's make-up box. cautiously sneaks in but is seen placing h in the box by Mabel. Miss Gold re- loss to the manager; he makes a search the brooch in Irene's possession. Irene is court and charged by Miss Gold with the k feels sure that some mistake has e and returns to the theater, where he bel. She slips a note in his hand, stating saw Miss Gold's maid put the brooch was found. On the day of the trial, Jack on Mabel being in court and testifying of her friend. Miss Gold and her maid at the brooch was stolen by Irene. At the of their evidence, Mabel is introduced as for the accused. Her evidence convinces of Irene's innocence. She is honorably and goes home to her old mother. Jack her and asks her to become his wife, gladly does.

HE TELEPHONE GIRL (March 2).—Marion telephone switch operator in a large fac- s to her post, notifying the different de- during the burning of the building. The tment, of which Jack Watson, to whom engaged, is a member, received the alarm. ll the fire laddies get into their clothes and the scene of conflagration. Everyone has xcept Marion. Jack hears this, and tear- f away from his comrades, at the peril , he dashes into the building and rescues heart. He drops with his precious and s burden, exhausted, to the ground. They d to their homes. When both are con- they are allowed to telephone each other. es their message and their wedding day is

UL ANARCHIST (March 4).—Lulu Leach is of dime novels. One day she is reading tale of anarchists. A foreign-looking rs the office and asks to see her em- o is out. He hands her a card and strange t bears the same name as the anarchist sel. She at once imagines him a nihilist. ed by a friend and together they look at ffice and rent it from Pearson, Lulu's employer. When they are gone, Lulu warns her boss, but he only laughs at her.

It happens that Lulu's employer goes away for a day or two and leaves the office in her charge. This is her chance. She locks the door, and mounting on a chair and some books, looks through the transom into the next office. She sees "the anarchists" laying out a number of wigs, disguises, etc. Max makes up in several characters for the benefit of Tyler, who is watching him and taking from his valise what she imagines to be a bomb. She is so excited that she falls off the chair. She 'phones to Tom, her reporter friend. Tom tells his editor he is on the track of a great story, and with three policemen, arrives at the office, prepared to make arrests, to find that Max Mornisky is a rapid-change artist, under Tyler's management, and was giving him an exhibition of his art. Tom upbraids Lulu and she weeps, but Tyler tells Tom he can get a good story out of it, anyway. Tom turns in the copy and the article makes a big hit.

CARDINAL WOLSEY (March 5).—King Henry VIII is giving audience to his courtiers, surrounded by his chief advisers, including Cardinal Wolsey. Among the guests who attend this impressive reception is the Anne Boleyn, one of the young ladies-in-waiting to the queen. King Henry sees her for the first time and immediately he sets his heart upon making her queen, displacing the estimable and admirable Catherine. He confides his desire to one of his sycophants, who makes it possible for him to get a glimpse of Anne at her toilette in the seclusion of her boudoir.

He appeals to Cardinal Wolsey to set aside the tenets of the Church and consent to his divorce from the queen. The cardinal absolutely refuses to do anything so inimical to his office, as representative of the Holy See. This angers King Henry, who induces the Archbishop of Canterbury to call a special council, by order of the king, through which he divorces himself from Queen Catherine.

In punishment for his refusal to accede to the king's wishes, the cardinal is exiled to Leicester Abbey. He is a sick man when he enters the monastery, and he dies three days afterward, conscious that he had sustained the sacredness of his office, a martyr to his faith and of service to his king.

IRENE'S INFATUATION (March 6).—Irene and Helen are worshippers at the shrine of Frangiapani, the tenor of the hour. When he sings at a concert, they meet in Irene's room, take the printed programme of the concert, and one of them plays the accompaniment of the song he is actually singing.

Irene sees an advertisement for a maid and waitress at Madame Frangiapani's home. The wild thought enters her brain that if she applies and gets the position, she will be nearer her adored. She puts the plan into execution, gets the position, and is waiting for the signor to appear. He does appear in a towering rage, at an adverse criticism in a paper which he is holding in his hand. His wife tries to soothe him and treats him like a little, unreasonable, bad-tempered child. Irene grows more and more disgusted with her one-time idol. Finally, when the signor has almost caused his wife to fall by a petulant shove, Irene empties the foot-bath which was about to be administered to the furious singer, over his head, and in the teriffic excitement which follows, she escapes to her home where she tells Helen her experiences.

HOW STATES ARE MADE (March 8).—Twenty or twenty-five years ago, when the unoccupied government lands were released for settlement, everyone who registered their names was given a fair and free chance to secure one of the sections of land, which was apportioned off in sections. The settlers were drawn up in a long line at a certain distance from the lands opened up, some of them on horseback and others in vehicles of all descriptions. At the firing of a cannon, everybody made a rush for the land.

Harvey Mattson and his wife Annie, with their child, emigrate form Missouri in a prairie schooner. On their way they hear of the opening up of the Cherokee strip. They hasten there and Harvey pitches camp, preparatory to entering his name. Their child is taken sick. Harvey goes for the doctor, and during his absence, Bill Slick, a good-looking ruffian, tries to force his attentions upon Annie. She repulses him. Harvey and the doctor arrive, and he "settles" Bill without ceremony. The ruffian, enraged, leaves. Shortly afterwards Harvey starts for the rush. On his way he is shot and severely wounded by Bill Slick. Harvey returns to his wife: she insists upon taking his place in the line and a chance with the rest of the would be settlers.

She makes a bold dash with the others and secures a very desirable section. Bill Slick endeavors to beat her to it, but she gets back to the registery office in time to make her entry first. Slick tries to claim her land. Harvey, who is standing about with their child, interferes, and one of the settlers, who saw Slick shoot Harvey, comes forward to accuse him. The villian is arrested. Annie and Harvey take possession of their newly acquired land. A few years afterward we see them a happy family, prospering in the cultivating of one of the largest and most fertile farms in the West.

MRS. CARTER'S NECKLACE (March 9).—Henry Carter receives a message [illegible] Wall Street that same day to avert an impending business disaster. Speeding on their way the taxi breaks down. David Burton, a friend, loans Carter his car. Carter thanks Burton [illegible] to repay.

Burton now in financial trouble, comes to his friend Carter for assistance, which he refuses, giving as his reason that he has recently purchased for his wife a very costly pearl necklace, which he shows to Burton.

That night, while he is contemplating his position, Burton takes from his [illegible] railroad stock, when he replaces them he considers their apparent worthlessness. He gives way to a sudden impulse to return to Carter's house and steal the pearls. He enters the Carter library through the window and takes the pearls. At this moment, Mrs. Carter, returning from a reception, enters the room and confronts Burton. He confesses and returns the jewels to her, explaining why he took them. She is trying to persuade Burton to take the pearls when Henry Carter is heard approaching. She tells Burton to hide. Her husband enters the room, sees Burton's hat on the table and asks his wife to whom it belongs. Perry, the butler, steps forward and politely says the hat belongs to him. Carter sees the stocks [illegible] Burton has dropped and asks Perry if they are his. Perry says "Yes." These are the shares which Carter needs to get complete control of the J. & O. R. R. He offers Perry $50,000 for them. Perry accepts and Carter hastens from the room to telephone his partners. Burton comes from his hiding place, thanks Mrs. Carter and is about to leave when Perry [illegible] room and gives Burton his hat and the endorsed check for $50,000.

ECLIPSE.

THE FACTORY GIRL (March 6).—Francis, the son of a wealthy factory owner, falls in love with Susie, a charming girl in the designing department.

His father hears of the affair, and, in great anger, tells him that if he will not give her up, he must leave the factory and home. Francis will not yield, so both he and Susie are discharged.

The boy's sister, by a clever scheme, persuades her father to allow her to have a companion, and she slyly gets Susie to accept the position.

Susie proves to be a very superior person, and is well liked by the father. One day he is surprised to see her gazing at his son's portrait, and asks why she is doing so. She discloses her love for Francis and finally wins the father's consent to their marriage.

CINES.

THE CHAUFFEUR (March 5).—[illegible] Vert, a wealthy young nobleman, hears that the charming Miss Mary is going out with her governess for an automobile ride. He jumps into his own car and follows, looking for a chance to make her acquaintance.

Suddenly, as luck would have it, the foremost car meets with a breakdown, and John, making the best of the opportunity, offers his car, and his services as chauffeur. These are graciously accepted.

After many humorous incidents, the "Chauffeur" is instructed to drive to a certain country house to which the ladies have been invited. There they happen to meet the mother of the young chauffeur, and, of course, everything is disclosed. An intimacy has already developed between the two young people, and a happy marriage in the near future is the result.

LUCCA, ITALY (March 5).—Picturing many interesting views of Lucca, a city in Northern Italy, we are shown the Aqueduct, the Fico Tower, several historic cathedrals, and the public park.

THE MOORISH BRIDE (March 9).—Clare, the daughter of a rich Moorish merchant, has two suitors, Tuzati, a Moor, and [illegible], a Spaniard. She prefers the former, and the Spaniard therefore vows vengeance. Later the Moors [illegible] against the

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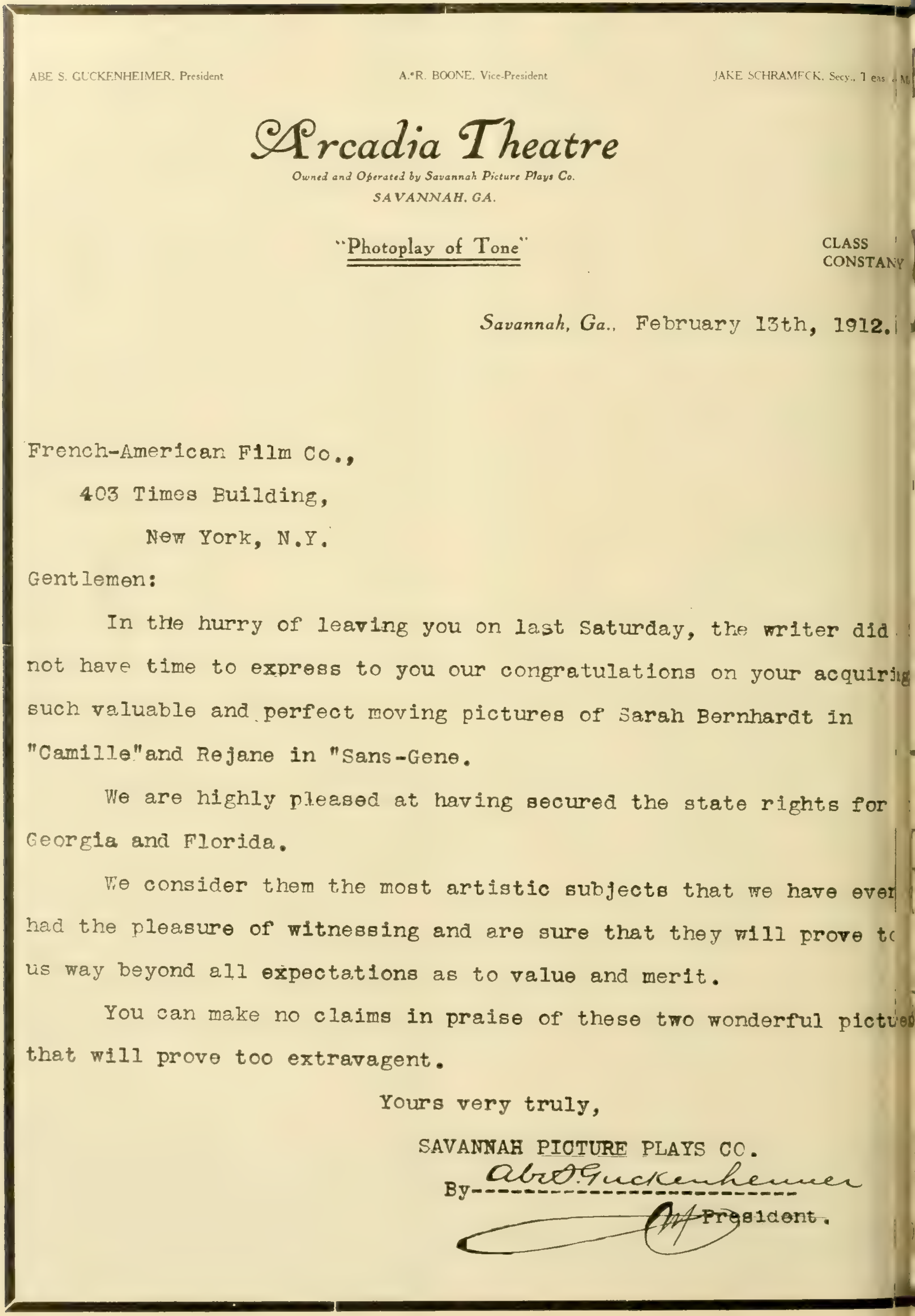

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SAVANNAH, GA.

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Gentlemen:

In the hurry of leaving you on last Saturday, the writer did not have time to express to you our congratulations on your acquiri such valuable and perfect moving pictures of Sarah Bernhardt in "Camille" and Rejane in "Sans-Gene.

We are highly pleased at having secured the state rights for Georgia and Florida.

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Spanish Rule and after electing their own king, establish themselves in the town of Galera, Clare and her father among them.

The Spanish soldiers sack the town and Clare falls into the hands of the cruel Mendoza. Tuzani secretly manages to get into the Spanish camp, but in trying to rescue Clare, is himself captured. The hapless pair are brought before the Commanding General Juan of Austria, who, touched at hearing their story, graciously liberates them.

EDISON.

TONY'S OATH OF VENGEANCE (March 1).—Tony Carmetto, and his daughter Pasqualina, arrived in this country less than a year ago. He soon succeeded in obtaining work with a contractor named Nolan and established himself in a modest little home over which presided his pretty daughter. Pasqualina used to carry his lunch to him and in this way attracted the attention of Mr. Nolan. He followed her to her home and in order to make a favorable impression advanced Tony to gang boss. Nolan's visits during her father's absence became more and more frequent until he found that he had won the innocent girl's love. He at once proposed that she run away with him and be married. After some hesitation, Pasqualina agreed, and leaving a note to her father she went away with Nolan. Tony, upon returning from work that evening, purchased many pretty things with his first month's salary, intending to surprise his daughter; but his joy was soon turned to sorrow when, instead of Pasqualina, he found a note explaining her absence.

It was a long time before he heard from his loved one and then the message that came was like a blow, for Pasqualina wrote that she hadn't been married yet, but expected to be soon. Tony searched in vain for a trace of her, but one night, while brooding over his lost daughter, she returned. Broken in health and spirit she soon passed away. Tony swore that he would avenge his daughter's death and began his search. Nolan, he learned, had gone to Los Angeles. He tried to follow, but he needed more money so he bought a revolver and lantern and turned burglar, only to be caught in his first attempt.

The Rev. Watson captures him and, however, points to an item in the newspaper "Shocking automobile accident in Los Angeles. P. J. Nolan, of New York, instantly killed," and indicates that a higher power than Tony has brought retribution.

A COWBOY'S STRATAGEM (March 2).—Frank Fuller, a cowboy, is in love with Jessie, the daughter of John W. Scadds, newly from the East. He has declared his love and is accepted, but to ask Mr. and Mrs. Scadds for her hand is a task which he very much dreads. He at last musters up courage enough to ask her mother whom he finds most sympathetic and agreeable, but her father proves to be the stumbling block. He strongly disapproves and sternly rejects Fuller's suit, and later on refuses to recognize him at all.

This, however, does not prevent the young people from meeting frequently and planning how best to bring about their union without resorting to the usual elopement in such cases. At last they hit an idea and decide to put it into execution at once.

The scheme is to let an unknown cowboy sell or trade one of Fuller's horses to old Scadds and then Fuller's cowboys are to scour the country for the supposed stolen horse, and when they find Scadds in possession of it, accuse him of horse stealing and proceed to hang him to the nearest tree. At the psychological moment Fuller is to arrive and pretend to save Scadds from an awful fate. The plan works out and Scadds no longer objects to Fuller as a son-in-law, but welcomes his heroic rescuer into his hitherto impenetrable family circle.

THE JAM CLOSET (March 2).—Willie sees a chance to slip in the pantry and get a taste of the goodies. Kittie, his little sister, catches him, locks him in and goes to tell mama.

The cook comes in the kitchen with the iceman and during a little flirtation on their part, Willie lets a couple of jars drop. Then the maid is called, the iceman gets an axe and they are ready to break in the door when Kitty comes in with mama. She opens the door and out walks a very different looking young man from the one who entered.

Willie is put in the bath, clothes and all and is soon clean again.

LOST—THREE HOURS (March 5).—Bob and Betty would be quite happy if the boys, with Jack at their head, would let him alone. But their evenings at home are interrupted by invitations to smokers and other affairs in which Betty, of course, is not included, the result being that Bob comes home in the wee small hours and not always in the happiest frame of mind for Betty. Of course, he makes good resolutions and, of course, he breaks them, and finally one night, coming in at almost two o'clock, he answers Betty's query from upstairs as to the time by boldly announcing that it is only eleven o'clock. At that instant the cuckoo clock at his shoulder cuckoos twice and to bear out his statement he is obliged to imitate the cuckoo nine more times. Upstairs Betty has not been deceived by the imitation and decides to take him at his word. She accordingly sets the alarm clock back three hours.

In the morning while he is asleep, she gets up, sets his watch back and also the cuckoo clock. Consequently he comes down to breakfast shortly after eleven o'clock. He wonders why Betty is so cheerful, but she has a little plan of her own. He also wonders why the street car is so deserted at what he thinks is the rush hour of the morning. But when he arrives at the office he finds that there is a reason and the boss states the reason in very emphatic terms. Then it dawns upon Bob that Betty is the cause of his lateness and that she had simply taken him at his word as to the time of day. The idea makes him consider the situation rather seriously and results in a very complete and lasting cure, to their mutual satisfaction.

THE YARN OF THE "NANCY BELL" (March 6).—The story begins by the finding of an elderly naval man by a traveler, and the former's recital of the verse,

"Oh, I am a cook and a captain bold,
And the mate of the Nancy brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

Upon the inquiry as to how he can be all three different people, his recital proceeds with the comic wreck of the good ship "Nancy Bell," after which the survivors jump overboard into the painted waves and make for the shore. The next situation indicates that

"For a month we'd neither wittles nor drink,
Still a-hungry we did feel,
So we drawed a lot, and, accordin' shot
The captain for our meal."

A large paper cannon dispatches the captain. And the succeeding scenes show the disappearance into the pot of the mate, the midshipmite, the bo'sun tight and the crew of the captain's gig. The effect of these scenes is ludcirous in the extreme and we are all prepared to laugh at the consternation shown in the face of the lone mariner when, after having made way with all his fellow seamen, a small ship appears on the horizon, fires a gun and supposedly rescues him from having to eat himself. As he finishes his tale of war we fade back to the original scene where the apparitions of his former shipmates appear and we can well believe with him that

"I never larf, and I never smile,
And I never lark nor play,
But sit and croak, with a single joke."

THE HEIR APPARENT (March 8).—Clara Langham, an American girl, studying art in Europe, is out sketching one day when a young stranger approaches and warns her that she is trespassing upon the royal domains. The young man who calls himself Rudolph Kohler, is in reality Duke Rudolph, the heir apparent.

Duke Humbert, Rudolph's father, has been ill for some time and when the anniversary of the country freedom arrives, is unable to take his place at the head of the procession. It is therefore decided that Rudolph go in his place.

Clara has a seat in the grand stand and as the procession approaches she sees a man crouching beside her with a revolver in his hand. Fearing mischief, she watches him and as he springs forward to fire she grasps his arm and the shot goes wild. He is soon overpowered and as Clara is lifted to her feet she finds herself face to face with Rudolph and she realizes that it was her lover whom she saved from assassination.

After the parade, Rudolph hurries to her and begs her to become his wife. Owing to his station she refuses, but he assures her that he will overcome all obstacles, and so she consents.

But Rudolph finds that his father will not consent to the union and so he resigns all claim to his inheritance and decides to marry her at once. He instructs his comrade, Van Bulon, to take his sister and Clara to his own place where he will join them with a priest. They have hardly arrived when Von Bulon discovers a party of officers in a hilarious mood dismounting. He succeeds in hiding the girls in the next room just as the officers, led by Rudolph's cousin Michael, burst into the room. They find a glove which Clara has dropped and at once demand to see the woman. Von Bulon is dragged from the door and enters the room and is dragging the terrifi out, when Rudolph enters and, taking in tl tion at a glance, hurls Michael to the flo results in a challenge which Rudolph accep next morning he is seriously wounded Bulon is sent to inform his father. Duke relents when he hears of Rudolph's wound once goes to him. Here for the first time Clara and his impression of her is so that he decides that his son's choice has wise one and takes her into his arms.

NEW YORK POULTRY, PIGEON AN STOCK ASSOCIATION, Madison Square N. Y. (March 9).—In this film you will prize winners only, magnificent birds, every one of them, and in monetary value into thousands of dollars. They are all that they will show off to the best advant Uncle Hank, from away down in Virginia, come to the show, explains the different his three pretty nieces.

THE PATENT HOUSEKEEPER (March and Mrs. Johnson are afflicted with a serv is dense, awkward and slovenly. Mr. stands her as long as he can, but finally of the cook's unlucky days, she loses her the unfortunate Johnson family is launcl the high seas of housekeeping without the hand of the "kitchen pilot."

Mr. and Mrs. Johnson, with the help only son, try their hands at cooking. Mr. breaks a few dishes, ruins a suit of cl himself and a dress for his wife, to say of the damage he does to the furniture son's apparel.

In a paper that they are using to keep tom of the dish pan from the table clo washing dishes, Mrs. Johnson's eye catche vertisement which reads, "Spriggs' Paten keeper. Housework made easy." She trie Mr. Johnson interested, but he says it is Mrs. Johnson has to leave the room a mo when she does Mr. Johnson, who does not dishwashing game, takes a sly look at tl tisement, so when his wife returns he tel has decided to let her send for a tria "Housekeeper." She does, and it proves derful success. Happiness is brought to the servant problem is solved.

PATHE.

PATHE'S WEEKLY, Reel No. 9—1912 (

Paris, France.—The River Seine is beg overflow the quays.

Rio de Janeiro, Brazil.—The body of David Campista, Brazilian Minister to Co reaches his home city for burial.

Edinburgh, Scotland.—The Marathon Rac by Kolehmamen, of Finland.

Columbus, Ohio.—The Ohio Suffragettes convention which they hope will result i for Women" in their home State.

Pittsburg, Pa.—The United States B Mines conducts a test of explosives in the Experimental Mine, to demonstrate the of methods recommended by the Governm those now in use.

Newark, N. J.—President Taft, accomp his secretary, Charles Hilles, and Maj Butt, his military aide, takes lunch wit ernor Murphy, and later goes to East place a wreath on the Statue of Lincoln.

Bardtown, N. Y.—The old Carroll Hom destroyed by the National Guard, in mi fare, in which real projectiles and bullets

New York, N. Y.—A fire in Chrystie zero weather, leaves as a result a grotesq palace.

CHOLERA ON THE PLAINS (March 6) tler's family is stricken with cholera and stricken, continues to trade with the Indi Indians catch the dread disease and several the result that the Indians leave their pre site and take up their abode elsewhere meantime one of the Indian boys wanders comes upon the settlers in the last extre father and mother both about to die. I over the fate of their little girl, they gi the little Indian boy, who takes her ba tribe. The life story of the little girl forms a most interesting film.

BUSTER'S NIGHTMARE (March 7).—B to bed with his daddy after hearing a lot stories. In the middle of the night Bust the Indians are stealing his little siste pursues on a small mule. He finds tl

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1. "THE MANICURIST"

(Released, Monday March 4th.)

Only a manicurist—but every inch a lady does this girl prove herself, and the story shows how an aristocratic mother is brought to the realization of this fact.

2. "BLIND"

(Released, Wednesday March 6th.)

A sightless father is saved from ruin by his loving daughter and her true fiance, who "show up" the frauds perpetrated by a dishonest superintendent.

3. "THE FATAL GLASS"

(Released, Monday March 11th.)

A young man is enticed into a saloon and weakly submits to inducements to drink. He loses his position, is convicted of a crime which he did not commit and goes to prison. Years afterward the mystery is cleared.

4. "THE EDITOR"

(Released, Wednesday March 13th.)

A powerful drama of the whirling vortex of politics from which a rising politician is eventually rescued by his sweetheart, who is an editor.

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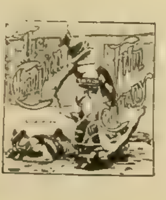
Being an expose of the method resorted to by professional gamblers to win the money from the unwary. In two reels, posed for the Champion by Kid Canfield, a former prince of gamblers.



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COMING AMERICANS

"AN ASSISTED ELOPEMENT"

(Release Feb. 29. Comedy. Length, 1,000 Ft.)

Real farce of the Western kind. How Will, mechanic, made Bruce, attorney, assist him in marrying Bruce's own girl.

"FROM THE FOUR HUNDRED TO THE HERD"

(Western Society Drama. Release Monday, March 4.)

Concerning the Earl of Derbley and his wife and a young Western ranchman. A tale that will interest. This film combines some of the handsomest backgrounds ever seen in a motion picture film.

"THE BROKEN TIES"

(Release Thurs., Mar. 7. Length, 1,000 Ft. Western Drama.)

The old, old tale of the selfish stepmother handled from a new and novel angle. A story that will enlist the sympathy of your audience and appeal to every heart.

"AFTER SCHOOL"

(Western Drama. Release Mon., Mar. 11. Length, 1,000 Ft.)

Distinctly Western, bristling with action. This picture will touch a responsive cord in everyone. You should not miss it.

The American Film Mfg. Co.

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camp, stabs the sentry, rescues little sister and makes off with her. The Indians give chase, but he puts them all to flight with his toy pistol. Finally, sitting on the body of one of his dead victims, he begins to beat the victim's head upon a rock, when he awakens to find himself tightly clasping his dad's ears and beating the old man to a pulp. Dad promptly whales Buster and puts him back to sleep.

SMALL TRADES IN HAVANA (March 8).—A fine picture of an interesting side of Havana life.

HOW THE PLAY WAS ADVERTISED (March 9).—Miss Limelight thinks that her play is not a success—something must be done. Finally the press agent decides that a good thing would be to have Miss Limelight held up by a couple of thugs and robbed. This is arranged; the thugs being two actors out of a job. The actors unfortunately hold up the wrong woman and it leads to many side-splitting situations.

MELIES.

THE SHERIFF'S DAUGHTER (March 14).—Many times had the sheriff's son Jim been warned against gambling, but when in spite of these advices, he continues, and when he is discovered teaching the game to his little sister, Leone, he is disowned by a sad but stern parent.

Twelve years later finds Jim in the association of men and women of the lower class, a gambler by profession. He is enamored of and more or less under the influence of a Mexican coquette. As he sits with her, Leone, now grown to womanhood and beauty, rides up to the tavern and inquires the whereabouts of a doctor, her father having suffered an injury. Jim, not recognizing his sister, determines to possess this new beauty at any price. He outrides her to the doctor's, who is also the deputy sheriff, and assaulting him, dons his clothes, and hwen Leone arrives, poses as the doctor.

Scene from "The Sheriff's Daughter"—(Melies).

He accompanies her en route for the sick man's home, but does not go far before making his advances. Dismounting and forcing her into his arms, he imprints a kiss on her powerless lips, but is soon repelled by Leone's eyes. It is the first time the gambler has seen the eyes of a good woman since youth. His conscience is awakened.

Meanwhile the deputy sheriff and real doctor has regained his senses and with a posse gives chase and captures Jim. They take him to the sheriff's house, where at first the old man is inclined to take the law into his own hands. But when the gambler makes himself known as his own son and begs his sister's forgiveness, the sheriff leads him into the house and explains to the boys that he will decide on proper punishment later. Having gained his father's forgiveness, the wayward son cares not what punishment the boys might exact.

Mr. Almost Butt

SELIG.

THE SHRINKING RAWHIDE (March 4).—In the carefree days of California, "before the Gringoes came," the blood of caballero and senorita ran hot and the little god of love was forever on the rampage in that tempting field. Jealousies flared up with brilliant suddenness, back in the fandango times, and jilted lovers often took awful revenge on their rivals. To the early Spanish-Californians, intrigue was what made life worth living; and in photoplay, "The Shrinking Rawhide," the spirit of the time is most dramatically displayed. A pompous, middle-aged alcalde, or judge, seeks the hand of beautiful Mercedes, daughter of the rich Don Enrique; but Mercedes, of course, loves a younger and poorer gentleman, Juan by name.

But Mercedes, being somewhat of a coquette, does not let Juan know all at once how much she loves him; and her teasing manner at the brilliant fandango at Don Enrique's home, when she flirts outrageously with the stupid alcalde during the "Sombrero" dance, brings down a lot of trouble onto the heads of all concerned.

The alcalde, finally freed from his pleasant belief that Mercedes would marry him, concocts a terrible scheme for doing away with Juan. He bargains with the chief of a wild Indian tribe, with whom he has had some shady dealings in the past, to capture Juan as the latter rides to San Diego with a messags from the Padre at the mission; conduct him to the desert, and there subject him to the awful rawhide torture. When a man is staked down with rawhide thongs, and water is thrown on the rawhide, it gradually contracts in the heat of the sun until the victim is strangled. How Juan is saved from this horrible death by his sweetheart is one of the most thrilling scenes ever thrown on the screen.

THE ACE OF SPADES (March 5).—A couple in straits, lured by visions of undiscovered gold, load a wagon and cross the plains. One misfortune follows another and the story opens with one starving horse, one dead horse and an empty mess box. The woman,—womanlike, is the optimistic member of the family, and throughout the struggle, maintains a cheerful attitude. When they camp, for which seems the last time, their little girl wanders away, is missed and searched for. When "the Man" finds her, she is beside a running creek, playing with some pretty stones. One glimpse at the "pretty stones" is enough to convince the "Man" that at last his dreams are realized, and he has found gold. After the first hysteria, a realization of this condition dawns upon him. They have found gold but have no money and no food. So what's the use. The cheerful wife takes the reins and insists that he go with specimens of his find to the nearest camp and find a grub stake. He struggles across the desert, finds the camp, but is laughed at as a crazy man when he refuses to tell the location of the find, until he is assured of a stake. "The Gambler" is interested, takes him to his home, feeds him and makes a gambler's proposition. "Cut the cards. If I win, I'll give you $500 and the claim is mine; if I lose I'll grub-stake you and take a chance." In desperation the man agrees and loses. The "gambler" pays the $500 and leaves to inspect his bargain. He meets the wife who refuses to acknowledge his rights, but compels him to give her the same chance he gave her desperate husband. Agreeing, he loses, and not only relinquishes his right, but provides her and her baby with food, and stakes her husband.

THE BROTHERHOOD OF MAN (March 7).—Billy Young, an athletic young bank clerk in love with Marion Wendell the president's daughter, and his young friend Jack Skyes, while walking home from work one night, accidentally encounter an old panhandler on the street corner. Billy is about to give the old man a dime when he recognizes in him his old athletic instructor. Billy bids his friend goodnight and proceeds to a nearby restaurant where he proceeds to treat his old trainer. The restaurant is of a low character and in the poor neighborhood. While eating, Marion Wendell and her friend, Kate Sommers,—a mission worker, enter and distribute some tracts among the young girls who are drinking at the tables. The bouncer and waiter try to throw the "reformers" out into the street, but this is too much for Billy and old Reynolds. They make short work of the bouncer and waiter and safely escort the girls to the street, where they part.

The two restaurant ruffians follow Billy and his friend and on a dark side street overtake them and after the fracas Billy comes to in a hospital. The old trainer has been removed to a cheap hotel with a bullet wound in his leg. He writes Billy and explains that unless he can get to a dry climate he will die. Billy has just had a call from Marion and her father and the doctor. They tell him he can leave the hospital and he immediately goes to see old Reynolds. He sees what urgent need the old trainer has for money and is heart-broken when he realizes his own penniless state. He cheers up his friend, however, with promises of assistance. While walking home that night his attention is arrested by a large lithograph in front of a coliseum offering five hundred dollars to anyone who will throw the wrestler Terrible Teddy. Billy goes inside, acepts the challenge and after an exciting contest, wins the prize. Needless to say he wins also the girl and his old trainer's gratitude.

HYPNOTIZED (March 8).—Prof. Hardin, a traveling exponent of hypnotism, visits Duncansville in an effort to separate some of the natives from their hard earned. Realizing the power of the press in a small town, the professor calls on the editor of the "Weekly Bugle," and leaves a pair of choice front row seats for his show. The editor takes his stenographer and the exhibition proves to be extremely interesting and very funny. When the professor calls for two subjects to be hypnotized the editor and his stenographer respond to the call. With much formality the long-haired professor places the girl into a forty-eight-hour trance and then tells the editor that he is the world's champion prize fighter. In the hypnotic realization of his new title the editor starts in at once to live up to it. He breaks up the show in a jiffy and seeks the street where he demonstrates his wonderful physical abilities to many different pedestrians. When, however, he tries to show off at the asylum, the guards believe him to be insane and it is the padded cell for yours truly, the editor. Eventually he is returned to his own character and everything is righted.

C. G. P. C.

SIX LITTLE DRUMMERS (March 5).—Six little drummers in the French Revolutionary army go on a foraging expedition. They are found out, court martialed and sentenced to death. While they face the guns of the firing squad, the woman who has complained against them appears and begs for their lives, which is granted on condition that they swear on the flag to defend it to their death.

STARFISH, SEA URCHINS AND SCALLOPS (March 7).—An interesting scientific picture of deep sea life.

AN EPISODE OF THE HUNDRED YEARS WAR (March 8).—This is the story of the siege of ten months of a famous old town in France. The natives are starving and finally the governor sends a messenger to the king of France urging him to save them from their peril. This the king agrees to do, but he and his army are routed, and the city is ultimately surrendered to the English.

Among the Exhibitors.

Lancaster, Pa.—A new theater devoted to high-class shows in the winter and moving pictures in Summer will be built by William Snyder. Building will be commenced in April, and plans are nearly finished for the erection of it. It will be located on West King Street. Mr. Snyder will try to run the syndicate shows if possible. The theater will seat between 2,700 and 3,000. A new moving picture theater is being built in the Seventh Ward opposite Kuhn's Theater, and will be devoted to moving pictures and illustrated songs.

Vicksburg, Miss.—Architect M. J. Donovan has closed a contract for Joseph Pearce & Son with Curphey & Mundy for remodeling the present Lyric Theater.

Marquette, Mich.—Wonderland, the new motion picture and novelty show in McDonald's Opera House, managed by L. J. Genett, has opened.

Philadelphia, Pa.—Harry Davis, who controls a number of vaudeville and moving picture theaters in Pennsylvania, has had plans prepared for a large vaudeville moving picture theater to be built in close proximity to Fifty-second and Market Streets.

Frazee, Minn.—M. Thynd will have plans prepared for the erection of a moving picture theater here.

Nashville, Tenn.—A pretty photoplay theater has opened which possesses a seating capacity of 1,500. It is known to its newly acquainted patrons as the Princess, and is under the management of W P. Ready, who has had many years' experience in the moving picture exhibiting game.

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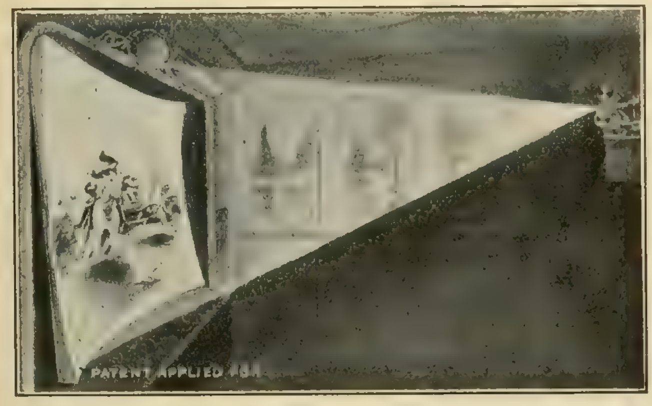

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RELIANCE.

BEDELIA AND THE SUFFRAGETTE (Feb. 28).—Bedelia gets a position with the Suffragette family and finds to her astonishment that the men of the family do the housework, while the mistress goes to the office and earns the daily bread. She soon has the man of the house and his sons at her mercy while the daughters endeavor to come to their rescue and are in turn treated to the hard hand of the law which is laid down by the autocratic kitchen queen. Matters finally come to such a state of turmoil that the lady of the house is 'phoned to come home. She finds a riot in progress and jumping into the fray proves herself such a militant suffragette that Bedelia does not even stop to shut the door. The now happy and contented family is left undisturbed.

The DUEL (March 2).—Jackson, a mountain moonshine distiller, and Douglas, a rising young country lawyer, are both in love with June Ross. June loves Jackson, who is very bashful. Douglas meets June and his love making sweeps her off her feet. Douglas wins her consent. In the meantime Jackson has been wrestling with himself and has found the proper courage and returns. He finds Douglas there and that he has been superceded. June interferes with their quarrel, but Jackson at his cabin broods over it and taking down his father's old dueling pistols, goes to Douglas' home. He confronts Douglas and they cut for first shot. Douglas wins but misses and Jackson, instead of taking his shot gets Douglas to agree to let him take his shot anywhere and any time he may see fit. Douglas agrees and they part.

Douglas and June elope and Jackson hears no more of them until years later he sees the announcement that Douglas has been elected governor and means to wipe out the moonshine industry. Jackson, believing that the proper time is at hand, takes his pistols again and seeks Douglas out. June and her little baby girl have just left Douglas at work alone in the study as Jackson enters. Douglas, realizing what Jackson's presence means, takes his stand by the wall and tells Jackson to hasten. Jackson offers him another chance and on the draw Douglas wins again. This time Douglas deliberately shoots above Jackson's head. June enters at the shot and is gently but firmly sent from the room. No one notices that the little girl has slipped in and is back on the chair. Douglas again takes his place as Jackson is about to shoot the little girl comes in the line of fire and Jackson realizes just what a crime he was about to commit. Gathering the child in his arms he passes her to him and then sends her out. Going over to Douglas he places the pistols back in their case and stretches out his hand to his enemy. The feud is over and he exits, leaving the governor to his duty and family.

AMERICAN.

AN ASSISTED ELOPEMENT (Feb. 29).—Bessie Smith loved Jack Collins, a young machinist, but because Bert Bruce, a rising young attorney, showed his attentions, her mother frowned on Jack and urged Bessie to welcome Bruce's attentions. Then Jack secured a license, managed to see Bessie and perfected plans for elopement.

Jack received a call to repair a machine in the outskirts of a neighboring town. It so happens that in this village an epidemic of burglaries has taken place. When Jack peddled into La Mesa on his bicycle the constable saw the kit of tools he carried and placed him in jail. In despair it suddenly occurred to Jack that his rival, Bert Bruce, could identify him and he accordingly induced the constable to ride over to the attorney's office and ask him to come and identify him.

When Bert heard that it was his rival Jack, in such a predicament he swore he did not know him. Meanwhile Bessie was waiting for Jack to come and keep his appointment while the constable returning to the jail, upbraided Jack for sending him on a fool's errand.

Bruce then got out his automobile and called on Bessie and her mother, asking them to go for a ride. Mrs. Smith was delighted, but Bessie, waiting for Jack to elope with her, refused to go along. But her mother was insistent and poor Bessie was forced to go, much against her will. Riding through the streets of La Mesa Bruce speeded up his car beyond the limit and took no notice of the constable, who arrested them and brought them to the same courtroom as Jack was in. Of course Bessie promptly set his honor right as to Jack's innocence. Jack, striking while the iron was hot, called on his honor to immediately marry him and Bessie, holding the unwilling rival for witness.

FROM THE FOUR HUNDRED TO THE HERD (March 4).—Jack Stevens loves Clarice Weybrook and hopes some day to make her his wife. At a week-end party they meet the Count Derbley, who is possessed of fifty million dollars and a title.

Clarice is fond of teasing her lover, and torments him by telling him that perhaps she will become the Countess Derbley. The mother seeks her daughter, and, finding her with Jack, deliberately snubs him and carries her away. Clarice finally marries the count, and Jack goes West and obtains a position as foreman on the count's ranch. Suddenly a message informs the count that he has been ruined through a mistaken investment. He goes West and sells his ranch to the foreman, Jack Stevens. On his way home he expires of heart failure. His wife and mother-in-law are apprised of his death and they journey to the ranch only to find that they are left penniless, the count having sold it to Jack. Difficulties are eventually settled by the reconciliation of Jack and Clarice in matrimony.

LUX.

BILL AND THE LIONS (March 1).—In search of something toothsome, two hungry lions escape and enter the house of Billy Lux. He endeavors to escape them, but they are hungry. Even when he hides in a suit of armour the lions still endeavor to get at him. This constitutes the first occasion upon record upon which lions have shown partiality for "tinned" meat. They are prevented from "Getting the distinguished William in their midst" by the arrival of their keeper.

THE SKIVVY'S GHOST (March 1).—Mr. and Mrs. Pottle lead a very quiet life until they are disturbed by rumors of ghosts. They have horrible dreams at night that send them about in fear and trembling throughout the day. One night they go out to dine with some friends. This proves a good opportunity for Polly, their maid of all work, to receive her lover, who is a trooper in the Horse Marines. The gallant soldier feels a cold shiver run down his back as footsteps are heard upon the stairs, and Polly's master and mistress came home unexpectedly. Polly hastily hides her lover by placing a cover of an armchair over him. Into this armchair Mrs. Pottle serenely pops as soon as she enters the room. The gallant soldier beneath the cover takes the old lady in his arms and rushes off with her. This dreaded confirmation of their grave suspicions leaves no room in the minds of Mr. Pottle and his wife to doubt that they are victims of some supernatural visitor. The soldier finally gets away in safety, but not until he has deposited his burden in a safe place and experienced many amusing adventures.

THANHOUSER.

EXTRAVAGANCE (March 5).—A prosperous merchant in a village thought his child was the most wonderful girl in the world. She tired of the monotony of country life, and wanted to go to a fashionable city finishing school. He sent her. She found that she needed more money for dress and amusement. He gave it to her, and felt repaid when she came back home, a perfect type of a city girl.

The old house would not do for her, so her father built a mansion. In her magnificent new home, the girl gave a party. Some of the guests were her old neighbors, others her new city friends. They decidedly did not mix and the village folk felt put out.

After the guests had departed the foolish father reviewed his financial condition. Hopeless bankruptcy confronted him. His only asset was a life insurance policy for a large amount, payable at his death.

The girl had a suitor, a village youth, and her childish sweetheart, whom she had neglected and snubbed. This young man reached the house in time to prevent a tragedy. The broken-hearted old man, unnerved, told of his troubles, and the other promptly offered to pay the debts, although it would practically leave him penniless.

This act of unselfish generosity is witnessed by the girl. She doffs her fine gowns, arrays herself in the simple garments she had once despised, and decides to be "the real head of the firm." Incidentally she wins the love of a true man, and her life is peaceful, happy and free from extravagance.

HIS GREAT UNCLE'S SPIRIT (March 8).—A young sleight-of-hand performer found that he was also 'sleight" of audience. Business was very bad, although the show was good and his troubles came to a climax in a country town when the village magnate seized his props and scenery for debt.

The performer begged for a chance to make good, telling of the big advance sales of other towns, but the magnate was obdurate. He wanted his pound of flesh and it was a matter of indifference to him whether any blood came with it or not.

With plenty of time on his hands, the young magician's thoughts naturally turned to revenge. He knew the reputation of his enemy, miserly and grasping, a man who could never keep a clerk because he paid very little, so the magician decided to take an office position with him.

He made a hit with the magnate because he only wanted a dollar a week and his board, and was engaged. Thus he was able to prepare for his tricks without fear of detection. He found that his employer was as bad as he had been painted and his heart was steeled against him.

Soon the magnate found that new and novel interests had entered into his life. Mysterious messages came to him through the air that the spirit of his great uncle was displeased with him. Then the spirit began to get really busy. He took away the magnate's gold, his stocks, bonds, and securities, even food and drink was denied to him.

It took some time for the miser to realize that the spirit meant business, and that he insisted upon fair business dealings and generosity. To please his great uncle the magnate completely reformed, and was afraid ever to go wrong again, because he believed it would mean another visitation.

Through the liberality of his unsuspecting employer, the magician was enabled to get back to Broadway, and as he told many friends he met there, "This was one season where I didn't mind being closed up by the sheriff."

ECLAIR.

ALCOHOL (March 10).—Morin, an honest workingman, is addicted to liquor. Truly, his wife is the one who suffers. The latter has brought up their son Marcel, who very soon becomes an able engineer. His employer takes an interest in him, and gradually he advances himself to a responsible position in the manufacturing plant where he is employed.

While testing out a new machine, Marcel Morin is congratulated by all the engineers and Suzanne, the employer's daughter, heartily congratulates him. Suzanne is fond of the young man, but her father does not favor a possible alliance between the two. To end their love affair, he decides to send the young man away.

After a touching farewell between the young lovers, Marcel leaves for Chili, his father and mother accompanying him to the railroad station. On their way home, both very depressed, the elder Morin does not hesitate to drown his sorrows at the bar, while his good wife waits without. In an altercation over a game of cards, he is again seized by one of his fits and is sent to his home in an ambulance, where he slowly recovers after careful nursing. But gradually the old workingman falls back into his bad habits.

In the meantime, the younger Morin has completed his task in Chili, and returns home after a lapse of three years. Marcel finally induces Suzanne's father to consent to their marriage. The very night of the nuptials, the old Morin is struck with an attack of apoplexy and is taken home. Owing to the good care given him, the wretched creature is saved from death, but is left a helpless paralytic. Nothing has yet intervened to mar the happiness of Marcel and his bride. But, alas! The terrible hereditary influence commences its work of destruction in the mind of Marcel. He is frequently seized with sudden attacks of anger without any reason. In his hallucinations he sees his young wife in the arms of another and is seized with jealous foreboding. One day, while a prey to these thoughts, he hurries home and finds his wife conversing quite innocently with his close

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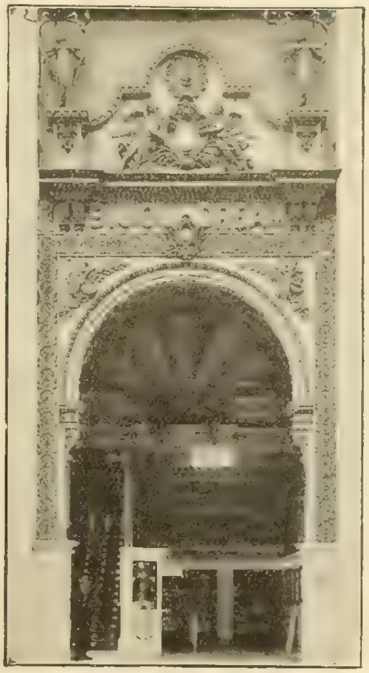

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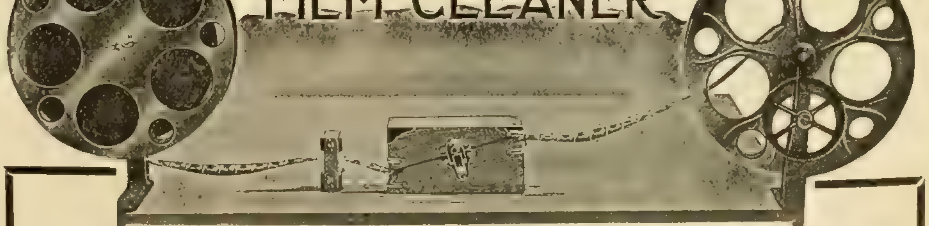

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him. An insane desire to kill takes possession of him and without hesitation, he takes out his revolver and shoots Suzanne, who lingers for weeks at the very door of death while Marcel languishes in prison awaiting the day of his trial.

Meanwhile Marcel's mother has engaged an attorney to defend her boy. The day of the trial arrives. Suzanne, having recovered, goes to court to implore the pardon of her unfortunate husband whom she still loves.

Seated in the prisoner's box, the accused is grief stricken and sobs aloud while his lawyer points out the sins of the father, and pleads for the liberty of his unfortunate client.

The jury retires for a debate. Acquittal seems certain! but, the strain has been to much for the weakened Marcel who, crushed by his anguish, and between the arms of his despairing wife and heart-broken mother, dies an innocent victim to the fatal passion of his father, who stupidly looks on and grins.

(American make.)

A CHILD'S PLEA (**March 5**).—Two young Kentucky mountaineers are in love with Virginia Dare. One Sunday morning she meets them and allows Bob to accompany her home, which arouses Jim's jealousy, and he challenges the other to fight. They meet the next day, and Jim is soundly thrashed. A mutual friend compels them to make up. Some days later they go to the mountains on a hunting trip. That night while examining a new gun, Bob accidentally kills Leonard. Jim sees an opportunity to rid himself of Bob and win Virginia. He tells Bob "if he does not leave Kentucky never to return, he will swear that Bob murdered Leonard in cold blood." Bob flies, making his way to New York, where he later marries. Jim marries Virginia and becomes a famous lawyer and moves to New York where he prospers. Bob has a hard struggle for existence. They meet, quite by accident. Jim denounces Bob to the police as a man wanted for murder and he is sent back to Kentucky for trial. He suffers deeply of remorse for his action later. One day at school Bob's boy meets Jim's child. The boy tells her of his father's being taken away. The little girl sympathizes with him and takes him to her home to seek aid from Jim. When Jim sees the boy he instantly sees Bob's face in that of the boy, and confesses to Virginia. She is horror-stricken, and instantly declares she will go to Kentucky and tell all. Bob is on trial for his life when Virginia, accompanied by her daughter and Bob's wife and boy rush in. Virginia tells her story. Just when all hope seems gone, Jim rushes in and confesses that he lied. Bob is acquitted. Virginia forgives Jim, and the two families are reunited.

NO WEDDING BELLS FOR ME (**March 7**).—A rip-roaring farce having to do with a spinster who must marry before a certain date in order to receive an inheritance from her uncle's fortune. How she contrives to meet all the requirements of the law and the most trying moments innocent persons endured on account of her efforts add greatly to the spirit of innocent fun.

SOLAX.

SEALED LIPS (**March 6**).—Father Hartley Steele, who is a Catholic preacher, is accused of murder committed by one of his parishioners. The murderer, Jake Smith, a poor laborer, tries to cover up his crime with the priest's cassock. The good Mrs. Smith, who is horrified and appalled at her husband's crime, unable to still her conscience or reconcile herself with her God, goes to the minister to confess. Her confession lightens the weight from her heart and mind. It gives her at last the repose her turbulent mind needs.

The priest is soon accused of the crime. His own cassock is the strongest evidence against him. He is tried and convicted. Although he knows who the real murderer is, his lips are sealed. With angelic sweetness and fortutude he endures the jeers and insults of the mob that is only too ready to assail the sincerity of the church. Without rancor he is willing to go to his execution, but Heaven intervenes at the last!

THE ANIMATED BATHTUB (**March 8**).—Billy Quirk is an eccentric inventor who muddles up his existence with thoughts of an automatic arrangement which could send a bathtub to any part of a house. Billy writes to his corpulent uncle and skeptical friends to come and view the marvel of his creation.

The uncle comes and is invited by his inventive nephew to take a bath in the marvelous tub. The uncle consents. When the switch is turned on the bathtub becomes fractiously active. The uncle loses his control and before he knows it he is carried to every part of the house, breaking furniture and scaring visitors out of their wits. Billy makes a frantic effort to help his unwary uncle, and in his attempt he lands headlong with clothes on and all into the bathtub full of water.

POWERS.

THE HONOR OF A PUGILIST (**March 5**).—Tim Carver, a rising young ring aspirant, who has been trying to get a fight with Stug Dunlap, the middle-weight champion, receives a letter from Dunlap's manager informing him that if he will post a forfeit of one thousand dollars by noon of that day Dunlap will meet him.

Tim has not the money and neither his trainer nor himself know where to raise it, until Tim recollects a prominent club man, a Mr. Wall, who once offered to help him. Going to Mr. Wall's hotel, he explains matters to him and the clubman agrees to put up the money. The articles are signed for the fight and Tim resumes his training. One day while in Mr. Wall's hotel, Tim renders a great service to a young society girl and he afterwards escorts her to her home. The acquaintance thus formed soon ripens into love and Tim proposes to her and is accepted.

The day of the fight, the girl and her mother are looking over a newspaper and there see Tim's picture with a notice of the fight. This is the first intimation they have received regarding Tim's occupation and both of them are horrified. Tim calling shortly afterwards, is told that the engagement between them is over and is handed his ring. He pleads with the girl to reconsider her decision, but she tells him, that if he fights again, she will never marry him. Tim is thus placed between two fires; if he goes on with the fight, he loses his fiancee; if he gives up the fight, he causes his backer, Mr. Wall, to lose his thousand dollars. He feels in honor bound to keep faith with his backer, so after a brief mental struggle, he resigns all hope of ever marrying the girl. The fight comes off and Tim is declared the new middle-weight champion. The girl, however she might object to Tim's profession, is, at least, intensely interested in his personal welfare and follows the fight by means of a ticker and duly faints at its conclusion.

A few days later Tim calls on her and convincing her that he has given up the prize ring forever, finally persuades her to forgive him and allow him to again place his ring upon her finger.

HIS DAUGHTER'S LOYALTY (**March 9**).—After years of ceaseless toil upon his electrical contrivance, the old inventor, Thomas Marvin, is unable to make it run properly and is forced to give up in weariness and despair. It is then that his daughter Jane, who has kept closely in touch with her father's work, discovers the cause of the difficulty and starts the machine running. Joyfully bringing her father to witness the triumph of his work, both are horrified to discover that he has gone blind. In consequence of his affiction Jane is now forced to take up the battle of life for them both.

Jane goes first to the office of J. F. Ray, an electrical engineer and promoter, whom she interests in her father's invention. Besides the interest which he takes in the machine, Ray is filled with the greatest admiration for Jane, personally, and through his assistance medical aid is provided for her father. The specialist after examining Marvin's eyes, states that there is hope of recovering his eyesight but that any sudden shock will be likely to kill him.

Ray also places the invention before a large electrical company, who agree to give their answer, regarding its manufacture, in three weeks. The three weeks elapse and Jane not hearing from Ray, and believing he has forgotten her, consults another promoter named Gray. This man inspects the machine and at once realizes its wonderful merit. He, however, has no intention of paying for it and tells Jane and her father that it is absolutely useless and leaves them heart-broken. He then plans to steal the idea for his own benefit and returns later on and slips into the house unobserved. Jane finally hears him and although realizing the purpose of his visit, and being overcome with fear, bravely represses her desire to call for assistance, knowing that a shock of this nature may cause her father to drop dead. Marvin, however, hears the noise, also, and entering the room, impulsively tears the bandage from his eyes and discovers that he has regained his eyesight. Old as he is, he fearlessly grapples with the villain and a desperate struggle ensues.

At this juncture, Ray, who has closed the deal with the electrical company, arrives with the necessary papers for Marvin's signature. He, of course, joins in the struggle and Gray is overpowered and ejected. Then all ends happily.

REX.

THE FINAL PARDON (**Feb. 29**).—He loved her. When the child came, she forgot the tender tie that bound her to the man and thought only of the little innocent atom and the forgotten duty she owed it. Timidly she asked him to right the wrong. He listened to the whispered pleading, but his masculinity could not understand—so he refused. Then it was that the woman forgot she was a human mother; her soul wandered back to primeval ages, her heart was conquered and controlled by primeval forces, and her nature became animal. The animal mother kills to protect her young—and so the mother killed the man who denied his child parentage.

The judge appointed a lawyer to defend her, and the battle for a human soul was fought. In ringing terms the prosecutor demanded her life as forfeit for the life she had taken and the jury listened to the logic of the law. The attorney for the defense spoke of the little life that had created the sin and the jury listened to a plea of humanity and maternity and heard the silent voice of right.

In summing up the woman's lawyer consulted his watch. There in the watch was a portrait of the father of her child and the creator of her misery, the man whom she had loved and fo
she had suffered and sorrowed, the man w
but a man. The woman glanced at it—and

When she regained consciousness and
that the jury had decided not to murder t
to vindicate one, she went to the advocate
sorrowful justice, and confessed she had
it was his son she had killed. The attorn
now the judge—the thirteenth juror. But
second defense she had another and a more
attorney, the new-born grain of innocenc
babe offered its mute evidence, made its sile
and obtained a second acquittal. The fa
his son took the mother of his son's child
arms, and the final pardon was granted.

THROUGH FLAMING GATES (**March 3**).—
Peeved and piqued, she sat in fretful moo
the fireplace. Perhaps in the fleeting p
of the flame she saw the lights and sights
ball room. She chided herself for having
a man who was wedded to his professiona.
Of course, she admitted to herself, the hos
quired her husband's duties.

The brilliance of the ball room becko
boisterous invitation to her yielding though
put the baby girl to sleep, and went to
alone. The lights were bright, the peop
merry and she was happy. But home
record was writing itself on the walls, w
mother's negligence in writhing flames.
in the hearth, left to its own mischievo
sponsibility, had set the house ablaze. Th
had penetrated the room in which the bab
and the tot had waked and walked into the
room. It was then that some psychic
transmitted a message to the mother, and
gayety of the ball room her mind recogn
portent. But her fears were fought with
and banter, and finally conquered.

The child was rescued by firemen and br
the hospital where its father was surgeo
again, in the ball room, the persistent
communicated its ominous import to the
mind. She desided to return home. She
the destructions, called vainly for her ch
surmised it had perished in the flames of
fishness. And amid the ruins of regret, h
found oblivion. The child stretched forth
to its unknowing mother, the child-voice cal
the cry pierced the wreck of the slumber
and the light came to her mind. The fa
tered to see the child in the penitent
arms, and he took both little women to hi
while the flame of love consumed the memor
woman's dereliction.

CHAMPION.

THE MANICURIST (**March 4**).—Jack
is a debonair young fellow, living with his
who is a wealthy widow. Jack is a f
follow the mother, an aristocrat, has
ideas as to Jack's future. Jack calls upon
curist. It was a case of love at first sig
the fullest reciprocal feeling between them.

The manicurist receives a 'phone call
lady, and it happens that the lady is
mother. Jack is very much surprised to c
his mother's room and there find the gir
heart working over her fingers. His surpri
manifest that the mother perceives the
things and immediately takes him to task
has been smoking and in the excitement
occasion has flung his lighted cigarette f
lips; it proves his salvation, for, just as the
reaches a high state of indignation after
gone out in a fit of deep dejection, a burst
shoots forth from the lace curtains where
cigarette had fallen.

At this juncture the mother faints with
citement of the occasion, but the manicu
had not yet departed, comes upon the sc
her timely coming is instrumental in sav
old lady's life. There is no need to add
gratitude of the mother found expression
over her opposition, and thus came happ
Jack.

BLIND (**March 6**).—Henry Marshall
Stanley are business rivals. Stanley and M
daughter, Helen, are in love, but Mr.
won't tolerate the match, because Stanley h
tically ruined him by his business com
However, Mr. Marshall has great faith i
his superintendent, who is unsuccessful in
for Helen's hand.

Helen is sent away to an expensive girl
but her father (unknown to her) is forced
gage his factory to meet the expense. A
departure, her father becomes totally bl
keeps the ill news from his daughter.

Things go from bad to worse with Mr.
until he is practically on the verge of ban

Mr. Almost Butt

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[illegible] [illegible] comes to the stage where he can't pay his workmen. Helen meanwhile has written Stanley [illegible] he is coming home on a vacation, but is [illegible] secret from her father to surprise him.

Upon her arrival she finds her father blind and the workmen on strike. To avoid serious trouble she (unknown to her father) hunts up Stanley and tells him conditions. For love of her, Stanley draws enough money to tide over Marshall's embarrassment. Helen suspects that Hardy, the superintendent, is not as honest as her father thinks him, so that night she and Stanley gain access to the office. They go over the books and find that Hardy has falsified accounts to the extent of $30,000. They confront Hardy and Mr. Marshall with the evidence. Hardy is arrested and a partnership is formed between the two business rivals, much to the delight of the lovers.

GAUMONT.

JIMMIE SAVES THE SITUATION (March 5).—Poverty stricken Jimmie and his workwoman mother live in a tenement house. One morning little Jimmie after washing his face and hands in a bowl, pours the water out of the window, only to have it land on a passing policeman. The officer becomes indignant, hunts up the offender and declares he will have him fined. He does so, and thereby makes it unbearable for the indignant mother and her little son, who haven't the money to meet this demand. Little Jimmie, however, gets an idea. He reads an ad in a daily paper placed by a jolly widow of comfortable circumstances looking for a husband with a good sense of humor. The boy-man dresses up and applies for the right to her heart. She regrets that she must turn down his offer but gives him the necessary money to meet the fine, which he pays just as the impatient collector was in the act of seizing the shabby furniture.

THE TRUST (March 9).—D. H. Wilson, the directing head of the Independent Rubber Company, refuses to become a member of the Rubber Trust because one of his chemical engineers has discovered the formula for the manufacture of artificial rubber. This important discovery places him in a most commanding situation of the rubber industry, providing the members of the Trust learn nothing of his valuable secret. The head of the Trust, baffled at his independent attitude, employs a detective to find out why Wilson refuses to join his monopoly, through which unscrupulous means, he learns of the formula worked out by the engineer. He instructs the sleuth to take the engineer captive as soon as the vessel carrying him home touches soil. In the guise of friends sent by Wilson, who in the meantime had grown anxious about the safety of the young genius, the detective and his assistants lure the youth into a taxi, in which they gag and overpower him, bringing him captive to an old deserted castle dungeon. Here the president and directors of the Trust, totally masked so as to prevent recognition, bribingly coerce the secret from its discoverer, who reluctantly pens the chemical symbols of the formula. After receiving the check he is led to a safe spot and granted his liberty.

In the meanwhile, the jubilation of the unscrupulous Trust directors is most abruptly cut short, when they realize that the genius wrote the formula with self-erasing ink, that kind which fades and leaves no trace. The cunning Trust had been outwitted!

REPUBLIC.

THE DREAM (March 5).—Big Jim Darrell, a workman in a factory, is suddenly overcome by an attack of dizziness, falls on a returning belt, is severely injured and taken to the hospital. After his discharge, he is warned by the doctor that any unusual excitement might cause his mind to give way.

When he regains his strength, he goes to the mill and asks for a position but is refused, and does his utmost to break up a love which he thinks cannot be sincere or honest on the part of the són of his employer. This so preys upon his mind that he gets no rest. During one of his melancholy spells he falls asleep and dreams that his fears have been realized: that his employer's son had deceived his daughter and then cast her off. But dreams go by the contrary, for during the time that he was having this horrible dream, the young people were being quietly married by a minister. He awakens in time to hear the news of the marriage from his daughter's lips, who has just come in with her husband and her father-in-law.

A BRAND FROM THE BURNING (March 9).—The story concerns the fortunes of two miners who have cleaned up a big stake and are starting for the States. One of them is infatuated with a dance-hall girl, whom he wishes to take back with him, but she thinking she is not good enough for him, refuses. The girl is compelled by threats to enter into a scheme in which the man she loves and his partner will be robbed of their possessions. The girl reluctantly helps to entrap the men, but before it is too late she relents, and throwing all fear from her, she dashes through a blinding snow storm to the quarters of the Northwestern Mounted Police, and assists them in saving the man she loves.

MAJESTIC.

DOES YOUR WIFE LOVE YOU? (March 3).—George finds his wife interested in doing some needle work and to his discomfiture finds her unwilling to drop her work and spoon a little with her hubby. Across the hall separating the two apartments Paul is deeply concerned over his wife's absorbtion in solitaire to the neglect of his loving advances. George's wife comes merrily in to show Paul's wife her needlework and to Paul's amazement the cards are promptly dropped and the two women chatter happily away, oblivious of his presence.

Paul is at a loss, but George proposes that each hubby shall try to make love to the other's wife. The ladies overhear their plot, and decide to make it very warm for hubbies by pretending to welcome advances of the other's "meal-ticket."

The wives are elated at the discomfiture of their hubbies, but the hubbies visit to the doctor escaped their observation. They suddenly discover their husbands gripping hands in a farewell forever parting and forcing a most nauceous mixture upon their indignant interiors. The girls rush on and examine the bottles which have dropped from the men's hands—Poison! The joke is turned upon the wives and they explain overhearing the plot to test their affections, but matters are finally cleared up.

THE BEST MAN WINS (March 5).—Fred Girton and Robert Hall find themselves in love with the same girl.

Fred has enlisted mother as a partisan supporter, but Robert has checked him in turn by enrolling father as his advocate in the family and honors remain even up to their invitation for papa to Robert and mamma to Fred to inspect the new gymnasium that has been installed in the little lady's home. Neither Fred nor Robert has had any great encouragement from Mary, who indeed has become smitten with the new physical instructor her parents have engaged.

Manning, becoming a victim to Mary's charms and incensed at the attentions of the two boys, he falls in readily with a little joke Mary plans for the boys on the occasion of their next visit.

Manning is to privately convince each of the boys that he is a remarkable boxer and then when the boys propose to Mary she will silence the arguments for each by proposing that the boys don the gloves and do battle for her and let the best man win.

Manning and Mary make a getaway and while the boys are endeavoring to obliterate each other they are quietly married and return to find the young game cocks so exhausted they are sitting on the floor, wearily trying to land a finishing blow.

NESTOR.

THE SMUGGLERS (Feb. 26).—Joe Hardy and Jack Barry are partners in smuggling Chinese coolies into the United States. Joe has captured the heart of Marie, daughter of old Skipper Jameson. Jack is also in love with Marie, and learns from the girl herself that his love his hopeless. Joe then jilts Marie and makes love to a visiting cousin, Annette.

While waiting for Joe to join in a smuggling trip, Jack receives a note from Marie, telling him that she has informed the revenue officers, and bidding him let Joe go alone that night and be captured. Jack and Marie watch from rocks, and see the revenue officers land and lie in wait for the smuggler. Joe returns with the Chinaman, but the officers fail to capture him. Rifle in hand, he scales the rocks, firing back and disabling one of the officers, and conceals himself in a cave, while the foiled revenue men search in vain.

Annette hears the story next day, and knowing that if Joe is to remain long in hiding, he must have food and water, cruises along the beach in her small sailboat. Joe recognizes her, and signals her to land, which she does, and gives him the supplies she has brought. After spending a short time with him at his cave, she leaves in her boat, beating out to sea.

Joe, watching through his glasses, sees the boat disabled by a sudden squall. Joe makes an attempt to swim to her rescue, but is driven back. Desperate, he realizes that to save the girl he must have help, he returns up the beach, straight into the arms of the revenue men, who are searching for him. Joe wounds Jack and turns to run, and the pursuing officers see the helpless boat and the girl clinging to it. But they have already fired at Joe as he mounts the rock; he is struck by the officer's bullet and falls into the sea.

AT ROLLING FORKS (Feb. 28).—Tom Howard and Lee Williams are in love with Hetty. Her father has selected Lee as her future husband, telling Tom that if she accepts him, she is no longer a daughter of his. Tom, Hetty and her mother plead with the father in vain.

Hetty and Tom go away and are married. The father remains bitter, so much so that he will not permit his wife to take Hetty a basket that she has prepared for her. Lee comes to the ranch and offers to take it to her. He goes to the Howard shack and gives the basket to Hetty. Tom finds him there, and believing the basket only an excuse to see his wife, he throws it outside. Lee is ordered out. He goes indignantly. Later, Hetty's father starts off on a prospecting trip with a number of others. Tom and his partner also start on another trip. The father and Tom meet at a general store, but the older man refuses to speak to Tom.

The father is hurt by a blast from a mine, and the men bring him home. Lee, who was one of the party, is begged by the mother to run for Hetty, as she fears her husband may die. He goes for Hetty, but while he is imploring her to come home to see her father, Tom returns. One of his packmules having died on the way, he had returned for another. He watches Lee and Hetty from outside, but unable to overhear what they are saying. Hetty agrees to go. Tom gets his gun ready, but Hetty steps between Tom and Lee quite unconscious that she is preventing a murder. Lee and Hetty hurry out and Tom follows. Reaching her old home and rushing inside, they find the family assembled around the death-bed of the father.

HIS GOOD INTENTIONS (March 2).—Jack i an athlete and is blessed with two fascinatin cousins of the gentler sex. Jack arrives in tow to spend his vacation with "those dear cousins." In the evening Jack regales his cousins with foot ball, etc.

Next morning he refuses to go motoring wit his fair cousins, who, somewhat vexed, take the spin without Jack. He has to run ten miles ever morning, and Jack is the boy to do it. He change his clothes behind a friendly bush and rigged u in his running togs, he begins chasing himself. An escaped lunatic chances upon Jack's clothes an quickly effects an exchange. Things happen i real moving picture style. Jack's abbreviate costume causes his arrest. At the police court h is mistaken for the escaped "looney" with the co lege boy delusion, and placed behind the bars. The girls and the lunatic meet; at first they thin he's Jack, but subsequent events make them rus to police headquarters for aid. The tangle i finally straightened out and Jack regains his civi ized apparel. Turning back on his good intention he takes his seat in the limousine and enjoys him self to the limit.

THE BATTLE OF ROSES (March 2).—The spe tator is transported to Beautiful Pasadena, Cal fornia, and there views the New Year parade wit its various floats, splendidly and lavishly decorate with roses and other flowers. Musical bands, s cieties, scouts, cowboys, etc., are shown in holida attire. The people lining the streets form a mo interesting background.

IMP.

FAR FROM THE BEATEN TRACK (March 4).—Away up in the lonely Northern land lives trapper and his young wife. He follows his occ pation from day to day without noticing that h helpmate finds life somewhat monotonous. In this remote household there comes, by accident, handsome stranger who is hunting in the countr He gets separated from his party and meeting wi an accident is found helpless by the husband, wl brings him to his home to be cared for by h wife.

As the days pass they fall in love with ea other. The husband returns at a moment when love avowal has been exchanged. What does do? Confront them and kill either or both? N He conceals his knowledge.

Shortly afterwards the woman agrees to elo with her admirer. They have barely started aw when the man is seriously injured by falling in a bear trap. The woman ministers to him. T husband appears. His mind is made up. She ca not return to his home. Her lover is wounded. the husband leaves them and returns to his lone hut.

THE CALL OF THE DRUM (March 7).—Corporal Ellison had a daughter who married a shortly after the honeymoon, the young cou invited the old soldier to come and live with the The old father accepted his daughter's invitati and for a time is happy in his new surroundin But he dreams dreams. He lives his military li over again. His comrades are on the march; hears the sound of the drum. The past appeals him and the past is living. It is the real thi For are not his brother veterans still alive to t with him about the deeds they used to do in t days of old? So yielding to an irresistible temp tion to connect himself with the strong and her past, he quits his daughter's home and rejoins old comrades, who, of course, are glad to welco him back.

After the old man has disappeared the daugh and her husband go after him and try to ind him to return to their home, but no, the call the drum has conquered, and the story ends w the old father refusing to leave his comrades.

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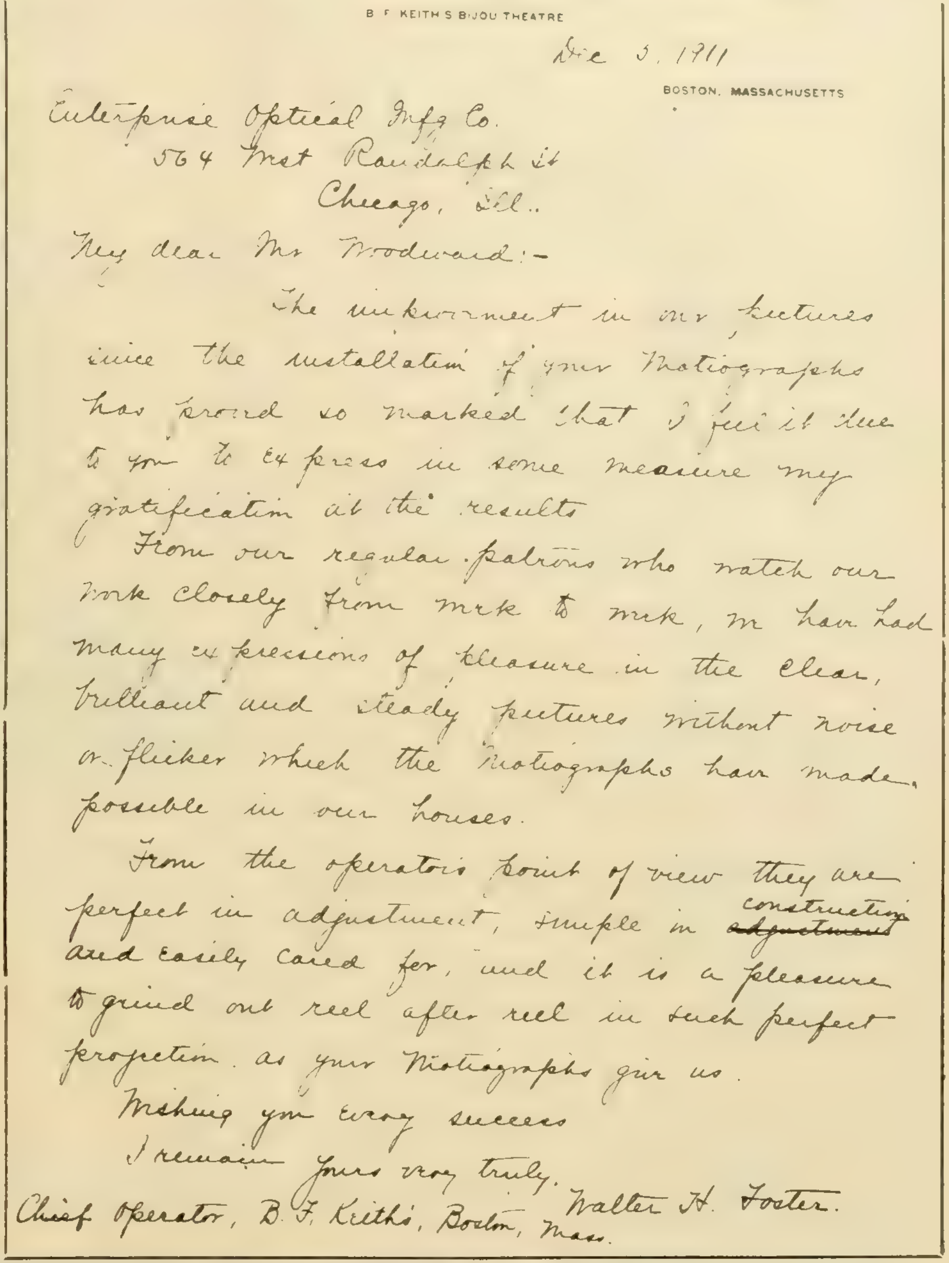

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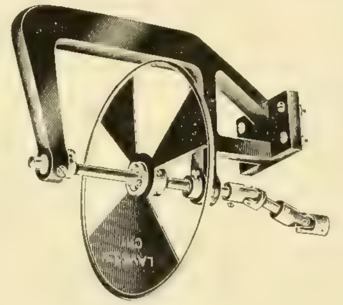

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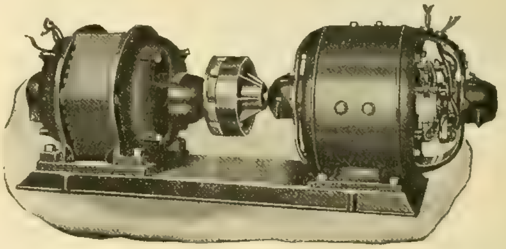

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THE MAJESTIC

RELEASES

Two Good Pictures Each Week

SUNDAY AND TUESDAY

Sunday, March 3rd

“Does Your Wife Love You?”—Comedy rapid-fire farce where two husbands try a dangerous test upon their wives and find themselves facing death.

Tuesday, March 5th

“The Best Man Wins.”—A light comedy, where the girl keeps father's and mother's favorites for her hand, standing each off while she marries the best man.

DO NOT MISS “STRIP POKER”

Released Tuesday, February 27th

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COMING RELEASES!

We venture the assertion that the moving picture public will pronounce the four following pictures the equal of any they have ever seen.

Sunday, March 10th, “THE CLOSED BIBLE”
Tuesday, March 12th, “THE UNWILLING BIGAMIST”
Sunday, March 17th, “THE BETTER INFLUENCE”
Tuesday, March 19th, “LEAP YEAR”

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145 W. 45th Street
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INDEPENDENT Release Dates

M. P. DISTRIBUTING & SALES CO.

AMERICAN.

Feb. 19—Society and Chaps (W. Dr.)..........1000
Feb. 22—A Leap Year Comedy (W. Com.).....1000
Feb. 26—The Land Baron of San Tee (Dr.)....1000
Feb. 29—An Assisted Elopement (Com.).......1000
Mar. 4—From the Four Hundred to the Herd (W. Dr.)..........................1000
Mar. 7—The Broken Ties (W. Dr.)...........1000

CHAMPION.

Feb. 12—Robert G. Fowler, Trans-Continental Aviator (Topical) 500
Feb. 12—Mr. Piddle Rebels (Com.)............ 500
Feb. 14—For Her Father's Sake (Dr.).......... 950
Feb. 19—The Merchant Mayor of Indianapolis (Dr.) 950
Feb. 21—A Wife's Discovery (Com.).......... 950
Feb. 26—The Robbery at the Railroad Station (Com.-Dr.) ....
Feb. 26—A Higher Power (Dr.)..............
Feb. 28—Wrongly Accused (Dr.)..............
Mar. 4—The Manicurist (Dr.)................ 950
Mar. 6—Blind (Dr.)........................... 950

COMET.

Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)..............
Jan. 15—The Braid (Dr.)...................
Jan. 19—Thirty Days (Com.).................

ECLAIR.

Feb. 13—The Patriotic Sons (Am. Dr.).......
Feb. 15—Keeping an Eye on Father (Am. Com.)
Feb. 18—Gontran is Fond of Animals (Com.)..
Feb. 18—A Congenial Son-in-law (Com.)......
Feb. 20—The Fateful Diamond (Dr.)..........
Feb. 22—Jealous Julia (Com.)...............
Feb. 25—A Terrible Night (Com.).............
Feb. 25—The City of Mosques (Scenic).........
Feb. 27—The Guardian Angel (Am. Dr.)......
Feb. 29—Getting Dad Married (Am. Com.).....
Mar. 3—The Interrupted Telegram (Dr.)......
Mar. 3—Prague, the Beautiful (Scenic.)......
Mar. 5—A Child's Plea (Am.-Dr.)..........
Mar. 7—No Wedding Bells for Me (Am.-Com.)
Mar. 10—Alcohol (2 reels) (Dr.)..............

GREAT NORTHERN.

Jan. 20—A Summer Flirtation (Com.)........
Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....
Feb. 3—Vengeance vs. Love (Dr.).............
Feb. 10—A Burglar's Love (Dr.)..............
Feb. 17—Unexpected Duty (Com.).............
Feb. 17—Along the Italian Riviera (Scenic)....
Feb. 24—Those Married Men (Com.)..........
Mar. 2—Revenge Is Sweet (Com.)............
Mar. 2—Obverse and Reverse (Com.)........

IMP.

Feb. 12—Reflections from the Firelight (Dr.)..1000
Feb. 15—Through the Flames (Dr.)............1000
Feb. 17—Pushmobile Race in Savannah (Top.). 200
Feb. 17—The Tables Turned (Com.-Dr.)........ 800
Feb. 19—A Modern Highwayman (Dr.)........1000
Feb. 22—The Lie (Dr.).........................1000
Feb. 24—Ice Boating on the Shrewsbury River, N. J. (Sporting)...................... 400
Feb. 24—The Broken Lease (Com.-Dr.)....... 600
Feb. 26—The Immigrant's Violin (Dr.).......1000
Feb. 29—The Rose of California (Dr.)........1000
Mar. 2—Beat at His Own Game (Com.)....... 400
Mar. 2—The Right Clue (Com.)............... 600
Mar. 4—Far From the Beaten Track (Dr.)....1000
Mar. 7—The Call of the Drum (Dr.)..........1000
Mar. 9—The Home Strike Breakers (Com.)... 600
Mar. 9—Rhoda Royal's Trained Horses (Top.). 400

LUX.

Jan. 26—Oh! You Kid (Com.)................. 511
Jan. 26—Making Paper From Wood (Ind.)..... 416
Feb. 2—Fickle Woman (Com.-Dr.).......... 550
Feb. 2—The Skivvy and the Mat (Com.).... 873
Feb. 9—The Tramp's Dog (Dr.).............. 744
Feb. 9—Weaving Carpet (Ind.) 239
Feb. 16—Bill Tunes the Piano (Com.)......... 541
Feb. 16—Baby's Ghost (Com.)................. 400
Feb. 23—The Cook's Revenge (Com.).......... 459
Feb. 23—Bill's Motor (Com.).................. 414
Mar. 1—Bill and the Lions (Com.)............ 377
Mar. 1—The Skivvy's Ghost (Com.).......... 557

BISON.

(N. Y. M. P. CO.)

Jan. 19—The Run on the Bank (Dr.)..........
Jan. 23—War on the Plains (2 reels—W. Dr.)
Jan. 26—The Ranch Girl's Love (W. Dr.)......
Jan. 30—Love and Jealousy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.)........
Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus....................
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)...........
Mar. 8—The Battle of the Redmen (Dr.)......

AMBROSIO.

Jan. 24—The Supreme Meeting...............
Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....
Feb. 28—Tweedledum's Evasion (Com.).......
Feb. 28—Tweedledum's New Year's Gift (Com.)

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)...........
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)...........
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

MAJESTIC.

Jan. 26—That Expensive Ride (Dr.)..........
Jan. 28—A Mother's Sacrifice (Com.-Dr.)......
Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)...................
Feb. 4—A Game for Two (Com.).............
Feb. 9—Honor Thy Father (Dr.).............
Feb. 11—Arresting Father (Dr.) ....
Feb. 16—His Step-Mother (Com.).............
Feb. 18—Petticoat Perfidy (Com.).............
Feb. 25—Bought (Dr.) ....
Feb. 27—Strip Poker (Com.)..................
Mar. 3—Does Your Wife Love You? (Com.)..
Mar. 5—The Best Man Wins (Com.)..........

NESTOR.

Feb. 12—Inbad, the Count (Com.).............
Feb. 14—His Side Pard (W. Dr.)..............
Feb. 17—Brannigan's Promotion (Com.) ....
Feb. 17—Tightwad Gets a Bargain (Com.).....
Feb. 19—Blind Man's Buff (Com.).............
Feb. 21—Rollicking Red's Big Lark (W. Com.)
Feb. 24—Settled Out of Court (Com.)........
Feb. 24—Tightwad Almost Saves a Dollar (Com.)
Feb. 24—Grand Canyon, Arizona (Scenic)......
Feb. 26—The Smugglers (Dr.)................
Feb. 26—At Rolling Forks (W. Dr.)...........
Mar. 2—His Good Intentions (Com.)..........
Mar. 2—The Battle of Roses (Topical)........
Mar. 4—The Mills of the Gods (Dr.)..........
Mar. 6—The Double Trail (W. Dr.)..........
Mar. 9—The Village Rivals (Com.)..........

POWERS.

Jan. 27—Cardinal Farley (Topical)...........
Jan. 30—Billy's Surrender (Dr.)...............
Feb. 3—The Explorer (Dr.)..................
Feb. 6—The Nurse (Dr.).....................
Feb. 10—A Waiter of Weight (Com.-Dr.)......
Feb. 13—The Turning Point (Dr.).............
Feb. 17—A Woman of No Importance (Dr.)....
Feb. 20—His Brother Willie (Com.)...........
Feb. 24—As Fate Would Have It (Dr.)........
Feb. 27—A Tangled Courtship (Dr.)..........
Mar. 2—The Path of Genius (Dr.).............
Mar. 5—The Honor of a Pugilist (Dr.)........
Mar. 9—His Daughter's Loyalty (Dr.)........

RELIANCE.

Jan. 24—The Deception (Dr.)..................
Jan. 27—The Little Darkies (Com.)..........
Jan. 27—Rosanna's Dream — Natural History Series No. 2 (Educational)........
Jan. 31—Solomon's Son (Dr.).................
Feb. 3—The Man Under the Bed (Dr.)........
Feb. 7—The Stolen Letter (Dr.)..............
Feb. 10—Bedelia's Busy Morning (Com.)......
Feb. 10—Natural History Series, No. 3 (Ec)..
Feb. 14—Wanted a Wife (Dr.)..............
Feb. 17—The Gambler's Daughter (Dr.).....
Feb. 21—Key West Celebration (Topical...
Feb. 21—Bedelia and Mrs. Busybody (Com...
Feb. 24—A Child's First Love (Dr.).......
Feb. 28—Bedelia and the Suffragette (Co...
Mar. 2—The Duel (Dr.)...................

REPUBLIC.

Feb. 3—When Men Love (Dr.)..............
Feb. 4—Northern Hearts (Dr.).............
Feb. 10—Mother's Old Armchair (Dr.).......
Feb. 11—The Reckoning (Dr.)...............
Feb. 17—Human Nature (Com.-Dr.)..........
Feb. 18—The Girl Who Waited (Dr.).......
Feb. 24—A Tangled Skein (Dr.)............
Feb. 27—In the Government Service (Dr.)...
Mar. 2—His Partner's Wife (Dr.)..........
Mar. 5—The Dream (Dr.).................
Mar. 9—A Brand from the Burning (Dr. ..

REX.

Jan. 4—The Parting of the Ways (Dr.). ..
Jan. 11—A Boarding House Mystery (Co..
Jan. 18—Angels Unawares (Dr.) ....
Jan. 25—A Sane Asylum (Com.).........
Jan. 28—The Defendar of the Name (Dr.). ..
Feb. 1—Fine Feathers (Dr.)...............
Feb. 4—Readin', Ritin' an' Rithmetic (Com.-Dr.) ....
Feb. 8—The Bargain (Dr.).............
Feb. 11—Through Twisting Lanes (Dr.)....
Feb. 15—Taming Mrs. Shrew (Com.-Dr.)...
Feb. 18—So Speaks the Heart (Dr.)........
Feb. 22—Under Her Wing (Dr.)...........
Feb. 25—The End of the Circle (Dr.).......
Feb. 29—The Final Pardon (Dr.)..........
Mar. 3—Through Flaming Gates (Dr.).......

SOLAX.

Feb. 4—The Snowman (Com.)...............
Feb. 7—Guilty Conscience (Com.)..........
Feb. 9—Mrs. Cranston's Jewels (Dr.)......
Feb. 11—Lend Me Your Wife (Com.)........
Feb. 14—Bessie's Suitors (Com.)..........
Feb. 16—A Terrible Lesson (Dr.)...........
Feb. 18—The Wise Witch of Fairyland (D..
Feb. 21—Hubby Does the Washing (Com.)..
Feb. 23—God Disposes (Dr.)...............
Feb. 25—His Lordship's White Feather (D..
Feb. 28—Algie, the Miner (Com.)...........
Mar. 1—Blighted Lives (Dr.)..............
Mar. 6—Sealed Lips (Dr.)................
Mar. 8—The Animated Bathtub (Com.).....
Mar. 13—Nearly An Heiress (Dr.)..........
Mar. 15—Falling Leaves (Com.)...........

THANHOUSER.

Jan. 19—A Niagara Honeymoon (Com.).....
Jan. 23—Her Ladyship's Page (Dr.).........
Jan. 26—East Lynne (Parts 1 and 2—Dr.)..
Jan. 30—As It Was in the Beginning (Dr.)..
Feb 2—On Probation (Dr.)................
Feb. 6—The Trouble Maker (Dr.)..........
Feb. 9—The Signal Code (Dr.)...........
Feb. 13—The Silent Witness (Dr.).........
Feb. 16—Surelock Jones, Detective (Com.)..
Feb. 20—Washington In Danger (Hist.-Dr.)..
Feb. 23—A Message from Niagara (Dr.)....
Feb. 27—The Guilty Baby (Dr.)............
Mar. 1—The Arab's Bride (Dr.)............
Mar. 5—Extravagance (Dr.)...............
Mar. 8—His Great Uncle's Spirit (Dr.).....

MISCELLANEOUS.

GAUMONT.

Feb. 13—Calino and His Boarder (Com.)...
Feb. 13—Zigoto, King of Detectives (Com.).
Feb. 17—Fire At the Mines (Edu. & Dr.)..
Feb. 20—Mr. Le Black Learns to Fly (Com
Feb. 20—He Insisted on Being a Cashier (Co)
Feb. 22—Gaumont's Weekly, No. 1, 1912 (T)
Feb. 24—The Smuggler (Dr.)..............
Feb. 27—Jimmie's Artful Dodge (Com.)....
Feb. 27—Panorama of Bruges (Scenic)....
Feb. 29—Gaumont's Weekly, No. 2, 1912 (T)
Mar. 2—The Tale of a Dog (Dr.).........
Mar. 5—Jimmie Saves the Situation (Com.
Mar. 5—The Wonderful Adventures of Dr. Munchausen (Com.) ....
Mar. 7—Gaumont's Weekly, No. 3, 1912 (T)
Mar. 9—The Trust (2 reels) (Dr.).......

GREAT NORTHERN SPECIAL FEATURE FILM CO.

Feb. 5—A Victim of the Mormons (3 reels—Dr.) ....

FEATURE AND EDUCATIONAL FILM

Nov. 20—Love and Aviation (Dr.)...........
Nov. 20—Zigomar (Dr.)....................
Dec. 18—The Love Chase (Com.)...........

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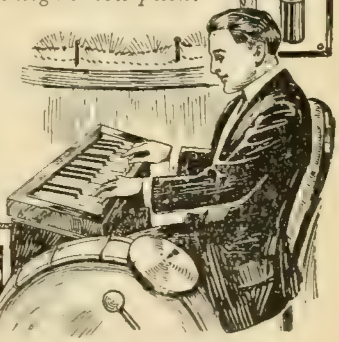

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LICENSED Release Dates

BIOGRAPH.

Feb. 5—Lily's Lovers (Com.)................
Feb. 8—A Sister's Love (Dr.)................
Feb. 12—Billy's Stratagem (Dr.)..............
Feb. 15—The Mender of Nets (Dr.)............
Feb. 19—The Fatal Chocolate (Com.)..........
Feb. 19—Got a Match (Com.)..................
Feb. 22—Under Burning Skies (Dr.)...........
Feb. 26—The Sunbeam (Dr.)...................
Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)...........
Mar. 4—A Siren of Impulse (Dr.).............
Mar. 7—A String of Pearls (Dr.)...........

CINES.

(G. Kleine.)

Feb. 10—Out of Tune (Com.).................. 500
Feb. 10—Zoological Gardens in Rome (Edu).... 500
Feb. 13—The Puppet Show (Dr.)............... 634
Feb. 13—Jenkins and the Donkey (Com.)...... 862
Feb. 17—Darling (Com.) ....
Feb. 17—Kerka Falls (Scenic).................
Feb. 20—Leah's Trick (Com.)..................
Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000
Feb. 27—Happy in Spite of Herself (Com.-Dr.).
Feb. 27—Jenkins, A Perfect Steward (Com.)...
Mar. 2—A Sister's Stratagem (Com.)..........
Mar. 5—The Chauffeur (Com.-Dr.).............
Mar. 5—Lucca, Italy (Scenic).................
Mar. 9—The Moorish Bride (Dr.)..............

EDISON.

Jan. 30—The Jewels (Dr.)......................1000
Jan. 31—Mother and Daughters (Com.-Dr.).....1000
Feb. 2—His Secretary (Dr.)....................1000
Feb. 3—Niagara Falls (Scenic)................
Feb. 3—Lucky Dog (Com.)......................
Feb. 6—The Passing of J. B. Randall & Co. (Dr.) 1000
Feb. 7—The Commuter's Wife (Com.)........1000
Feb. 9—The Corsican Brothers (Dr.).........1000
Feb. 10—The City of Denver, "The Queen of the Plains" (Scenic)................ 575
Feb. 10—Von Weber's Last Waltz (Dr.)...... 425
Feb. 13—His Daughter (Dr.)..................1000
Feb. 14—Hogan's Alley (Com.)................1000
Feb. 16—At the Point of the Sword (Dr.)......1000
Feb. 17—Curing the Office Boy (Com.)........1000
Feb. 17—The Little Delicatessen Store (Com.)..1000
Feb. 20—The Muse (Dr.) 1000
Feb. 21—One Thousand Miles Through the Rockies (Sc.) 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Edu. & Dr.)...1000
Feb. 24—New York City Street Cleaning (Vocational) 425
Feb. 24—The Lost Kitten (Com.)............. 575
Feb. 27—How Motion Pictures Are Made and Shown (Vocational) 1000
Feb. 28—My Double and How He Undid Me (Com.) 1000
Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.).............. 380
Mar. 5—Lost—Three Hours (Com.)...........1000
Mar. 6—The Yarn of the Nancy Bell (Com.).. 970
Mar. 8—The Heir Apparent (Dr.)..............1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ind.) 540
Mar. 9—The Patent Housekeeper (Com.)...... 460

ESSANAY.

Jan. 27—The Oath of His Office (Dr.)........1000
Jan. 30—A Brother's Error (Dr.)...............1000
Feb. 1—The Grip Snatcher (Com.)............1000
Feb. 2—The Hospital Baby (Dr.)..............1000
Feb. 3—Broncho Billy and the Schoolmistress (Com.) 1000
Feb. 6—Alkali Ike's Love Affair (Com.)......1000
Feb. 8—The Melody of Love (Dr.)..........1000
Feb. 9—Her Boys (Dr.)........................1000
Feb. 10—The Deputy and the Girl (West. Dr.).1000
Feb. 13—Tracked Down (Dr.)..................1000
Feb. 15—There's Many a Slip (Com.)..........1000
Feb. 16—The Wife of a Genius (Dr.)..........1000
Feb. 17—The Prospector's Legacy (W. Dr.)...1000
Feb. 20—The Biter Bitten (Com.)..............
Feb. 20—Curiosity (Com.) ....
Feb. 22—The "Lemon" (Com.) 1000
Feb. 23—The Little Black Box (Dr.)..........1000
Feb. 24—A Western Kimono (Com.) 1000
Feb. 27—Positive Proof (Dr.)... 1000
Feb. 29—Her Masterful Man (Com.) 1000
Mar. 1—Do Dreams Come True? (Com.)..... 1000
Mar. 2—The Ranch Girl's Mistake (Dr.) .. 1000
Mar. 5—The Turning Point (Dr.) 1000
Mar. 7—Getting a Hired Girl (Com.) 1000
Mar. 8—The Baby of the Boarding House (Com.)
Mar. 8—Trombone Tommy (Com.)
Mar. 9—A Romance of the West (Dr.) 1000

KALEM.

Jan. 24—Accidents Will Happen (Com.)......
Jan. 24—How Jim Proposed (Com.)............
Jan. 26—His Mother (Dr.).....................1000
Jan. 29—An Interrupted Wedding (Dr.).......1000
Jan. 31—Walk, —— You, Walk! (Com.).......1000
Feb. 2—A Princess of the Hills (Dr.)........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.).................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.)............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.)..........1000
Feb. 26—The Bell of Pennance (Dr.)...........1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
Mar. 8—Captain Rivera's Reward (Dr.).......1000

LUBIN.

Jan. 22—The Lady Police (Com.).............1000
Jan. 24—The Heart of a "Boss" (Dr.)........1000
Jan. 25—The Office Favorite (Com.-Dr.).......1000
Jan. 27—Through the Drifts (Dr.).............1000
Jan. 29—The Poor Relation (Dr.)..............1000
Jan. 31—Love vs. Strategy (Dr.)...............1000
Feb. 1—The Physician's Honor (Dr.)........1000
Feb. 3—The Impostor (Dr.)....................1000
Feb. 5—A Cure for Jealousy (Com.)..........1000
Feb. 7—Tricked Into Happiness (Dr.)........1000
Feb. 8—What Fate Ordained (Dr.)...........1000
Feb. 10—An Antique Ring (Dr.)...............1000
Feb. 12—'Tis an Ill Wind that Blows No Good (Dr.) 1000
Feb. 14—His Mistake (Dr.)....................1000
Feb. 15—A Note in the Orange (Com.).......... 680
Feb. 15—Oversea Celebration (Educational) 350
Feb. 17—Gingerbread Cupid (Com.)...........1000
Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19—A Midwinter Night's Dream (Dr.)... 800
Feb. 21—In Dis-a-Countree (Dr.)..............1000
Feb. 22—Her Heart's Refuge (Dr.)............1000
Feb. 24—Willie, the Hunter (Com.)........... 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)..........1000
Feb. 28—Love and Tears (Dr.)................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000
Mar. 4—Fishing In Florida (Vocational)......
Mar. 4—The Baby Tramp (Com.)..............
Mar. 6—My Princess (Dr.)....................1000
Mar. 7—The Handicap (Dr.)...................1000
Mar. 9—Mother Love (Dr.).....................1000

MELIES.

Dec. 28—The Ranchman's Debt of Honor (Com. Dr.) 1000
Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.)........................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)...................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.).....................1000
Jan. 22—Melita's Ruse (Dr.)...................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000

ECLIPSE.

(G. Kleine.)

Jan. 17—Love Will Find a Way (Dr.)..........1020
Jan. 24—A Woman's Wrath (Dr.)............. 980
Jan. 31—Kitty In Dreamland (Juvenile)........ 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)........... 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.)............1015
Feb. 21—The King's Command (Dr.)...........1000
Feb. 28—Cousin Bill (Com.)...................
Feb. 28—A Glimpse of Tripoli (Scenic)........
Mar. 6—The Factory Girl (Dr.)................

PATHE.

Jan. 17—The Squaw Man's Revenge (Am. Dr.)..1000
Jan. 18—Is It Your Hat? (Am. Com.)......... 800
Jan. 20—Unmerited Shame (Am. Dr.)...........1000
Jan. 22—Pathe's Weekly No. 4—1912 (Top.)..1000
Jan.23—Love's Terrible Sacrifice (Film d'Art Dr.)
Jan. 24—The Sioux's Cave of Death (Am. Dr.)
Jan. 25—A Windy Dream (Trick Com.)......
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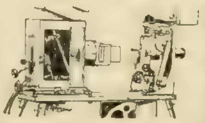

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THE FILM INDEX

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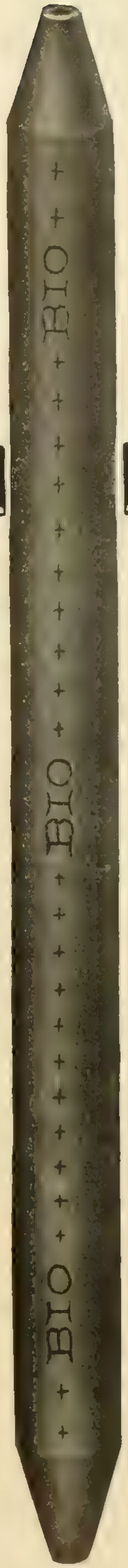

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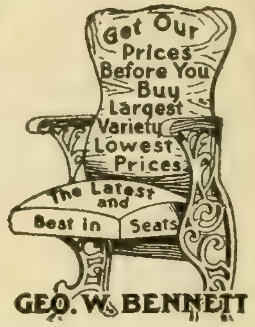

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This high-grade Orchestra Drum, 10 thumb screw rods, transparent drum heads, solid shells, maple, rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer for September and October.

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STEEL FRAME
THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

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Also seating for Out-of-door use.

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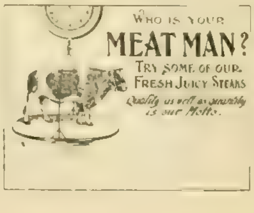

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Are superior in quality and artistic design. 25c. up. Send for catalog

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Complete stock of guaranteed repair parts for all machines

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SOUTHERN PACIFIC
SECTION 35.
Rosin cheapens soap but injures clothes

JOE AND NELL, LOVERS

SEVEN BARS OF GOLD

Manuel has seven bars of gold to be delivered to Joe, the station agent. With Nell's mother, he plots to steal one, and although Nell loves Joe, she is forced into the plot to put the blame on him. Manuel delivers the seven bars to Joe, when Nell's scream is heard. Joe runs to her rescue and Manuel hides one of the bars. Manuel later demands a receipt. Joe refuses. The sheriff is called. The evidence against Joe is so strong that he is arrested. Then to the amazement of all Nell reveals the hiding place, accuses the real culprit, and Manuel is held for the theft.

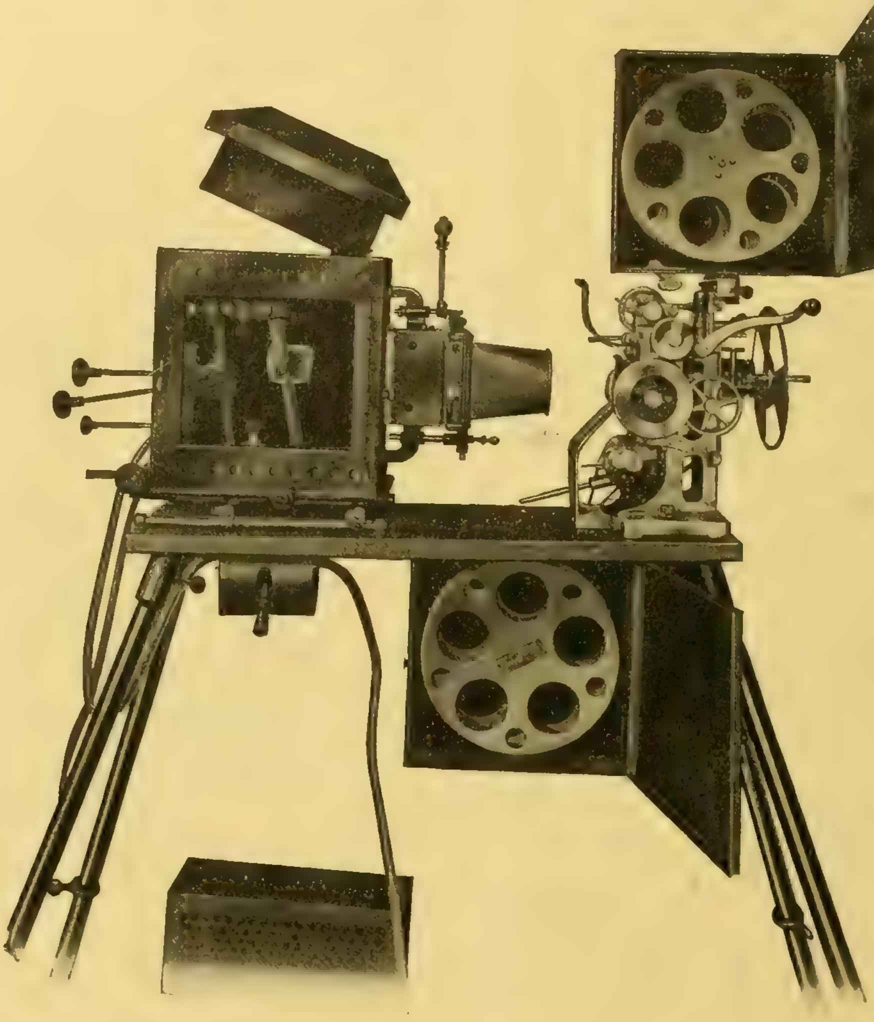
G. MELIES, 204 EAST 38th ST., NEW YORK CITY

APPROX. 1000 FT. **3-7-12**

Power's Perfect Projection

The three P's which make for prosperity and are to be found in

POWER'S CAMERAGRAPH No. 6



The success of our machine lies right here. PERFECT PROJECTION. It matters not how perfect your film nor how good your subject; if it is not projected properly, the result is a failure, and dissatisfied customers who never return.

Our No. 6 projects a picture which is absolutely without flicker. It always gives results which will please your patrons and bring them back to you.

What you want, Mr. Exhibitor, is satisfied customers, a STEADY TRADE. A No. 6 is the man "out in front" working for your interests and it will give you the only results that count—SATISFIED CUSTOMERS, A FULL CASH DRAWER.

Let us send you catalogue G telling all about it.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

For fourteen years the leading makers of motion picture machines

CAREY PRESS, N. Y.

Vol. 11. No. 10 March 9. 1912 Price. 10c.

H F HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Fur Smuggler" (Reliance).

125 East 23rd Street **New York—Chicago** 169 W. Wasnington St.

THE THANHOUSER TWO-A-WEEK

Tues. Mar. 19 "NICHOLAS NICKLEBY" by Dickens
IN TWO REELS

Tues. Mar. 19 "NICHOLAS NICKLEBY" by Dickens
IN TWO REELS

"Nicholas Nickleby"

By Charles Dickens, In Two Reels, Will Do For Your Box Office in **1912** What Thanhouser's "David Copperfield" (By Charles Dickens) Did For Your Box Office in **1911**

ASK YOUR EXCHANGE FOR
3-Sheet Lithos

RELEASED TUESDAY, MAR. 12

For Flight-Loving Photofans

FLYING TO FORTUNE

features a dandy airship flight and—some good acting. Therefore it is a GOOD AIRSHIP PICTURE, the acting is there WITH the airship. We do not believe that an airship alone makes an airship story. There MUST be a real plot, there must be real PLAYING. You get all in this reel. BUT when will you GET THIS REEL?

RELEASED FRIDAY, MAR. 15

For Photofans Who Like "The Kid"

THE POACHER

gives "The Thanhouser Kid" a chance to display her talents in a very new way—it is quite a new kind of story for her to "show" in. The reel is rich in human interest and pretty exciting at times, since a man-hunt figures in it "big." But the motive is essentially uplifting, and the whole picture will find appreciation from the most refined audiences.

CHECK 'EM AS YOU GET 'EM "IN MARCH" — FOUR MORE FEATURES

☐ FRIDAY, 1st
The Arab's Bride
Florida Masterpiece

☐ TUESDAY, 12th
Flying to Fortune
Florida Sensational

☐ TUESDAY, 19th
Nicholas Nickleby
By DICKENS (2 Reels)

☐ FRIDAY, 29th
"My Baby's Voice"
Heart Interest Special

Thanhouser Co., New Rochelle, N. Y.
Send me FREE Lobby Decorations for your features "In March." I am / am not getting "The Thanhouser News"
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Exchange.........................

THANHOUSER COMPANY

New Rochelle, New York

Sales Company Agents for U. S. and Canada

☞ Mail ! ☞ Mail ! ☞ Mail !

GETTING 2 A WEEK? 2
TC

FOUR-A-WEEK
Essanay

LAUGH, LAUGH, LAUGH, LAUGH!
You Simply Can't Help It When You've Seen the Funny Films We Have For You This Week!

RELEASED TUESDAY, MARCH 5th

"THE TURNING POINT"

A vital, absorbing story of a confidence man reformed through the tender mother-love of his intended victim. An impressive sermon that strikes deep and true.

RELEASED THURSDAY, MARCH 7th

"GETTING A HIRED GIRL"

Now begins your laughter. If you have an enemy, send him to see this picture and he'll giggle himself to death. Simply made for mirth.

RELEASED FRIDAY, MARCH 8th

"THE BABY OF THE BOARDING HOUSE"
and
"TROMBONE TOMMY"

And still hilarity reigns! A split-reel of comedy corkers commended cheerfully for the worst case of "blues." Your pet "jinx" will flee for life at your roars of laughter! Don't miss 'em!

RELEASED SATURDAY, MARCH 9th

"A ROMANCE OF THE WEST"

A stirring tale of old Arizona days when might made right, and justice was a side-issue. Abounds in corking situations and is just the film to feature on your classy bill.

REMEMBER NEXT WEEK! Those Two Splendid Photo Plays
"The Ranch Widower's Daughters" *and* **"The Bandit's Child"**

MR. SHOWMAN: You can get complete advance information about our releases by just sending us your name. Why hesitate?

DO IT NOW! SEND IN YOUR NAME FOR OUR MAILING LIST!

Essanay Film Manufacturing Co.
521 First National Bank Building, Chicago, Ill.
OFFICES IN
LONDON BERLIN BARCELONA

JUST BEFORE ST. PATRICKS DAY

"SHAMUS O'BRIEN"

MARCH 14 A FEATURE IMP MARCH 14

(*Copyright* 1912)

2000 feet **Three Sheet and One Sheet Posters**

The day you show this Irish classic in your theatre every true Irishman will doff his hat to you. "Shamus O'Brien" is a figure in Irish poetry dear to every son of Erin. The story as the Imp has filmed it deals with heroism, treachery, a man-hunt, capture, death sentence and thrilling escape. Every foot of the film is thrilling, gripping and powerful. We ask the Independent exhibitors of the United States and Canada to demand, demand, demand this magnificent THURSDAY IMP. Released March 14th—three days before the "sivinteenth o' Ma-a-arch."

EVERY ACTOR IN IT IS IRISH! SO IS O'TURNER THE PRODUCER!

"A TIMELY REPENTANCE"

(*Copyright* 1912)

The Monday Imp of March 11th. A story which shows how a moving picture show prevented the breaking up of a family. It's a great story and a great boost for moving pictures. Demand it!

"PERCY LEARNS TO WALTZ"

(*Copyright* 1912)

A corking good Imp comedy, released Saturday, March 16th. Part of the famous "Saturday Split Imp." The other part of this "split" is called "Daring Feats on U. S. Cavalry Horses." Demand it!

WATCH FOR THIS IMP!

We will soon release "A Millionaire for a Day," showing how it feels to be rich for 24 hours. The big comedy treat of the season. See that you get an early booking as soon as we tell you the date! It will convulse your patrons and fatten your profits sure as fate!

AN IMPLET INNOVATION!

Hereafter "The Implet" will contain in each issue a specially written and illustrated story based on a forthcoming release. Mr. Thomas Bedding himself will be the author, so you know mighty well they will be first-class reading matter. Do you get "The Implet"?

IMP FILMS COMPANY IMP

The other day the Imp paid a man to jump off the Brooklyn Bridge. The film will be ready soon. Watch!

IMP FILMS COMPANY
102 West 101st Street New York
CARL LAEMMLE, Pres.

DEMAND 3 IMPS EVERY WEEK

COMING! COMING!

"THE LOAN SHARK"

A TREMENDOUSLY SENSATIONAL IMP.

FOULKE E. BRANDT IS RELEASED!

BUT—his release has not created more interest than *our releases* of Thursday, March 7th and Sunday, March 10th, will cause!

We don't make a great *ado* about the great things we *do*—we just *do* them! Two more due! D'you know? —we've got our pictures for next July ready now! Just shows how *FAR AHEAD* we are!

FIRE!

The single syllable means volumes; danger, death, the relentless force of the red, dread monster; the crimson holocaust, the flaming tongues that speak doom and devastation and then—*the defenders,* the army of blue-coated, blue-blooded men who adopt heroism as a business!

"Making Heroes"

Released Thursday, March 7th

Shows the Firemen's Training School and the arduous art of our professional heroes.

On the same reel

"Blowing Up the John Day Rapids"

Ever hear of the engineering operation by which water is blasted? The U. S. Government recently blew up the John Day Rapids! Rex was there! Several hundred feet of eloquent celluloid show how the scientific feat was performed! An industrial reel with dramatic interest!

LIFE

is a puzzle, but the answer is somewhere. Most times it's way down deep in our hearts. Hope, the Rex Company thinks, is the music in the comic opera of life; so we've built a story of hope and despair around a girl's violin—and the girl is

MARION LEONARD

"Songs of Childhood Days"

Released Sunday, March 10th

The violin and its story will play on your heart-strings!

Mark Twain

once made these sounds on paper: "There are two times when a man should not speculate—when he can afford it and when he can't!" Running Rex is not speculation; it's an investment!

Our first two releases in March show the March of progress we are making!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVENUE : : : : NEW YORK

"EVERY INCH A FILM"

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT!

EVERYBODY'S DOING IT

DOING WHAT? THE INDEPENDENT TROT

To our AUTHORIZED EXCHANGES Situated

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Gaumont Co., 203 Loo Bldg., Vancouver, B. C.

CALIFORNIA.
California Film Exchange, 54 7th St., San Francisco.
Miles Bros., 1145 Mission St., San Francisco.
Miles Bros., 411 West 8th St., Los Angeles.
California Film Exchange, 514 S. Los Angeles St., Los Angeles.
F. B. Film Exchange, San Fernando Bldg., Los Angeles.

COLORADO.
W. H. Swanson Film Exch., 301 Railroad Bldg., Denver.

DISTRICT OF COLUMBIA.
Washington Film Exchange, 428 9th St., N. W.

GEORGIA.
Consolidated Film & Supply Co., Rhodes Bldg., Atlanta.

ILLINOIS.
Anti-Trust Film Co., 128 W. Lake St., Chicago.
Majestic Film Service Co., 216 N. 5th Ave., Chicago.
H. & H. Film Exchange, 98 Jackson Bldg., Chicago.
Laemmle Film Service, 204 W. Lake St., Chicago.
Standard Film Exch., 168 W. Washington St., Chicago.

INDIANA.
Central Film Service, 119 N. Illinois St., Indianapolis.

IOWA.
Laemmle Film Service, 421 Walnut St., Des Moines.

KANSAS.
Wichita Film & Supply Co., 122 N. Market St., Wichita.

LOUISIANA.
Consolidated Film & Supply Co., 720 Maison Blanche Bldg., New Orleans.

MASSACHUSETTS.
Boston Film Rental Co., 665 Washington St., Boston.
W. E. Green Film Exchange, 228 Tremont St., Boston.

MARYLAND.
Baltimore Film Exch., 610 E. Baltimore St., Baltimore.

MINNESOTA.
Laemmle Film Service, 256 Hennepin St., Minneapolis.

MICHIGAN.
Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit.
Cadillac Film Exchange, 92 Griswold St., Detroit.

MISSOURI.
J. W. Morgan, 1310 Walnut St., Kansas City.
Swanson-Crawford Film Co., Century Bldg., St. Louis.
Western Film Exch., 15 W. 10th St., Kansas City.

MONTANA.
Pacific Film Exchange, Butte.

NEBRASKA.
Laemmle Film Service, 1312 Farnam St., Omaha.
Progressive Film Exchange, 1417 Farnam St., Omaha.

NEW YORK.
Empire Film Exchange, 150 E. 14th St., New York.
Great Eastern Film Exchange, 21 E. 14th St., New York.
Peerless Film Exchange, 5 E. 14th St., New York.
Metropolitan Film Exchange, 122 University Pl., New York.
Western Film Exchange, 145 W. 45th St., New York.
Rex Film Exchange, 84 N. Pearl St., Albany.
Victor Film Service, 39 Church St., Buffalo.

OKLAHOMA.
United Motion Picture Co., 112 Main St., Oklahoma City.

OREGON.
Independent W. F. Exchange, 84 7th St., Portland.

OHIO.
Buckeye Lake Shore Film Co., 422 N. High St., Columbus.
Cincinnati-Buckeye Film Co., 237 W. 4th Ave., Cincinnati.
Central, 109 W. 5th St., Cincinnati.
Lake Shore Film & Supply Co., 106 Prospect Ave., S. Cleveland.
Toledo Film Service, 120 Erie St., Toledo.
Victor Film Service, Prospect and Huron Sts., Cleveland.

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Eagle Film Exchange, 23 N. 9th St., Philadelphia.
Exhibitors' Film Service Co., 49 S. Penn Ave., Wilkes-Barre.
Philadelphia Film Exch., 121 W. 9th St., Philadelphia.
Philadelphia Projection Co., 44 N. 9th St., Philadelphia.
Swaab Film Service Co., 129 N. 8th St., Philadelphia.
Independent Film Exchange, 415 Ferry St., Pittsburgh.
Pittsburgh Photoplay Co., 412 Ferry St., Pittsburgh.

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Texas Film Exchange, 1315½ Elm St., Dallas.

WASHINGTON.
Pacific Film Exchange, Globe Bldg., Seattle.

WISCONSIN.
Western Film Exch., 307 Enterprise Bldg., Milwaukee.

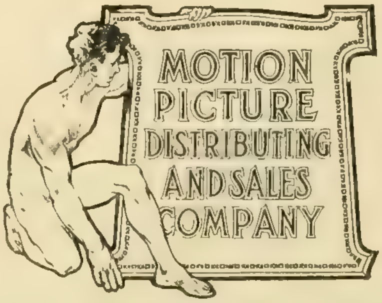
The Demand Is Increasing ALL THE TIME For This Programme

MONDAY — AMERICAN, CHAMPION, IMP, NESTOR.

TUESDAY—ECLAIR, MAJESTIC, POWERS, REPUBLIC, THANHOUSER.

WEDNESDAY — AMBROSIO, CHAMPION, NESTOR, RELIANCE, SOLAX.

THURSDAY—AMERICAN, ECLAIR, IMP, REX.


MOTION PICTURE DISTRIBUTING AND SALES COMPANY

FRIDAY—BISON (2 Reel Subjects), LUX, SOLAX, THANHOUSER.

SATURDAY — GT. NORTHERN, IMP, NESTOR, POWERS, RELIANCE, REPUBLIC.

SUNDAY — MAJESTIC, REX, ECLAIR.

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111 EAST 14th STREET, NEW YORK, N. Y.

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"101" Bison TWO-REEL FEATURE "101" Bison

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THRILLING BATTLE SCENE---WONDERFUL ACTING BY STAR ARTISTS IN THE LEADING PARTS---A MASSIVE PRODUCTION WITH A COLOSSAL CAST, AMAZING IN GRANDEUR AND MAGNIFICENCE --- STAGED IN SCENES OF WILD AND WONDROUS BEAUTY.

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Great Eastern Film Exchange	New York City.
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Laemmle Film Service	Chicago, Ill.
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Laemmle Film Service	Omaha, Neb.
Laemmle Film Service	Des Moines, Ia.
Majestic Film Service	Chicago, Ill.
Michigan Film & Supply Co	Detroit, Mich.
Morgan, J. W.	Kansas City, Mo.
Metropolitan Film Exchange	New York City.
Miles Brothers	San Francisco, Cal.
Peerless Film Exchange	New York City.
Pittsburg Photoplay Co.	Pittsburg, Pa.
Philadelphia Film Exchange	Philadelphia, Pa.
Pacific Film Exchange	Seattle, Wash.
Rex Film Exchange	Albany, N. Y.
Standard Film Exchange	Chicago, Ill.
Swanson-Crawford	St. Louis, Mo.
Swaan Film Service	Philadelphia, Pa.
Swanson, W. H.	Denver, Col.
Toledo Film Exchange	Toledo, O.
Texas Film Exchange	Dallas, Tex.
Victor Film Service	Cleveland, O.
Western Film Exchange	Milwaukee, Wis.
Western Film Exchange	New York City.
Western Film Exchange	Kansas City, Mo.
Wichita Film & Supply Co.	Wichita, Kan.

* The H. & H., Chicago, has purchased the first two releases, "War on the Plains" and "The Indian Massacre." The California Film Exchange, Los Angeles, have purchased the first three, including "The Battle of the Red Men."

NEW YORK MOTION PICTURE CO., 251 W. 19th St., New York City

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THE NATIONAL

In the clearing smoke waves our banner, the **banner of victory,** conceded the strongest factor in the Moving Picture World.

Millions from every State in the Union are rallying around our banner as we come thundering through the ranks of competition.

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21 National Reels against the combined forces of the opposition and the battle cry, **NATIONAL,** is **recognition** and **success.**

21,000 Feet of World Beaters

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Write or Call for Particulars *Correspondence Invited*

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BERNHARDT

Bernhardt is under an ironclad contract not to pose for others in motion pictures. These photo plays are unique and exclusive.

In Dumas' Emotional Masterpiece

"CAMILLE"

2 Reels—2275 feet

A Glorious Record of Genius

These are the only motion pictures of Bernhardt in "Camille" in the world.

ANY AND ALL INFRINGEMENTS OF COPYRIGHT WILL BE MERCILESSLY PROSECUTED

Bernhardt in "Camille" is better than U. S. Government Bonds.

Prospective purchasers must hurry for much is sold and all remaining territory is in negotiation.

What a very Goddess of the Theatre is Bernhardt! Empress-queen of the Stage Play and the Photo Play, her pictured "Camille" is breaking all records for popularity with State Right Investors.

We are flooded with inquiries. Deluged with checks. Telegrams rain in upon us. Buyers throng our offices. Selling surely—Selling fast—Selling enthusiastically—It's a selling riot.

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MADAME REJANE

In Sardou's Napoleonic Comedy

"MADAME SANS-GENE"

3 Reels 3075 Feet

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Rights for All Sections of North America Selling So Fast That Everything Will Soon Be Gone. To Hurry is Your One Best Bet.

FRENCH-AMERICAN FILM CO.,

403 TIMES BUILDING
NEW YORK

Be it known to all and forgotten by no one that these pictures are copyrighted and that any and all infringements will be relentlessly prosecuted to the full extent of the law. There is but one Bernhardt "Camille" and but one Rejane "Sans-Gene" in the world of photo plays. Our attorneys are House, Grossman & Vorhaus, New York, and Albert Mayer, Paris.

FOUR FAST ROUNDS

AND A KNOCKOUT IN THE FINAL

A REALISTIC BOXING BOUT REFEREED BY

TOM SHARKEY once WORLD'S FAMOUS PUGILIST

This is one of the many star features in the novel

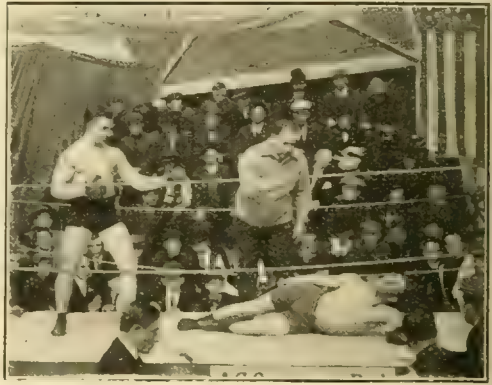
CHAMPION

Release of Wednesday, March 20th, 1912, entitled

"IRELAND AND ISRAEL"

A story with a pointed moral: True friendship knows no creed or race.

Book it Big and Advertise it Right



"The Editor"

March 13th

A powerful drama of the whirling vortex of politics, from which a rising politician is eventually rescued by his sweetheart, who is an editor.

"For Home and Honor"

March 18th

A graphic story of love, intrigue and intended duplicity. A young country girl's romance with a man of the world. Full of suspense interest.

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LIFE AND ADVENTURES OF KID CANFIELD

The notorious gambler

Released April 1st

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The Operator's Bible

A MOTION PICTURE HANDBOOK

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MOVING PICTURE WORLD
125 EAST 23rd STREET :: :: NEW YORK CITY

Brilliant Light on Your Motion Picture Screen with Very Light Electric Bills

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"THE HALLBERG ECONOMIZERS"

Made for either alternating or direct current circuit.

READ MY GUARANTEE BELOW

I make allowance on your old Saver in Trade for a HALLBERG

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On 100 to 125 Volts A.C., 60 to 70%.
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And To Improve Your Light 50% Over Use on Rheostat.

Over 2,000 in use for A.C. as well as D.C., and my G. E. Mercury Arc Rectifier is the thing for those who want D.C. at the arc on A.C. circuits.

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Nothing like it ever published before.

Will prove a constant guide and money-maker to every proprietor, manager and operator. Send 25 cts. to-day.

Chicago, Feb. 24, 1912.

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Dear Sir:—I beg to acknowledge receipt of your catalogue and booklets, for which please accept my sincere thanks. I consider it the best book of information that I have received from any of the manufacturers and it exactly meets my requirements.

Very truly yours,
Chicago Board of Underwriters, F. G. Waldenfels, Chief Electrical Inspector.

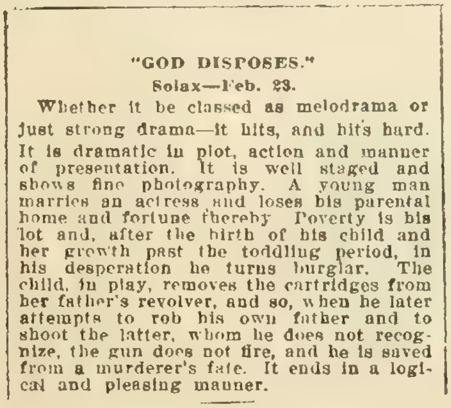
I Equip Theatres Completely

And carry in stock the highest grade goods required for your theater. Free catalogues, circulars and pamphlets furnished of individual items you require.

J. H. HALLBERG
36 East 23d St., New York

COMING

MORNING TELEGRAPH,
FEBRUARY 25, 1912.



"GOD DISPOSES."
Solax—Feb. 23.

Whether it be classed as melodrama or just strong drama—it hits, and hits hard. It is dramatic in plot, action and manner of presentation. It is well staged and shows fine photography. A young man marries an actress and loses his parental home and fortune thereby. Poverty is his lot and, after the birth of his child and her growth past the toddling period, in his desperation he turns burglar. The child, in play, removes the cartridges from her father's revolver, and so, when he later attempts to rob his own father and to shoot the latter, whom he does not recognize, the gun does not fire, and he is saved from a murderer's fate. It ends in a logical and pleasing manner.

Released Wednesday, March 13th

The Boarding House Heiress

This picture is really a fifteen-minute rapid-fire vaudeville act. It is full of sharp, bright comedy situations, and has a plot that affords many opportunities to Billy Quirk, Fannie Simpson and Lee Beggs. The story concerns the matrimonial aspirations of a superannuated miss with a fictitious fortune.

Released Friday, March 15th

FALLING LEAVES

The pathos of this production worms its way to the heart, and gently touches the heart-strings like the little girl in this story who gently strings up the falling autumn leaves, with the innocent belief that it will prevent her sister from dying of the "white plague." All the gentler emotions of gentle and emotional people going through a crisis are visualized on the screen with convincing realism.

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REVENGE IS SWEET

A pleasing comedy production - - - - - - - - 519 ft

OBVERSE AND REVERSE

A novel subject showing that things are not always what they seem. 389 ft.

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FOR HER SAKE

An admirably enacted dramatic production. A story full of pathos.

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"THE MYSTERY" ON SATURDAY, MARCH 9th

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Issued

Tuesday March 19th

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LUBIN FILMS

RELEASED WEDNESDAY, MARCH 6th, 1912

Length about 1000 feet

"MY PRINCESS"

A poor young girl makes a scanty living by telling fairy tales and other stories to rich folks' children. A wealthy bachelor admires her and, desiring to be a patron, borrows four children from his laundress, representing them to be his own. The story-teller discovers the deception and refuses to continue. One of the kiddies (who is a cripple), however, brings the couple together, and the bachelor, telling his love story, is accepted.

RELEASED SATURDAY, MARCH 9th, 1912

Length about 1000 feet

"MOTHER LOVE"

John Halliday marries Mrs. Buckley, a charming widow who has a little son. The home is presided over by John's mother, and the new wife does not like the dictation. The women have words, the mother leaves the house and offers her services at a mission house. One day Edwin, the boy, is decoyed away by an Italian organ grinder. John's mother finds the child and restores him to the family.

RELEASED THURSDAY, MARCH 7th, 1912

Length about 1000 feet

"THE HANDICAP"

Grace Gordon, her mother and brother Harry live in a cottage near El Paso. They are behind hand with the rent, and the landlord, a Mexican, calls to collect the rent, and insults the girl. The brother orders the Don from the house. The races are on at Juarez and Grace enters her pet horse for the handicap. Harry, who intends to ride, is doped by the Mexican. Grace dons the jockey suit and rides her horse to victory, winning the $1,000 prize.

RELEASED MONDAY, MARCH 11th, 1912. Split Reel

"WIFEY'S MA COMES BACK"

Robt. Todd, an advocate of physical culture, induces his mother-in-law, who has just recovered from an illness, to try it. The old lady puts on the gloves and in the first round Bob thinks he has fallen into a threshing machine. Mamma, feeling that her condition is all right, returns home.

"TOUGH GUY LEVI"

A peddler named Levi, working the camps of the Rocky mountains, is held up by Bad Jerry and relieved of all his money. To get square he pledges his pack as security for a pair of guns and a tough make-up. Then he in turn holds up Bad Jerry and gets not only all of his own money but much more, that the bad man had taken from others.

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VITAGRAPH

"LULU'S ANARCHIST"

MONDAY, MARCH 4th

A reader of trashy novels, Lulu imagines the tenant in the next office is an anarchist. She tells a newspaper friend and he gets the police. They learn the "anarchist" is only a rapid-change artist rehearsing. Comedy—and it's a "lulu."

"CARDINAL WOLSEY"

TUESDAY, MARCH 5th

Adviser and chaplain of King Henry VIII, of England, he refused to be party to the king's divorce from Queen Catherine and his marriage to Anne Boleyn. He was exiled to a monastery, where he died three days after his entrance.

"IRENE'S INFATUATION"

WEDNESDAY, MARCH 6th

She and another girl idolize an Italian singer. Irene gets a position as maid in the singer's household. She learns all about him. He is gross, overbearing and disgusting. She empties a pan of water over his head and goes back home cured of idol worship.

"HOW STATES ARE MADE"

FRIDAY, MARCH 8th

When a territory is opened up to settlers, it is a case of "hustle and get there!" The West of yesterday is the West of to-day. See this unequalled Western portrayal and see what made the United States.

"THE SPHINX," or "Mrs. Carter's Necklace"

SATURDAY, MARCH 9th

Dramatized study with a powerful and deep plot that is most clearly presented. In need of money a man is prompted to steal a necklace. Perry, "the sphinx," saves all concerned from scandal and ruin.

NEXT WEEK NEXT WEEK

"FIRST WOMAN JURY IN AMERICA"—Great doings.
MONDAY, MARCH 11th.
"FIVE SENSES" } Split reel. Fun and pathos.
"A STORY OF THE CIRCUS" } TUESDAY, MARCH 12th.
"MRS. 'ENRY 'AWKINS"—English coster story.
WEDNESDAY, MARCH 13th.
"THE GREAT DIAMOND ROBBERY"—All a funny mistake.
FRIDAY, MARCH 15th.
"RANCH BY THE SEA"—A Western Gem. SATURDAY, MARCH 16th.

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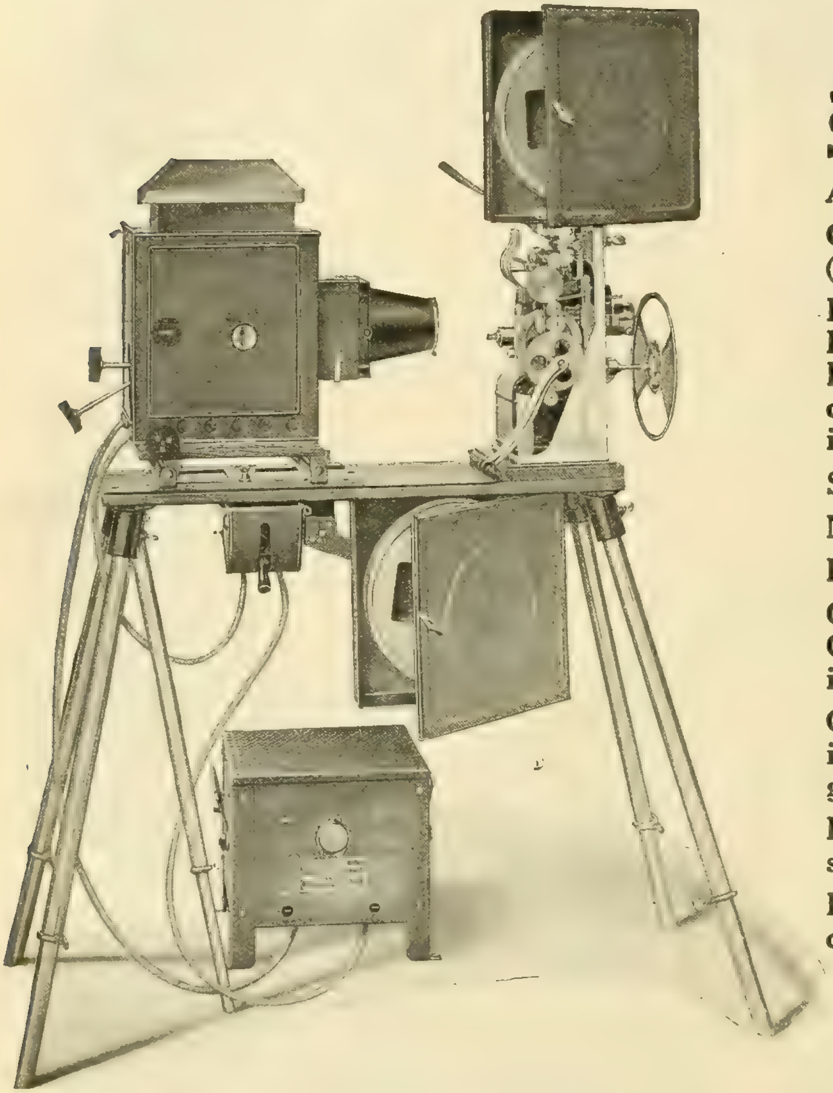

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Mar. 19—"Her Face." 1,000 feet. Comedy drama.

Mar. 20—"Dress Suits in Pawn." 1,000 feet. Comedy.

Mar. 22—"The House with the Tall Porch." 1,000 feet. Dramatic.

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March 11th

A Crucial Test

A dramatic and romantic story of the rough Klondyke days. Mona Darkfeather, the full-blooded Indian leading woman, portrays the leading female role, and Messrs. Bosworth, Rawlinson and Santschi play the principal male parts.

About 1000 ft.

March 12th

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Another remarkable and thrilling Selig animal picture depicting a mountain lion's devotion to its mistress. Miss Betty Harte plays the heroine role. This is the first of a new series of Selig animal pictures. A Box Office Magnet.

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Two great big single Reel Features this week. One right after another. Follow the Selig flag. It is the Prosperity Passport.

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March 14th

THE SLIP

An intense, absorbing story of the secret service. Original in theme, thrilling in its rapid action. Wm. Stowell, Rex Roselli and Miss Winnifred Greenwood handle the leading roles.

About 1000 feet

Mar. 15

Across the Isthmus of Panama in 1912

Showing Uncle Sam at work on a project of far greater magnitude than ever before attempted. The best topical of recent years. A great single-reel feature of vast educational worth.

About 1000 Feet

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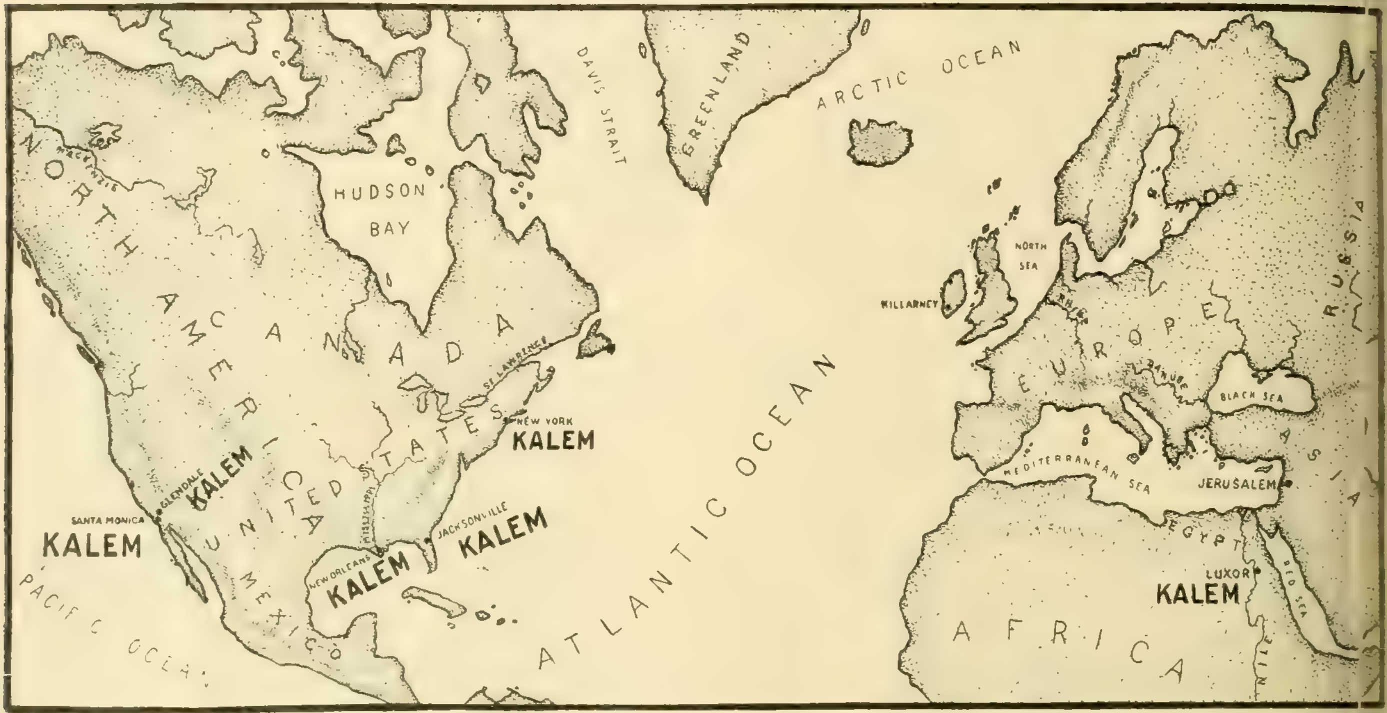

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A very funny Farce Comedy

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An exciting and dramatic story founded on a political incident.

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The correct local color permeating this entire story, and the many laughable situations make a comedy above the usual run.

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Facts and Comments

THE Rt. Rev. Rogers Israel, the Bishop of an Episcopal diocese in the state of Pennsylvania, is the latest high dignitary to go on record as a friend and advocate of the motion picture. We learn from the minutes of a meeting of the Archdeaconry of Ridgeway, Pa., that the Rev. F. T. Cady, the pastor of a church in Port Allegany had held services since last December, in which motion pictures played a prominent part. These services were held at the Grand Theater on Sunday afternoons and consisted of hymn, prayer, addresses and motion pictures, the titles of the latter being "Joseph Sold Into Egypt," "Cain and Abel," "David and Saul" and "The Life of Moses." "Each service," says the extract from the minutes, "was better attended than the previous one." It was then resolved by the meeting of the Archdeaconry to request Rev. Cady to give the benefit of his experience to the other clergy of the diocese. THE MOVING PICTURE WORLD, in its issue of December 2, went very fully into the subject of "Pictures for Churches" and is much gratified to discover that churches are now taking the matter up practically. The question recurs: "Whence shall this ever increasing demand for religious and educational pictures be supplied?" The Educational Department of the General Film Company ought to help these clergymen in search of proper materials for the church. In some way and in the near future the demand will be supplied. The field is vast and would keep more than one competent manufacturer busy at the rate of two releases per week. We should like to have the Rev. Mr. Cady address the various manufacturers on the subject. Incidentally the question may well be asked why the motion picture is perfectly proper and lawful on Sunday afternoon under the direction of a clergyman and improper or unlawful under the direction of an exhibitor, who is not a clergyman? Another powerful argument for the modern Sunday is presented by this situation.

* * *

WE hear of trading stamps being given away with tickets of admission in Louisville. Such things are wholly sporadic and merely indicate that these particular exhibitors have not yet learned the A B C of their business. Ice-cream, plated silverware, cut-glass, etc., are good things in their own way, but have nothing to do either directly or indirectly, with the exhibition of moving pictures. It may be quite possible that such a "gift enterprise" causes a slight temporary increase in the receipts, but the ultimate effect will always be bad. Such tactics detract from the dignity and even the respectability of a moving picture theater. People go to the theater to see good pictures and when they see them they are satisfied. They want nothing more. A good story is told on this subject by a friend of THE MOVING PICTURE WORLD, who vouches for its absolute truth. A gentleman, who had amassed a fortune in the junk business and had then entered the exhibiting branch of the moving picture industry as a partner of an inexperienced moving picture man, was persuaded almost with the aid of surgical instruments to consent to a raise in the price of admission from five cents to five and ten cents. The nickel seats were to be upstairs and the dime seats downstairs. The experiment proved a tremendous success. The balconies and galleries were not quite full and the orchestra was jammed. The person, who had so successfully presided over the destinies of his junkshop stood near the brass railing of the last row of orchestra chairs, apparently rooted to the ground, as he gazed at the overflow in the lobby. A lively shaking up restored him to consciousness and the old m. p. veteran asked him whether he was feeling ill. "No, no," said he, "but I can't understand why men will pay ten cents to sit down here, when so many five-cent seats upstairs are vacant."

* * *

THE cry for feature films is more insistent than ever. Experience has taught even the most cautious and conservative of exhibitors that a good meritorious feature film reconciles the audience to a slight advance in the price of admission. There are exhibitors who pale at the suggestion of charging more than a nickel for motion pictures and shudder like one who has unexpectedly and with naked feet stepped upon a block of ice. They are becoming exceptions nowadays and find their level in the very small houses that are gradually going out of existence. The enterprising exhibitor is on the hunt for strong features and finds his audiences quite willing to pay from ten to thirty cents for an attraction that breaks the daily grind of regular releases. An enormous business at advanced prices has been done by exhibitors the country over on such features as "Cinderella" and "Vanity Fair" and "David Copperfield." Exhibitors, we believe, would be willing to pay a slight advance for good features. As a weapon in competition the feature film has proved very formidable indeed and the manager that "gets there first," as a rule, is the one who reaps the shekels and adds prestige and patronage to his house.

*

Instinctively this present situation seems to have been realized and not badly summed up by Abraham Erlanger, the well-known theatrical magnate. Less than two years ago, if we mistake not, Mr. Erlanger held the view, that motion pictures were a fad and destined to pass out of popularity in favor of some later "fad" which might strike the fancy of the public. It is a credit both to his power of discernment and his good sense to have him now confess that he was mistaken. "A foolish consistency is the hobgoblin of small minds," said Emerson, and measured by the Emersonian standard Mr. Erlanger is decidedly not a small man. In the published interview he is quoted as saying:

> "My personal opinion," he said, "is that the moving picture business is at present in its infancy. No one can predict the extent of its development within the next few years. Many expert men are at work in the endeavor to perfect improvements and the result of their labors is constantly evident. I believe that the day of the high-price moving picture drama is not far distant.
>
> "The moving picture show is destined to become in the very near future a greater factor than it is at present."

It is only fair to say in connection with this subject.

at the present high quality of the picture, its conse- ent appeal to the best classes in the community and its norable and useful position are very largely, if not tirely, due to the earnest and conscientious efforts of tain manufacturers, whose names have almost become usehold words. They have steadily resisted all the de- sing and vulgarizing influences and have established a ndard, to which to-day every aspirant for moving ture popularity must in some measure at least conform. ey have paved the way for the higher priced features d have prepared the public for the great achievements these later days.

*

It may reasonably be inferred from Mr. Erlanger's re- rks, that big capital is considering an invasion of the oving picture field and that talent of a high order in the itter of producing and exhibiting is to be enlisted. If ch investments are to be made the probability of their ancial success will be due to the splendid pioneer work it has been done within the last few years.

he Campaign for a Modern Sunday. III

By W. Stephen Bush.

A BILL for the legalizing of motion picture exhibitions on Sunday ought to provide for three distinct conditions: (I) The religious or educational aracter or tendency of the picture, (II) The explana- y lecture, which is allowed on Sunday everywhere der the present law and which gives the Sunday exhi- ion a dignity of its own, and (III) The limitation of ne, setting a certain hour on Sunday for the beginning motion picture exhibitions.

As to the character and tendency of the Sunday pic- res the law ought to be liberal, and we recommend our finition of the word "educational" given in full in a evious issue of The Moving Picture World:

> "For the purpose of such an act it would be well to have an accurate definition of the words 'educational' and 'religious' and we tentatively submit this definition: Any subject shall be deemed educational if it illustrates either the customs or institutions or the scenery of this or any foreign country, or if it shows the workings of any domestic or foreign industry, or if it presents scenes or episodes from the history of the nations, of if it is based on a classic masterpiece of ancient or modern literature. A subject shall be deemed religious if it is based on any part of the sacred scriptures, or on any incident taken from sacred history."

This definition would give the exhibitors an ample pply for the making up of Sunday programs.

The explanatory lecture would be the best proof of a nuinely educational character. We quote in this con- ction from a decision of the Supreme Court of the ate of New York:

> t appears from the testimony taken before the magistrate that prisoner operated an apparatus by which moving pictures re thrown upon a screen in the Majestic Theater, in the rough of Brooklyn, on the evening of Sunday, December 22, 7. These pictures were shown for the purpose of illus- ting a lecture then and there delivered upon the biblical ry of Joseph and his brethren. At the close of this lecture a nn, or at least a sentimental song, was sung by a person who eared upon the stage, which purported to represent the as- ations of a dying child to be received into heaven. Then an litional lecture was delivered upon the lumber industry in lifornia, and pictures illustrating the growth of the famous at trees and the various details of the lumber industry were ewise thrown upon the screen by the prisoner. It is con- ded that the acts of the prisoner constituted a violation of tion 265 of the Penal Code and 1,481 of the Greater New rk Charter. Laws 1897, p. 522, c. 378.
>
> ection 265 of the Penal Code reads as follows:
>
> All shooting, hunting, fishing, playing, horse racing, gaming, other public sport, exercise, or shows, upon the first day of week, and all noise disturbing the peace of the day, are hibited."
>
> It is argued that the exhibition of these moving pictures falls within the classification of "public sport, exercise, or shows." In construing this section of the statute, we must avail ourselves of the well-settled rules of statutory construction. It is well settled that wherever, in a written instrument or in a statute, words of particularity are followed by words of general import, then the words of general import must be so construed as to limit them to ejusdem generis with the words of particularity which precede them. It seems to me quite plain that the giving of a public lecture on a Sunday in relation to a biblical story, or in relation to a subject-matter of purely intellectual interest, cannot be held to be within the provisions of the statute just cited. This act was framed before the idea of moving pictures was conceived by the mind of man and must be interpreted with relation to the then intent of the legislators. The showing of moving pictures may, or may not, constitute violation of the statute in question. It all depends upon the method and the purpose of such shows. Where they are given as an incident to and for the purpose of illustrating a lecture which in itself is permissible, their showing does not fall within the intention of the statute. Nor is the situation changed by the fact that section 1,481 of the Greater New York Charter prohibits, among other things, "any other entertainment of the stage."
>
> These words appear in the classification as follows:
>
> "Any interlude, tragedy, comedy, opera, ballet, play, farce, negro minstrelsy, negro or other dancing or any other entertainment of the stage."
>
> The same rule of statutory interpretation applies here. "Entertainment of the stage" forbidden must be of a similar character as the particular acts forbidden. The mere fact that some one stands upon a stage does not make his performance "an entertainment of the stage." In that case we might have a purely religious sermon, or an ethical discourse, held to be an "entertainment of the stage," simply because of the place from which it was delivered. Such a result would be preposterous.

The limitation in point of time is designed to disarm criticism from those who hold strict views in regard to the sacred character of the day. It would be well to have Sunday exhibitions of pictures begin at an early hour in the afternoon, so as not to conflict with church services held before that time. We do not say that this would be an ideal condition of affairs, but we do think it would be a diplomatic concession to the elements whose opposition has to be reckoned with. The hours from 2 p. m. to 10 p. m. would be welcome to every exhibitor. It is a sad and depressing sight to see young men on Sundays gather in knots at the corners and kill the precious hours by coarse and stupid talk and the ogling of all passersby, especially young women. The Sunday afternoon and evening ought to be devoted to something far better and wholesome. Any Christian minister who is really anxious to help along the morals of the community in which he lives, ought to be willing to assist in any effort to provide rational entertainment for the young people on Sunday afternoon and evening.

We have heard scores of exhibitors speak in words of enthusiasm concerning the advantages of a liberal Sunday law. They cannot reap, however, before they sow, and this is the time to sow. We will continue to dwell on this subject and to emphasize the necessity of agitation—vigorous and unremitting agitation, but nothing practical will ever be accomplished until the exhibitors get together, formulate plans of campaign and bring the matter into the halls of legislation. They have it well within their power to do so. Public sentiment is constantly changing in favor of the motion pictures. The personnel of exhibitors is steadily improving; the quality and character of the pictures are better to-day than ever before. Every circumstance and condition favors a campaign for a modern Sunday. If the exhibitors neglect their opportunity to add greatly to their own revenues and to the prestige of the industry they have no one to blame but themselves. We only wish to assure them once more that in every effort to bring about sensible Sunday legislation they may count on the assistance of The Moving Picture World.

J. Frank Brockliss, Film Impressario

Interviewed and Sketched by Hugh Hoffman.

WE had heard the name of J. Frank Brockliss many, many times—thousands of times would not be exaggerating it. It seems that every time one picked up an English film magazine, the name of J. Frank Brockliss was running all through it, either in the advertising or the news columns. Wherever one looked it stared him in the face. His name leaked over to America a good many times; in fact, about once a week. You may have heard of a play about a maiden with a pair of eyes that haunted a certain man to distraction. Awake or asleep, busy or idle, that seductious pair of eyes haunted him at all times, and the poor victim finally ended in a mad house or in a divorce court, or nearly did.

In some similar manner that name has always been staring us in the face—J. Frank Brockliss. If one reads a film paper, domestic or foreign, it is sure to crop up somewhere. If one is sitting for any length of time, chatting with leading lights in the film business, that eternal name is sure to be mentioned.

This has been going on for some few years without a chance for film men to stare him in the face as his name has stared them out of countenance. There has been a desire to "have-a-look-at-him" and see what manner of man is this J. Frank Brockliss, who has heretofore existed only on paper to a great majority.

On a certain day late in February the word passed around that Brockliss was here—right here in New York. Perhaps he would be on exhibition somewhere where one might behold his physical being by the payment of a stipulated admission price. As might be expected, Brockliss did not come to New York to make a show of himself, so other means had to be devised. Luckily Mr. Brockliss proved to be a friend of a friend of ours, and, using our friend as a go-between, a talking match was arranged to take place at the Cadillac Hotel where Mr. Brockliss always stops when in America. (He was here once before.)

That time-wasting device known as a luncheon was selected as being the best vehicle to lead up to the point. Luncheons are fatal to interviews because one cannot sketch and eat at the same time; can one? Answer: No. Neither can one ask pointed or pungent questions with a mouthful of chicken pie, reinforced by a stalk of celery that waves its leafy end under one's nose. The topic uppermost in one's mind at such a time should be Epicurus or Bacchus.

Seated at the table with our friend (Joe Rex), it began to appear that J. Frank Brockliss was only a name after all, because he did not put in appearance until the quarter mile post was reached, when a distinct sensation of personal magnetism from some source made itself felt, not without a certain amount of bustle. It was Brockliss arriving.

"Hello, Joe, sorry to keep you waiting." "Glad to meet you, sir," to yours truly. "Excuse me just a moment, I shall be back again." And off he hustled to see what momentous telegrams had arrived in his absence. There must have been one or two, for there was time to consider the first impression he had left behind. That impression was one of dynamic energy. So far we had had one fleeting glimpse of a fine big six-footer, clean as a pin, athletic in aspect, with snappy, smiling brown eyes, and dark hair, brushed so closely to his head that it must have been pressed that way with a flat-iron. Presently he came back.

"What's the matter with having something to eat," said he, forgetting that we had been lunching for the past fifteen minutes. The idea seemed rather opportune and he said, "I am going to have some oysters. They are a very favorite dish of mine. You know we don't get them in England like you have them here. The very best we get over there would be considered quite ordinary here in America. So you see I am going to make the best of it while in New York and eat oysters every day." Then the talk turned to reminiscences of London and instead of interviewing we found ourselves drawing maps of London on the table cloth and disputing the locations of familiar landmarks, which was all Greek to Joe Rex, except that he said he would like to go over there some day and see for himself.

Certain tempting questions were heroically foreborne, such as: "What do you think of our tall buildings?" etc., etc. After the luncheon we felt better, but an hour and a half was beautifully wasted so far as the interview was concerned, except to get a line on the very charming personality of Mr. Brockliss. There must be a mistake somewhere about his being purely English. If he is all English he is the most American Englishman that ever came to these shores. Roughly speaking, Englishmen may be divided into two great classes: the bovine blonde, and the nervous brunette. Keeping up the rough classification, Mr. Brockliss belongs in the latter category, for he is surely a bunch of nervous energy, as are we Americans. Upon cross-examination it came out that he is connected with America by ties of blood. You see, he has a third cousin living in La Crosse who has been corresponding with the Brockliss family for some years. The claim is rather meagre, but will have to stand for want of a better one.

After luncheon, to the upper floors, via the "lift," where Mr. Brockliss had his lair. There sat his baggage which bespoke the Britisher. There was the row of "boots." Get that, please, "boots." They never call them shoes in Merrie England. If these touches were lacking to prove the nationality of Mr. Brockliss, one symptom remained. It was a cold day and the windows were wide open. There you have your Briton. The first thing he does is to open all the windows, thump his chest and ask you if it is not bully, while you sit and shiver and answer, "Yes, it is great," at the same time moving your chair out of the draught.

"You Americans are peculiar," he said. "You like to live in hot air always." Oh, had he known the truth of what he was saying! It is doubtful if Mr. Brockliss had ever encountered so much "hot air," in all senses of the word, as he has in New York, while listening to picture makers praising their own brands of film.

Mr. Brockliss in His Favorite Attitude.

"How long have you been in the film game?" was fired at him point blank, after the sketching had begun.

"Three and a half years," he replied.

"How did you drift into the business?"

"I had been in the optical and photographic trade, managing the London branch of a French concern that manufactured photographic material. French methods of doing business put me at a disadvantage with my competitors and I became dissatisfied. On one of my trips to Paris I came in contact with the George Melies Company of that city, which resulted in my securing the London agency for their film product. Agency for her goods I soon secured, most of which are American, which the simple why and wherefore of it all. By far the greater rt of my business is selling American goods, film and ma- inery, and these accounts are multiplying. American moving tures have the call in England everywhere. They are recog- zed as the best. These films sell on their merits, because we ve in our country an open market. The fact that we have no vided factions, such as your Licensed and Independent teries, is the principal reason why the Britishers are not forg- g ahead. Each one of our films has to sell on its own merits in mpetition with films of the world. There is no guaranteed le. Here in America each manufacturer is assured of the sale thirty prints, which tides him over the financing of picture ays. Europe for him is an outlet, or by-product, and a very ofitable one."

"Are you going back home with any more strings to your te?"

"Yes; I am here for more agencies and expect to return with few good-sized interests to represent. I find it rather difficult transact business in the way I expected. Your American m manufacturers are so energetically hospitable that I scarcely ve a moment's time for affairs. They insist upon my seeing l the sights, and I am being daily taken 'over the bumps,' as u say. I cannot get them to talk business. For instance: call upon one of my clients with a large package of documents be gone over and he brushes them aside and tells me to 'for- t it,' and come out for an auto ride or a dinner. I am having e time of my life. I come in for a lot of good-natured haffing,' but I was never so royally treated anywhere. I sup- se though, with all this gadding about, I am doing as much usiness as I would in any other way. New York is a wonder- l place and I believe that some day it will be the biggest city the world."

"Have you noticed any points where America is ahead of ngland?"

"I have; you make the best moving pictures in the world over re."

"Granted; but aside from trade matters—are there any su- rior features that we have over England that you have oticed?"

"Really I haven't had time to notice much of anything; I've en on the go so constantly. If you're going to print this I ould like you to put in a word of thanks to the many excellent entlemen I have met in the trade, for the kind hospitality they ave shown me, and for their unflagging endeavors to keep me appy while in America."

KITCHELL CALLS CLAUDY.

Newark, N. J.

ditor Moving Picture World.

Dear Sir:—I would appreciate space for a reply to a para- raph in the article entitled "The Pleasing and the Unpleas- g" in the Moving Picture World, February 3rd issue. The aragraph noted is one criticizing in explosive and careless nguage a recent Licensed release entitled "The First Man." s I wrote the scenario in question, I would like to make a w words of explanation concerning Mr. Claudy's criticism.

From the general tone of Mr. Claudy's articles it is evident at his knowledge of photoplays and the conditions surround- g their production is overwhelming and diffuse. He ould have Hebrew actors in Hebrew plays—and possibly al devils in Dante's "Inferno." He believes in calling a hovel a spade, even though it be a shovel; and he is not t all particular, either, in his choice of quotations or in his lassical and studied metaphor. He is a photoplay "fan," nd as rapid as his baseball prototype.

Regarding "The First Man": I wrote the scenario, and so ell was it appreciated by the producer that the editor sent e two photographs from the play with his compliments, sked for more of the same type, and doubled my previous ate with the company. I see twenty-four reels of film a eek, and consider myself a fair critic on their merits, and specially of my own work. I have written some thirty hotoplays, and have seen most of them on the screen. Of he thirty, "The First Man" was among three of my most riginal and best stories. It was a brand-new story, admirably acted and photographed; and on each of the three occa- ions I saw it portrayed it held the attention of an average udience throughout its length.

"If this be comedy, then let me cry!" says Mr. Claudy.

Just what Mr. Claudy considers "comedy" in photoplays I an imagine from some of the criticisms he gives. Perhaps e would have a laugh in every inch of film and a joke in very "leader." I disagree with him emphatically. If this s to be the type of "comedy" that is to prevail in the future, here will be no future in moving pictures. To my mind, a lean and original story with a plot well developed and an undercurrent of quiet humor has as much right to the term "comedy" as the antique, roaring-farce variety that is ground out weekly by several studios and criticized as the real article in some of Mr. Claudy's articles.

Mr. Claudy is mistaken in imagining that "The First Man" was intended to drive an audience into hysterics. Moreover, he ignores the real "point" of the story entirely. Perhaps he did not stay until the finish. Mr. Claudy's "one really laughable possibility—that of a girl eighteen years old in the presence of the first man she ever saw or spoke to",—is a side issue. I likewise fail to see any particular hilarity in the idea he individualizes. Had I written the story with the above "situation" as the main incident, it would have been a different story. It would have been either plain drama or farce, and it would not have been a particular success in either line.

The plot of the story—one that could not have been photographed in anything like "400 feet of film"—was that of the reporter sent to interview the secluded heiress, falling in love with her and finding the "obstacle" in a will which states that the girl's fortune will revert to charity if she falls in love before she arrives at legal age. She is eighteen, and her guardians and her lover are ignorant of the fact that a woman becomes of legal age to marry at eighteen and not twenty-one. The "point" of the story lies in this situation, and it is the logical motif of the narrative. It was outlined as such in the advance notices of the play, and it was acted from that standpoint.

I agree with Mr. Claudy of the improbability of a young lady brought up in conventional country surroundings who had "never spoken to a man." In the play itself there was no attempt to show that the secluded heiress was a freak. True, the featured story in the Moving Picture World had a headline to that effect, but it was supposed to be taken from a newspaper leader and it headed a news paragraph, and was therefore naturally written in newspaper style. It was not an improbable story as worked out, and it was not intended for a farce. It was a clean and original plot, with the correct proportion of comedy to "get across" with an average audience. And it is fulfilling its mission.

Sincerely yours,
WILLIAM H. KITCHELL.

GAUMONT WEEKLY A SURPRISE.

The release of "The Gaumont Weekly" has been a pleasant surprise to many exchangemen in the variety and choice of subjects covered. The release of February 29th contained the "New Orleans Mardi Gras," "Shuster's Arrival in New York," "The Great Houston Fire," "The Warrior Ridge Pennsylvania Wreck," and a dozen other important American and European subjects, among the latter was the "Big Floods in the Thames Valley in England," which was quite completely portrayed in this film. In the issue of March 7th, is promised the tragic, fatal leap from the Eiffel, from Paris; Quebec Ice Carnival, and the New York Dog Show.

ECLAIR BOASTS OF PRETTY GIRLS.

You may have ability and know all about acting, but you stand a slim chance of an engagement with Eclair directors if you don't wear a pretty face. Out in Fort Lee, where the big Eclair establishment is located, they believe in beautiful girls and handsome men as magnets to attract the public. Girls with dimples are given first choice at all times. Of course, all applicants must possess acting ability along with beauty and form.

Eclair boasts of nine "stunners" and stands ready to wager a good dinner for the entire party if any other firm can produce an equal number of prettier girls. What either nine of the contestants would do to the judges in the event of a decision could be imagined. Just the same, Eclair dotes on pretty girls, from the management down to the office boy.

NOT A STATE RIGHT PROPOSITION.

The Powers Motion Picture Company have gone to considerable pains to make it clear to exhibitors and others that "The Power Behind the Throne," in which Miss Milred Holland appears, is not to be released on the State right plan. Notwithstanding the announcements to that effect, the Powers Company has been receiving many letters inquiring the State right prices of the pictures. They desire to have it thoroughly understood that "The Power Behind the Throne" will come out as a regular Powers release and exhibitors will not be obliged to pay one cent extra for the privilege of exhibiting the picture. A special lobby display has been prepared, which may be had by applying by letter to the Powers Company.

Motion Picture Exhibitors' League

OF AMERICA.

OHIO CONVENTION.

President Neff Writes About the Arrangements Made for the Big Meeting.

Here is a brief outline of what will be done on the 25th, 26th and 27th of March at the convention at Dayton of Ohio exhibitors:

On the evening of March 25, the National Board of Directors of the Motion Picture Exhibitors' League of America will meet in Dayton at 8 o'clock P. M. for the purpose of devising ways and means to organize every State in the Union before the National Convention meets in Chicago next August. Every member is expected to be there.

At ten o'clock, March 26, the exhibitors will meet at the Auditorium Theater, where automobiles will be waiting to take all the lady visitors sight-seeing through Dayton. A short meeting of the State League will be held and committees appointed, which will report the next day. At 1:30 P. M. cars will be waiting to take the visitors to the Cash Register Hall, where speeches will be delivered. Senator J. B. Foraker, national counsel for the Motion Picture Exhibitors' League of America, is invited. Congressman J. M. Cox, of Dayton, Hon. J. J. Lentz, of Columbus, are also invited, and the Mayor of the city will deliver the keys of the city to the visiting exhibitors. M. A. Neff, president of the Motion Picture Exhibitors' League of America, will respond. Ju a few steps from the convention hall one of the finest equip ed picture theaters in America will entertain the exhibitors v h feature pictures, high class vaudeville and a beautifully ranged musical program.

The National Cash Register people are doing all in t ir power to make this convention a grand success; a ip through the National Cash Register works will be taken y all those who desire to go. At night there will be an es cially arranged entertainment for the enjoyment of the hibitors. Those wearing Motion Picture Exhibitors' bad es will be admitted free to all the picture shows in Dayton d free transportation on the street cars. A motion picture of the convention will be taken by Pathe Freres, which wil e one of the feature events.

On the second day the members will assemble at the ig convention hall and get right down to business. The Ch ber of Commerce of Dayton, Ohio, has arranged to enter in all the members of the League with a big banquet on e night of the 27th; this banquet is expected to break all c-ords for Dayton, as we expect not less than 600 members, nt the Chamber of Commerce of Dayton is enthusiastic d always does things by the wholesale and in their estima on there is nothing too good for the exhibitors, and there is o

COMMITTEE OF ARRANGEMENTS FOR OHIO CONVENTION AT DAYTON.

Clem Kerr B. J. Wheeler George E. Weed O. B. Weave Edwin Finke

August J. Carbin, 1st Vice-Pres. Otto Lendeking, Treasurer. John J. Huss, President. R. C. Dingelstedt, Secretary. M. Fishman, 2d Vice-Pres.

OFFICERS OF CINCINNATI LOCAL EXHIBITORS' LEAGUE.

limit to the number as Dayton realizes that a convention of motion picture exhibitors is by far the biggest advertisement that any city could possibly have.

President Neff personally visited Dayton on Wednesday, February 21, and found everybody enthusiastic, ready and willing to take off their coat and help make the Motion Picture Exhibitors' Convention at Dayton the biggest convention ever held in that city.

INDIANA CONVENTION.

A Great Meeting Has Been Arranged for March 19-20, 1912, at Fort Wayne.

The next meeting of the Indiana Moving Picture Exhibitors' League will be held in Fort Wayne on Tuesday and Wednesday, March 19 and 20, 1912, and it promises to be one of the best, if not the best, yet held. Fort Wayne is noted for its hospitality and the exhibitors of that city are working overtime to make the meeting a big success. They have prepared a great time as the program below will show, and they say they are not through yet. Not a minute will be lost and every exhibitor who attends is assured a royal good time. The League cordially invites every exhibitor of the State, whether they are members or not, to be present at the meeting. They will be amply repaid for the time and money spent and they will meet as fine a bunch of exhibitors as there are in the business. Make every arrangement to attend the meeting. If you can't get away for the two days, try and be present one day at least. The local arrangements are in charge of Messrs. Joe Bommerschein, Sprague Green and H. C. Heisler, the most prominent of Fort Wayne exhibitors. The meeting will be held in the Anthony Hotel, the largest hotel in the city. Now Indiana exhibitors don't forget the slogan: "On to Fort Wayne, March 19 and 20." Following is the program that has been arranged:

Tuesday, March 19.

1:30 p. m.—Address by the Mayor.
2:00 p. m.—Applications for membership.
2:30 p. m.—Business session.
6:00 p. m.—Dinner (banquet tendered the visitors).
7:30 p. m.—Meet at Convention Hall.
8:00 p. m.—Vaudeville, Temple Theater. Courtesy F. E. Stouder, president Fort Wayne Lyric Theater Company.

Wednesday, March 20.

10:00 a. m.—New members.
10:30 a. m.—Theater advertising.
12:00 a. m.—Lunch.
1:30 p. m.—Unfinished business.

H. S. DICKSON, President.

COLUMBUS EXHIBITORS ORGANIZE.

At a meeting of motion picture men held in Columbus, Ohio, Tuesday, February 20, 1912, a branch of the Exhibitors' League for that city was organized. Thirty-five members were enrolled and the following officers were elected: J. A. Maddox, president; W. B. Belknapp, first vice-president; J. W. Swain, second vice-president; J. R. McCoy, secretary; Max Stern, treasurer.

M. A. Neff, president, and C. M. Christenson, secretary of the National League, were present and addressed the members.

ADVERTISERS TAKE NOTICE:

The Committee of the Dayton Convention is preparing an elaborate official souvenir programme containing some 14 views of Dayton and the National Cash Register Works, 15 portraits and many other illustrations, all halftone cuts on good paper, many statistics and notes. Five thousand copies will be printed, to be mailed to the exhibitors of Ohio, Pennsylvania, New York, Michigan, Illinois, Indiana, West Virginia, etc.

The Motion Picture Guide has secured a room next to the Convention Hall and is placing same free of charge at the disposal of the advertisers willing to exhibit some of their goods. A number of uniformed ushers will be in charge of the exhibition room.

The coming Dayton Convention will be the best ever held in this country, the committee is sparing no expense to provide all sorts of entertainment for the visitors, and the convention promises to be a great success, if we can judge by the great interest taken by exhibitors from many States.

For advertising space in the official programme and exhibiting space in the exhibition room, apply to The Motion Picture Guide, 167 W. Washington Street, Chicago, Ill. The limit for receiving advertising copy is Thursday, March 7th, 1912.

IMPROVEMENTS IN PROCTOR'S.

F. F. Proctor's 125th Street Theater has just been renovated from the lobby to the back stage at a cost of over $20,000, and presents a most pleasing and cosy appearance. The lobby is especially fine; in fact, we know of no theater in New York City that has a more beautiful entrance. It is a straight, wide hall with a high ceiling and without obstructions of any kind. The window of the box office opens onto it, inside the two double sets of swinging doors that give entrance and egress.

Just beyond the box office window there is a very beautiful screen of cathedral glass, designed by Koechig & Co., of New York City. This screen, which also has a double set of swinging doors, is of fancy glass surrounded with a delicate conventional design in opalescent tints, varying from pale green to a soft peach-blow and amethyst. Between the inner street door and this screen is ample room for the usual crowd that collects at the opening hour.

The ceiling of the lobby is white plaster stained with burnt sienna and wiped. This gives to its conventional Corinthian designs a sunshine effect; it looks very much like time-yellowed marble and is very pleasing. Two chandeliers of cascade glass prisms, mounted on gilded crowns and suspended on gilded chains, add a very rich tone, the prisms, like a cluster of diamonds, indicating the light of the electric bulbs hidden behind them.

Three steps within, the cathedral glass screen, new brass railings focus the stream of patrons to the ticket chopper's box and the auditorium. The auditorium has been refurnished with a new, green carpet. Its walls redecorated, have now a green tint, a shade or two lighter than the carpet, set out by a decorative border, like a running scroll, in old gold. These tints also predominate in the background for the ceiling frescoes, high up above the second balcony.

"The Song of the Gypsy."

Romantic Drama by the Eclipse Players to be Released by George Kleine—Charming Portrayal.

Reviewed by Jas. S. McQuade.

GEORGE KLEINE has received numerous compliments from exhibitors of late on the better selection of subjects and on the improved and more uniform quality, of the Urban-Eclipse product. The appeal of subjects of this make to American picture lovers is decidedly growing stronger, and this could have been brought about only by a closer analysis of American requirements, not only in the selection of scenarios, but in the adoption of more approved methods of characterization from the American standpoint.

"The Song of the Gypsy," to be released on Wednesday, March 20, is a simple little story, away out of the beaten track, with delicate touches, here and there, that reveal vividly the composite nature of individual character, and with pathetic scenes that move the heart and exact the tribute of tears. The pictures tell the story admirably, while the photography shows clear definition and fine technique.

While Eclipse furnishes the names of the leading people in the cast, the assignment of the characters is omitted, an oversight which really deprives the spectator of considerable pleasure; for who would not be pleased to store in memory the name of the lady who appears in the titular role and of the gentleman who impersonates the lovable old artist, Sylvester? The actress who appears as the gypsy maid is an artist, from toes to finger tips. Whether we see her in gypsy garb, or in the finery of the great prima donna; in the streets playing her own accompaniment for a few pennies, or in her sumptuous dressing room at the Grand Opera House; on the stage at the benefit concert for her old benefactor, or singing him to his last long sleep in his humble bed chamber, there is nothing more and nothing less that we would like to see her do than what she does. Her art has become nature itself, and that without apparent effort.

Unstinted praise is also due the gentleman who so delights and saddens us in his appearance as Sylvester. That trivial
little act covering his bowl of thin gruel with his napkin, c
hearing a knock at the door; how it appeals to our hear
with its delicate show of pride, lest his friends might lear
his poverty and want! And, in the death scene, how gent
is the passing of the soul from the body communicated to u
No contortion here during dissolution. The left hand fal
limply on the coverlet and the head sinks back slowly,
the spirit takes wing on waves of melody. 'Tis an affectir
scene, and one I should like to see presented with music
accompaniment such as my friends Mr. Rothapfel of tl
Lyric, Minneapolis, and Mr. De Lisle of the Grand Centr
St. Louis, might select. The pictured story is a tragic poe
and affords a fine opportunity for an effective musical pr
gram.

I regret that it is imperative that reference should be mac
to an interior setting of this film which is unworthy—th
showing the scene at the grand concert benefit. We all kno
that this was not a public affair, but one limited to membe
of the Artists Club, and their friends and acquaintances. Th
fact, however, is not sufficient excuse for the cramped, u
impressive interior given us in the picture. The room
altogether too small, and the number of people present cou
be assembled in an ordinary drawing room. This oversigh
one cannot help feeling, borders on penuriousness and rol
the film of the impressiveness of a great scene.

Here is the story condensed: The celebrated artist, Sy
vester, vainly seeks a fitting subject for exhibition in th
Salon, Paris. While ransacking the collection of drawing
and prints in his studio one day, for an idea, he hears th
clear, fresh notes of a song from the street below. Goin
to the window he sees a young gypsy maid, in the picturesq
costume of her race, accompanying her voice on the guita
An inspiration seizes him: she will be the subject for h
masterpiece. He beckons the girl to come up to his studi
where he finally gains her consent to pose for him.

One day while she is posing and singing one of her favori
songs, a great musician—a friend of the artist—is presen
The musician whispers to Sylvester that Cigal has a voic
that will make her a great operatic singer, if she be give
the necessary training. Sylvester immediately resolves t

Scene from George Kleine's Eclipse Drama, "The Song of the Gypsy."

assume the expenses of a course at the Conservatory and asks Cigal if she would like to attend. With smiles and affectionate caresses she shows her great joy.

Her musical course is a delight to the great master, who has shaped the careers of many famous singers. Cigal feels that she will become great and, feeling ashamed of her past, she determines to destroy all records that will reveal it. Knowing that Sylvester's painting will create a furor in artistic and fashionable circles, and lead to her recognition as the former street singer, she enters his studio secretly and cuts it into shreds. The artist becomes almost insane over his loss. Work is no longer a pleasure; nor can he accomplish anything that will rank with his former efforts. Gradually he becomes impoverished, until he lacks the plain necessaries of life.

At this sad stage in his career, Sylvester's true condition is discovered by his friend, the musician. The latter writes a letter to the members of the Artists Club, acquainting them with the facts. They decide to give the grand concert benefit on behalf of their needy brother member, and two of their number call on the great prima donna, then in the height of favor in Paris. They hand her the musician's letter. Reading it she is seized with faintness and horror, but contrives to conceal her emotions from the visitors. She consents to appear at the benefit. When they depart she is seized with penitence and despair, for she is Cigal, the ungrateful creature who has brought penury and misery to her dear benefactor.

Scene from "The Song of a Gypsy" (Eclipse).

On the night of the benefit, the musical critics of Paris are astonished at the lack of form and voice displayed by their greatest singer, and they are still more perturbed when she is assisted from the stage, while suffering hysterically from some strange hallucination. In mental vision she had seen the picture of the gypsy maid in Sylvester's studio.

We next see her in the small room where her old benefactor lies dying. She falls on her knees at his bedside and kisses his hand. He looks at her, but does not recognize her. Then she exchanges her rich costume for that of Cigal, the street singer, and, with her guitar strapped around her neck, sings and accompanies one of the simple songs that he loved. He turns his eyes upon her and caresses her as in the old days. Cigal sings on; but, when she looks again, the old, careworn face bears the seal of peace and the long rest has begun.

"Out of the Depths" (Essanay):

THE splendid dramatic offerings of the Essanay Company for the month of March, both Western and those from the Chicago studio, are feature productions every one of them. Such subjects as "The Turning Point," "At the End of the Trail," "The Madman," and "Out of the Depths," should awaken the interest of every live exhibitor in the country and cause him to get busy and book them up without delay.

The last named photoplay, "Out of The Depths," is a vital, gripping melodrama replete with poignant thrills and unfolding to a smashing big climax that hits straight from the shoulder; one in which a lightning effect is the dominant tragic factor and should prove a real sensation to the melodrama lover.

James Grey, a clean-cut young fellow, is employed as clerk in the office of Levette & Co., a large wholesale concern.

Grey's mother is afflicted with lung trouble which steadily grows worse until at last she is forced to take to her bed. Grey calls in old Doctor Bell, a staunch friend, who treats Mrs. Grey for some weeks without result, then tells young Grey that it is absolutely necessary he send his mother away to a sanitarium and warmer climate if any hope of her recovery is to be entertained.

Scene from "Out of the Depths" (Essanay).

Grey realizes he hasn't the money to do this, but a ray of hope gleams in his breast as he determines to go to Levette, his employer, and ask for a loan of the money needed. Feeling sure of success, Grey goes to the office and talks with Levette who absolutely refuses to loan him the sum.

Desperate over the situation, and determined to save his mother's life by sending her away, Grey appropriates the necessary money from the office safe and conceals the fact by altering figures in his ledger. Dan Matthews, the office manager, however, suspects Grey and confides the fact to Levette.

Meanwhile, Grey sends his mother away to the sanitarium in charge of Doctor Bell and returns to the office, to find an expert accountant going over his ledger. The false entry is detected and Grey is accused of the theft. Grey makes no defense and confesses his guilt, charging Levette with being the real criminal in heartlessly refusing him the money for his sick mother.

He is sentenced to the penitentiary for a term of years and the fact is commented on in the newspapers.

In the distant sanitarium, Mrs. Grey is enjoying the sun light one morning in charge of her nurse, when she happens to see the newspaper notice of her son's imprisonment for theft. The blow is too much for her, and she sinks back upon the pillows dead from heart failure.

Fifteen years later, Grey has lived down the past and has risen to a position of political influence in a small city up the state. He is nominated and run for Mayor and, after a splendid fight, he wins by a handsome majority.

Elated with his success, Grey now asks pretty Marjory Lawton, a prominent society girl, to be his wife, and the happy wedding day is set for the very new future. In his library one evening, Grey is happily running over some political papers when a step beside him causes him to look up into the face of Dan Matthews, the former office manager of Levette & Co. Matthews is now a common street ruffian, drink and other forms of dissipation having caused his downfall, and he dumfounds Grey with the startling threat that if he doesn't keep him supplied with money he will expose his old prison record and ruin him in the eyes of the world. Realizing his danger, Grey gives him a sum of money and Matthews leaves.

Scene from "Out of the Depths" (Essanay).

By the end of the week this money is gone and he turns up at Grey's office for more just at the moment that Marjory is there. Matthews forces Grey to introduce him to the girl and, later, comes again to Grey's library during a raging storm and again demands money. Desperate over the situation, Grey half strangles Matthews in his rage, then drives him from the house in fury. Burning with revenge, Matthews goes straight to Marjory's home, enters the library at the height of the storm and sends the maid for the girl, intending to expose Grey to her. Stepping to the large French window to look at the storm, Matthews suddeny is instantly killed by a terrific bolt of lightning and his body found a moment later by the Lawtons who enter. Quickly Marjory calls up Grey, who is pacing his library floor, and tells him of Matthew's tragic end. With a prayer of thanksgiving for his deliverance from the power of the blackmailer, Grey lifts his eyes as a vision of his dead mother appears before him and, with the thought that his sin has been atoned and his life is now his own, he sinks happily into his chair.

Francis X. Bushman plays Grey, and gives the character a splendid portrayal, while Lily Branscombe is charming in the role of Marjory Lawton. Bryant Washburn is Matthews, and performs villainish enough to satisfy the most ardent lovers of melodrama. The entire cast has been selected with great care, and the production is a corker in every way.

"Out of The Depths" is booked for release Tuesday, March 19th.

"HOW WASHINGTON CROSSED THE DELAWARE

Clever Portrayal of Notable Event in American History b Edison Company.

The capture of Trenton and the Hessian troops under Ger eral Rahl by General Washington on December 26th, 177 is one of the spectacular events of the Colonial War fo independence and constitutes the seventh subject in th Edison United States history series of pictures. There hav been other versions of this subject, but all seem to cente about the crossing of the Delaware River amid floating cake of ice and blinding snow storm. In each case the movin picture producer has attempted to reproduce the famou painting by E. Leutz, now reposing in the Metropolita Museum of Art, New York City.

Scene from "How Washington Crossed the Delaware" (Edison).

In this reproduction the Edison Company has been reasonably successful. Real cakes of ice surrounded the boats used to transport Washington and his little army and this part of the picture is of considerable interest. As usual in the Edison historical series there is a slight story to give color to the incident. In this story the daughter of a Tory squire, in sympathy with the Continentals, is made to assist the operations of General Washington through her sweetheart, a young officer and scout, serving in Washington's army. The sweetheart receives a note from the girl to the effect that General Rahl will entertain her father at the Hessian headkuarters on Christmas night. The young officer calls to see the girl while on a reconnoitering expedition and finds one of the Hessian officers at her home. The Hessian attempts to capture the American scout, but is wounded in a desperate hand to hand encounter, after which the officer hastens to give the signal to General Washington, which brings the army to Trenton. Washington and his soldiers defeat the Hessians and capture the entire force.

Scene from "How Washington Crossed the Delaware" (Edison).

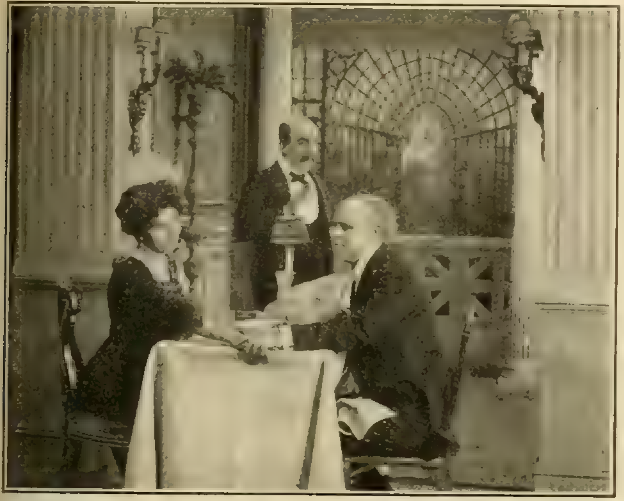
The capture of the officers while at their feast forms a dramatic climax to this interesting picture. The girl's father is among them, but through her sweetheart, the young scout, she successfuly pleads for his freedom which Washington grants. The old Tory is so grateful that he withdraws his opposition to the young scout's suit for his daughter's hand and they receive his paternal blessing.

There are a number of very spirited scenes in this picture which seem too brief for proper illustration of so important an event as the one pictured. This picture will be released March 29th.

"PERCIVAL CHUBBS AND THE WIDOW" (Edison).

A laughable farce-comedy by the Edison Company for release March 27th is entitled, "Percival Chubbs and the Widow," and contains many amusing situations. Chubbs is a middle-aged widower in love with the Widow Oldfield. While at a fashionable restaurant Chubbs pops the question and is accepted, much to the amusement of the attending waiter. He escorts the widow to her home and is duly introduced to her athletic son. Now this son is some athlete and is exceedingly proud of his muscular development and takes occasion to show his prospective father-in-law the trophies of his prowess.

While the old gentleman is inspecting the young man's assortment of trophies, the widow is having trouble with her wig, which she takes off to more properly adjust. While thus engaged Chubbs emerges from the young man's studio just in time to catch a glimpse of the bald pate of his intended. He almost faints from the effects of the sight, but recovers in time to present a smiling countenance as the widow turns to him and manages to make a graceful getaway.



Scene from "Percival Chubbs and the Widow" (Edison).

Upon arriving at his club, Chubbs, filled with disgust, writes the widow a note to the effect that it is all off—that "unforeseen circumstances" compel him to recall his offer of marriage. The widow shows the missive to her athletic son who immediately proceeds to coerce the fickle Chubbs. He finds Chubbs at the club in a quiet little game and communicates the interesting information to the old fellow that unless he carries out his promise he will probably get his "block knocked off." Chubbs decides to take no chances with the young athlete and immediately pens a note of assurance to the widow.

While these events are happening the son of Chubbs arrives from college and is made acquainted with the situation. Together they call upon the widow and young Chubbs is introduced to her son. The young men are about equal in size and the widow's son manages to invite the son of Chubbs to an informal bout with the gloves. Young Chubbs affects to be a novice at the game of fisticuffs and consents to put the gloves on. In the first preliminary passes Chubbs manages to land a stiff punch upon the features of the widow's son which angers the young man and he endeavors to get back. More punches only increase his anger and the fighting becomes in earnest. Finally Chubbs lands a good stiff punch on the jaw and sends the widow's son sprawling. Several knock-downs follow and then young Chubbs lands a punch that lays the boastful young athlete down for keeps.

In the outer room Chubbs and the widow hear the disturbance and hastens in. Finding her offspring hors de combat, the widow hastens to his side and raising his battered head she looks unutterable hate upon the Chubbses. Finally she orders them out from the house which dismissal they accept with great pleasure, thus ending the possible alliance between the houses of Chubbs and Oldfield. This picture will be the occasion of many good laughs and is a real feature comedy.

MISS MARY V. HALL.

Mary V. Hall, at one time well known on the speaking stage, resigned the legitimate to accept a position with Pathe Freres. At the expiration of her contract with Pathe, Miss Hall returned to vaudeville roles, and is now desirous of taking up picture work again. Miss Hall is the possessor of varied theatrical experience and a very pleasing personality.

SOME SUGGESTIONS FOR PIANISTS.

By C. K. Acken.

The pianist who uses the classics is the pianist of the future. The classics are a gold mine for working special effects. Take a storm at sea for instance. Nothing fits in quite as well for this as "McDowell's Sea Pieces." The last two in the volume are powerful in their appeal. I have had people tell me they were actually made afraid by hearing them.

A while ago when the Vitagraph Co. were releasing their series of Alaskan pictures, "Mendellsohn's Hunting Song" proved useful. The sound of the chase is heard throughout this piece and many scenes in the films showing dogs pulling six or eight sleds full of people over the snow were made quite vivid by its use.

For extremely sad situations, such as the closing scenes in "Vanity Fair," I find nothing so good as parts of Puccini's "Madame Butterfly." There is a haunting quality about this opera which stays by one. For the ball-room scene in this same picture a good thing to use is Strauss' "Der Rosenkavalier Waltz." This may also be used to good effect in Selig's "Cinderella." Strauss has the reputation of writing music which no-one understands, but when he chooses he can be very simple and charming. "Der Rosenkavalier" is only moderately difficult.

For the grand effect, particularly in outdoor scenes, certain passages in "The Girl of the Golden West" are appropriate. A picture like "A Tale of the Wilderness" (Biograph), is not helped any by keeping the music at breakneck speed throughout. The effect of tense conflict can be secured by playing slowly and in a grand manner. "The Girl of the Golden West" is rich in the proper music for this kind of a subject.

For love scenes there is any amount of suitable music. Yet, the number of love scenes continually being shown in pictures is so great that a pianist always finds himself in need of new selections. Three very attractive songs are Bartlett's "Dream," D'Hardelot's "Because," and Rogers' "At Parting."

The Indian Massacre

A Tale of Frontier Life Based on the "Bison—101" Two-Reel Picture, by Louis Reeves Harrison

FROM a line of broken hills of sandy formation, with dry arroyos where the buffalo trailed to the streams, came an emigrant train. First were scattered horsemen, leather-skinned frontiersmen, bearded to the cheek bones, long of hair, longer of rifle and longest of vision; men who held their own lives balancing lightly every hour of the day and who regarded red men as little more than wastrals or beasts of prey. Then rose into view the white arches of prairie schooners with ox-teams plowing stolidly along and swinging from side to side in their yokes to the "gee-haw" of drivers who could flick a fly at twenty feet with their whips.

A solitary rider, a weather-scarred scout, wearing the coonskin of a fur trader, selected the camping ground, but urged his horse farther on in search of game. There were fresh traces of buffalo in a neighboring watercourse and these lured him from the band under inspiration of the chase. More than a mile away from his companions the scout came upon two wandering animals separated from the herd, but the wind was from him and they dashed away blindly, their noses to the ground. He chanced a long-range shot from the saddle and brought one stumbling to the ground.

The shot was heard by a party of mounted bucks from a neighboring Indian encampment and also in search of game. When they rode up to the scene they found a lone hunter bending over his quarry, knife in hand, and predatory instinct proved stronger than discretion. They dashed down upon him, firing as they came, and making the usual display of ferocity intended to frighten their enemies as well as sustain their own courage in battle. The scout fell prone behind his prey and began to pick off the attacking party with such deliberation and accuracy that only half of the braves managed to escape. They had come upon a ma known among them as "Bad Medicine."

Among those escaping was a tall brave, Mountain Rock who had just lost his only child, and he did not participat in the excited account of the battle with Bad Medicine give by his companions. He found his squaw, Ravenwing, dressin the mourning cradle for her child with back quills an feathers while she cooed to the inanimate little creature sh had brought into the world as if it was still throbbing wit warm blood. She was talking to the cold corpse of her littl one in endearing terms as familiarly and affectionately as i the child was still clinging to her breast. It had grow to her heart with tendrils not so easily broken as those o existence and full realization of its soul's departure was onl beginning to dawn on her crushed mentality.

Mountain Rock stood like his namesake, silent and cold for a while, then muttered "Baby's gone."

"Baby's here," Ravenwing illustrated—she was so young that her voice was still that of a child.

"Spirit's gone," he said gloomily.

"For a little while," she told him. "It will come bac again." She took up the tiny, bandaged creature and dangle a good luck totem before its closed eyes. "Baby, come agai soon."

"Spirit never come," quoth Mountain Rock solemnly. The he strode away to don his war bonnet and join the council.

The Indians themselves were responsible for the wanto destruction of buffalo before the white man had come t their hunting grounds. Hostile tribes had waged an endles war of destruction in search of food as well as useless one on each other, much in the fashion of civilized people, an they had practically annihilated all peace-loving element

Bison's "The Indian Massacre"—Settlers Seeking Safety.

among themselves when emigration began in earnest. The red races had been further deciminated by smallpox and other diseases against which they had no other protection than amulets provided by crazy medicine men not yet operating under pure food laws, and bad whisky was finishing them so effectively that it seemed a shame to waste good powder and lead. The last named agent in the elimination of the unfit was in operation, but Mountain Rock did not arrive at the council in time to partake—most of the supply being inside of big chief, Cow-Chaser, who was in process of addressing the meeting.

"White man too late," argued Cow-Chaser, "Indian here first. First ones get all. Others get nothing"—Cow-Chaser was in advance of his time—"If Indian let white man in, paleface gets same as redskin."

This argument, ab initio and in referendum, meeting with unanimous and unqualified approval, it was thereupon decided that fighting to the verge of mutual destruction was more desirable than toleration for mutual benefit, and war was declared.

The presence of Bad Medicine in the neighborhood was a sure indication that an emigrant train was not far distant. He had lived among the redskins and had adopted many of their methods of warfare, but his eyes were keener than those of any savage, his powder was better, and he wasted no ammunition. He was a dangerous factor, but an emigrant train, even when formed in corral for encampment and defense, was an easier mark than the nearest settlement—Brownsville—where men of Bad Medicine's type were in force, and in charge of a hard fighter named Morgan. Brown, himself, as well as other adventurous spirits, had advanced beyond the natural protection of the town bearing his name and had struck into soil as an honest tiller of it, working for a living instead of trying to get what he needed for his wife and child at some other fellow's expense. It was decided, therefore, by Cow-Chaser and his band of braves to attack the weaker forces for immediate supplies before attempting the complete elimination of intruders upon their hunting grounds.

Bad Medicine, true to his nature—he had already proven to be a fatal dose—was not relieved by the flight of those who had escaped, but followed them closely to the edge of the Indian encampment and there witnessed the council long enough to gather its full import. He mounted and rode back to the emigrant train in time to assure its formation in corral for defense, then dashed on to warn outlying settlers and arouse the Brownsville terrors. Some of the latter were bad enough to make murder a virtue and robbery a business, but they had the redeeming feature of bravery. As individuals many wore a local halo of romantic glory and as a body they were organized for defense against a cruel enemy, but in attack they rarely left any record of events, or redskins to misconstrue their motives.

The main body of redmen reached the corral soon after its formation and before the cattle had been driven in from grazing, and the entire war party joined in stampeding the food supply of the whites on the hoof while skirmishers undertook the enlivening duties of braining settlers, burning their cabins and carrying off their wives for outrages unspeakable before slavery, or death by torture. A general attack on the corral followed, with circling tactics by the riding warriors, firing in on a stationary mask, but without serious loss on either side. The swiftly-moving redskins were good horsemen and furnished illusive targets, while the solid old prairie schooners presented a defense almost as impenetrable as a stockade, many of them being constructed for that purpose. The firing on both sides was incessant, but the circling party was gradually approached for a final desperate assault.

Mountain Rock was in lead of a skirmishing party when he came upon Brown's log cabin apparently empty. They had already feasted on blood when they met with no serious resistance. Killing with the ferocity of wild beasts and the excitement of madmen, and entrance to the pioneer's home was effected without a shot. There was no one in but a two-year-old baby lying on the bed. A brave seized the child and was about to beat the life out of its frail body when his hand was arrested. Mountain Rock stood for a moment like a man in a trance. Far away at the encampment was his wife bent over the lifeless body of their own child. An idea seized him as a result of his mental vision, and he decided to carry the white child into captivity.

Mrs. Brown had gone with a dinner pail for her husband in the remote fields when she was moved by an uncontrollable impulse to return. On her way back she encountered groups of frightened and fleeing settlers and guessed the worst. From the moment her fears were aroused there was no restraining her. She ran with all the strength at her command to her home, and a feather from a war bonnet before it brought the full horror of what she might expect to her face. She dashed into the room where she had left her child and turned sick, but while there was faint hope left, no mother's heart is daunted where her child is concerned. She found traces of the visiting Indians and followed these in a half delirious condition, every nerve and muscle in her body strained in the effort to learn the fate of her little one. The afternoon was waning, but she hurried on, impelled by a mind tormented, and pursuit led her straight to the Indian encampment. She was seen by the old men and women, and dragged before Mountain Rock, now in command. She knew of her fate in advance. A woman so comely was usually taken by one of the younger bucks as his wife—the penalty of any attempt at escape being torture more hideous than crucifixion—then traded to another when the first brave was tired of her and so on down to abject slavery beneath the Indian squaws and children who would lose no opportunity to inflict humiliation, to an end in horrible death with her mutilated body rolled in mud to express red hatred for the white race.

Mountain Rock had given the white child to his wife in consolation for her own loss. At first Ravenwing refused to touch the offspring of the detested whites, but her maternal instincts were stronger than race hatred and she was holding the child in her arms and standing near her husband when Mrs. Brown was thrust before him for disposal. The white woman's wrists were bound behind her, she was on the verge of collapse and was being handled roughly by braves on either side of her, but she gave a wild cry "Baby!" and sprang forward with mad strength in an attempt to rescue her most precious possession. She seemed not to see the hideous faces daubed with paint all around her, naught but the cherub entrusted to her keeping, as she struggled breathless as a sullen day, her pale brow bursting with perspiration.

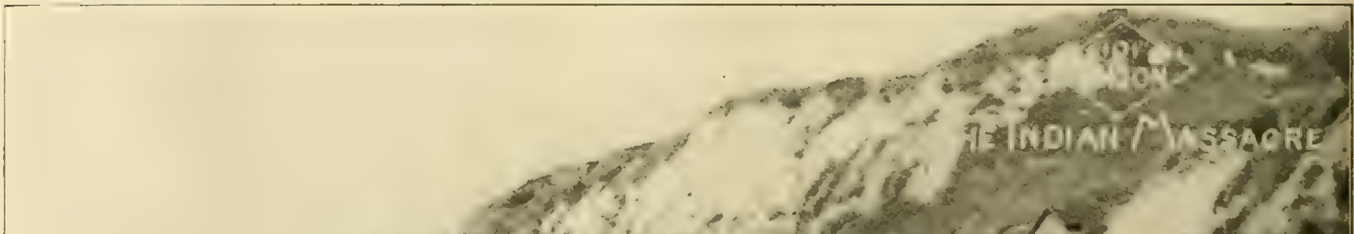
Mountain Rock saw and understood. The worn and wounded woman would have been nothing to him but a representative of the oncoming storm, one of the flakes of snow that was to cover the red autumn leaves of his race, but her spirit seemed to impress him. She was one of the unconquered on their way to mighty achievements, the grasp of her soul was that of liberty-loving people; in the flash of her eyes was the fire of a torch destined to light the way of humanity; she had the indomitable courage of proud intelligence brought into collision with brutal ignorance.

The worst that could occur for an attractive white woman in the hands of redmen arose when the captors holding Mrs. Brown began to dispute for her possession. This meant instant death for the captive, or outrageous torture upon the return of the war party. Mountain Rock indicated death and the unfortunate woman was dragged away, but she burst from her captors and ran to the child. She pressed her lips upon the little one's cheek, gazed long into the eyes of Ravenwing, then bowed in submission to her fate. Mountain Rock frowned, assumed a heroic pose and reserved the helpless woman for slow torture. She was thereupon taken to a prison tent and thrown in upon the bare ground.

The horrible torture inflicted upon white women by Indians of the plains was a matter of common knowledge among frontiersmen, but it was not needed to stir up the Brownsville terrors. They were a wicked lot of whites on their own account and regarded the policy of treating redskins as civilized beings with contempt. Indians soon learned to kill off a few settlers as a preliminary to profitable peace negotiations, but Morgan's band of whites held that the only way to impress the noble redskin was to destroy him and all he possessed. At the very moment a band of braves were driving pegs into the ground for the purpose of tying Mrs. Brown to them with outstretched feet and hands, so that she could be leisurely beaten and mutilated until there was no more life in her, the bold bad men of Brownsville were preparing for a hot fight with the main war party, having been informed by the scout that the emigrant train was corralled and surrounded by hostile redskins. A small band of whites, outnumbered ten to one by the entire Indian force, left Brownsville under the joint command of Morgan and the scout at night. They were fully aware that they were endangering the settlement they were putting behind them and their own lives as well by abandoning its shelter, but many of them were bent on protecting property paid for more than once because of innumerable treaties, and they were not wholly unreasonable in getting the country into such habitable shape that millions of other emigrants might follow and condone whatever was offensive in acts of those who bore the early hardships by living in peace and comfort secured by them.

Throughout the night the emigrants fought with courage superior to that of their assailants. Wounded horses were killed to shelter firing parties, and bundles of bedding, sacks of corn, bags of flour and whatever was available for breast-

Bison's "The Indian Massacre"—Trapper Overhears the Declaration of War.



Bison's "The Indian Massacre"—Marshalling of Settlers to Avenge the Massacre.

works was employed for that purpose. The Indians lighted the dry grass and sage brush, and the wind carried the flames down on the corral, setting fire to the wagons. There was no water to extinguish the flames, but they were smothered by blankets and clothing, and, in the end, the attempt to fire the train reacted against the attacking force, depriving them of cover for close approach. At dawn the Indians were compelled to resume their circling tactics on horse, and they were so occupied when the Brownsville terrors arrived.

Morgan approached by a detour to gain a commanding position, and secured a point of view that laid the entire scene before him, including the Indian village in the distance. The latter offered strategic suggestion for men compelled to deliver a decisive blow without an open engagement. Morgan drew his small force farther around the valley to an advantagous base of operations for offensive or defensive tactics as the case might require, and led a direct attack on the encampment of the enemy after sending Bad Medecine around for a flank movement and second surprise to give the impression of skirmishers from a large body of men.

Many of the tribe were still in the wigwams, though a few braves had been occupied since the break of day in preparing for an orgie of torture almost as refined as that enjoyed by the citizens of Rome during a period of ancient civilization. Twigs and boughs were already smouldering near the contrivance of pegs and thongs used to fasten a naked prisoner to the ground during torture, as one of the few pleasures of the noble red man was to build a small fire on the stomach of his captive and sit around enjoying the agonized writhings and screams of his victim. No brave had, however, donned a war bonnet or worked himself up to fighting condition, the combined attack was a complete surprise, and the carnage that followed would have satisfied a Roman, German or other Emperor compelled to destroy his fellow beings in order to brace a tottering throne. No quarter was given to any living creature and the work of destruction included camp equipment and wigwams. Morgan set fire to everything that would burn, then divided his command to ambush the line of communication between the emigrant corral and the Indian village.

Smoke signals were among the most important used by Indians—they were largely guided in conduct and movement by sign language—and the sight of a column of it in the direction of their encampment drew the entire war party from the attack, the plucky emigrants actually attempting pursuit.

"Here they come," Morgan called to his handful of men. "Wait until they close in and drop all you can before they locate us."

He had chosen a position commanding a defile where the onrushing body of horsemen could not scatter, and he waited until the leaders were in close range before firing a shot. The heavy odds against his small, dismounted band were overcome largely by the selection of advantageous positions and the artifice which drew the Indians into a crowded gorge, but the incessant and deadly fire from the repeating weapons of the Brownsville terrors accomplished wonders—it rained Indians until their advance was checked. Those who wheeled about were met by a terrible cross-fire from Bad Medicine's detachment, then a wild yell of triumph came up from the valley. The hard fighting settlers who had held the savages at bay all night cut off their sole avenue of escape, and the reds got what they intended to give the white—no quarter. The conduct of the terrors was too near that of the savages themselves to be particularly edifying. They shot into prostrate bodies with well-founded suspicion that crafty braves could drop as though dead and rise again, and they left none of that band to slaughter women and children one day and ask government protection the next.

Pale-faced poets of noble-redman proclivities would have had nervous prostration over the conduct of half-crazed Brown during the indiscriminate killing for revenge that followed. He had been at work in the fields when he first caught sight of a few braves in war paint and had gone to his house to prepare for an attack only to discover in traces of the redmen and in the absence of his wife and child that the worst he could imagine had happened. Believing that they had been dragged away to furnish entertainment for a lot of savage decadents, to be staked out and burned or mutilated before relieved by an ignominious and horrible death, he had accompanied the retreating settlers from outlying districts and had joined the Brownsville terrors. He was among the most violent of these engaged in destroying the Indian village, and after the encounter with the main body, when the ground was strewn with painted red fiends, he went about with a club taken from one of them, braining those who moved or gave any sign of shamming death. The social instinct that restrains a man from injuring his community or its members, together with all that is humane in the pro-

Bison's "The Indian Massacre"—Ravenwing Communes With Her Dead Child.

gressive race had vanished for the time from his nature. His insane fury, that of a mind temporarily unbalanced, was as short lived as the Indian wars would have been if they had been left to those on the firing line, but the silent and deep-seated hatred of the aboriginal decadents was one felt by all white men on the border. He knew as all others did who were on the ground that there was about as much nobility and fine sentiment in a plains Indian as one would expect to find in a hungry wolf. When it came to a question of race survival, he gave as much consideration to the poetic claim of soil occupancy as European nations accorded the Chinese nation.

After the battle, when scouting parties of white terrors had returned from putting a few finishing touches on the elimination of red ones, Brown sank into a fit of gloom from which he was suddenly aroused by the discovery of his wife and child in hiding. He was so completely overcome that he cried like a child. Not until he had returned home and the emigrants had gone on their way, and the Brownsville terrors returned to celebrate, did Brown recover sufficiently from overwhelming joy to hear his wife's story.

Mrs. Brown had noted the empty mourning cradle carried by Ravenwing and had grasped the fact that the white child had been given to the Indian mother as consolation for her own loss. She knew that squaws were ordinarily crushed to a low point of degradation, but Ravenwing was young, and the soft light of maternal affection still shone in her eyes. Mrs. Brown had, therefore, concentrated the entire force of her mind upon an eloquent look into the eyes of the young mother, trusting to the sign-interpreting habit of the race to make herself understood. During the night Ravenwing had effected her release and had accompanied her to an Indian burying ground known as Silent Hill, where her own babe had been given a last resting place on an Indian bier raised from the ground on four posts. Ravenwing still carried the mourning cradle—that she would do for months, according to the custom of her race—but her heart was where her child's form lay. She had restored Mrs. Brown's baby and had sank down on the ground in tearless lamentation.

Even as the white woman was telling her story in the gathering twilight, Ravenwing, her life spared by her act of humanity, was kneeling on the crest of Silent Hill, stretching her arms heavenward, imploring the Supreme Mother to restore the little creature that had nestled at her breast, begging in profound grief for what had taken deep root in her maternal love, as in vain as her race had lived, unaware that she was a widow, indifferent to the tribal extinction, but knowing well that unsatisfied affection, a short story for a man, is for woman a lifetime tragedy.

ODD CENSORSHIP OF "AMERICAN" PICTURES.

Motion picture companies selling in Chicago, which includes practically every manufacturer in the business, are complaining bitterly over the treatment received at the hands of the city police censorship board.

Of late the police department has tightened the reins almost to the breaking point. Not only are all murders, suicides, burglaries, confidence games, etc., which always have received the official ban, barred, but many little incidents essential to the story, are seized upon by police inspectors and ordered out.

For instance, one day recently, the American Film Mfg. Co., having accumulated a number of subjects on which releases were demanded, showed to the visiting inspector a film scheduled for release Thursday, March 7, entitled "The Broken Ties." The central thought in this picture swings about a heartless stepmother who in one scene gathers her effects together and with her son appropriates the husband's pocketbook and leaves.

The police censor took objection to this scene, claiming that it smacked of robbery, despite legal rulings to the effect that a wife cannot steal from her husband.

"From the 400 to the Herd" is the name of another coming "American" which also came in for some remarkable criticism on the part of the police. This picture, which, it is believed, will make a genuine sensation for its cleverness of plot and astonishing backgrounds, was criticized for an actual sale of property where the deed was shown, a part of the scene action on which the entire story pivoted. There was no suggestion of fraud or attempted fraud, but merely the sale of a big ranch by one man to another.

HANDSOME BOOKLET.

The Coyle Silver Curtain Company, of Canton, Ohio, makers of Coyle's fire-proof silver screens for picture theaters, issue a handsome booklet of eight pages and cover calculated to attract more than passing attention to their product. The booklet calls attention to the many admirable features of the Coyle screen in an interesting manner.

"Nicholas Nickleby"

Thanhouser Co.'s Two-Reel Version of Charles Dickens Charming Story of Young People—A Notable Adaptation.

Reviewed by W. Stephen Bush.

I THINK that within this centennial year we will add a complete cinematographic set of Dickens to the Library of Motion Pictures and I venture the prediction that the Thanhouser edition will surpass all others in merit and popularity. This is no hasty judgment. The Thanhouser David Copperfield created a new standard in the filming of Dickens and this standard alone can serve as a basis of comparison for Nicholas Nickleby.

To tell the story of Nicholas Nickleby in two thousand feet of film and tell it entertainingly, with no loss of its humor and pathos and to give that swiftness of action so necessary to the successful photoplay seemed plainly and simply impossible. The Dickens wizards of New Rochelle have, however, achieved the seemingly impossible and in these days of features have placed a wonderful production in the hands of the independent exhibitor. Through the medium of these pictures millions, who have never read a line of Dickens, will shake with laughter and feel the dint of pity, even to the shedding of the "gracious drops."

Is Squeers in the picture and do we see the Squeers pupils? Yes to both questions. The boys get their "brimstone and treacle" treatment in full view of the audience. The opulent meal of Squeers, consumed before the popping eyes of the "scholars" is there, likewise the tankard of ale, likewise the cup of water for the boys. Fanny Squeers? Yes, yes, she is there, even to "the remarkable expression of her right eye." Her flirting with young Nickleby would get a laugh from a set of graven images in a Chinese temple. Mrs. Squeers and Wackford are there, too, the "Thanhouser Kid" (venia sit verbo) as Wackford. What can I say to do justice to the Thanhouser characterization of young Nickleby, of Crummles "en famille" and of the dear chubby Cherrybles. The sister of Nickleby is taken by an exceedingly clever artist. Gride is simply startling in point of appearance, acts superbly, and leaves a profound imprssion. Newman Noggs is just what Dickens meant him to be, while the Thanhouser Ralph Nickleby lives up to the description of the book in every inch of his personality and every bit of his acting. I must not forget "Smike," he too helps to sustain the general standard of excellence.

Little will the spectators of this great feature realize what special art was required to give them such a delightful performance. While they cannot help feeling that these pictures are very different indeed from the ordinary production they can have no idea of the difficulty of the Thanhouser task. Dickens is just full of pitfalls for the film maker. The desire to bring in all that appeals to a lover of Dickens is fatal, for it begets confusion and bewilderment. Take for example the figure of Mrs. Nickleby. In the picture she is changed somewhat and justly relegated to the rear. The ghastly features, such as the end of Gride and Ralph Nickleby, have been omitted entirely—with great wisdom.

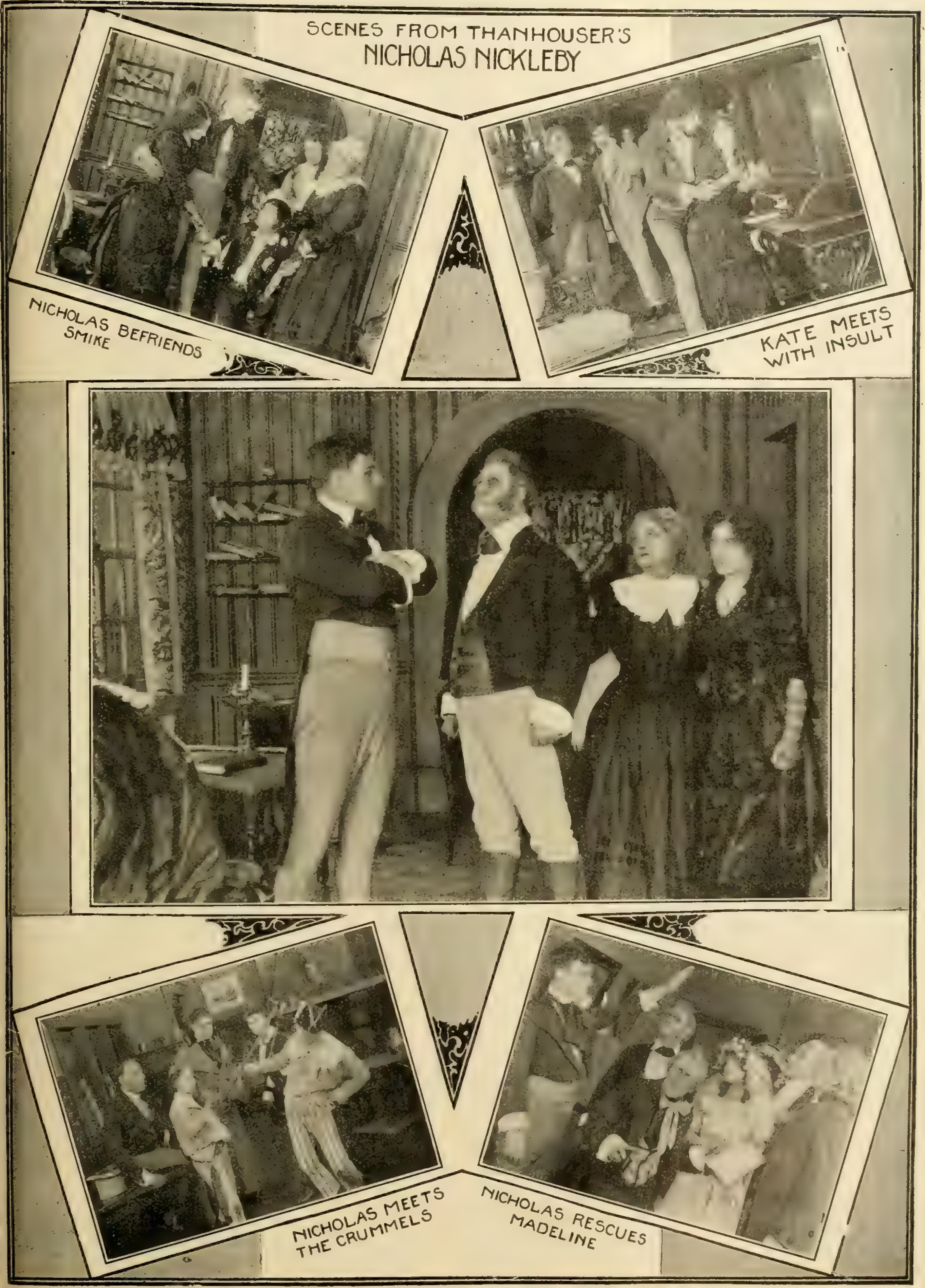
The same Dickens eye, that created the characters, selected the scenic settings and superintended every little detail from coach and whip to the old fashioned knocker on the door. The very first scene carries us into Dickens land, where we pleasantly sojourn for something like three quarters of an hour.

So clear has the producer made the story of Nicholas Nickleby that every child can understand it even if every subtitle were taken out. Emphatic praise, I know, but well deserved in this instance. I hope they will never lose the magic key, with which, in the Thanhouser studio, they unlock with such ease the door to the temple of Dickens fiction.

DANTE'S "INFERNO" IN PENNSYLVANIA.

Reports from many cities and towns in which the Milano production of Dante's "Inferno" has appeared, are of a highly flattering nature, and clearly demonstrate the extraordinary drawing power of this great masterpiece. These films attract all classes of the community but they particularly appeal to the better class of the reading public who readily recognize the great value of the glorious work.

Reading, Pa., possibly holds the record for a week's attendance, no fewer than 21,000 people paying for admission to The Palace Theater whilst these films were being exhibited there and in order to take care of the turn away the show was held over for a second week, when excellent business resulted. The production is now playing Harrisburg, Pa.



SCENES FROM THANHOUSER'S NICHOLAS NICKLEBY

NICHOLAS BEFRIENDS SMIKE

KATE MEETS WITH INSULT

NICHOLAS MEETS THE CRUMMELS

NICHOLAS RESCUES MADELINE

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

THE SPECIAL RELEASE.

II.—Paper.

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PAPER is the general term for printed advertising matter, but more particularly applies to printed matter to be pasted on the billboards. Because of the comparatively small sales of lithographs for the regular releases, they are sold at about double the prices paid for theatrical paper of similar grade which is ordered by the thousand sheets where photoplay paper is ordered by the dozen.

All poster paper is sold by the sheet—the sheet being 28 x 40 inches. Three of these sheets pasted the long way across make a "three sheet," four a "four sheet," and paper two sheets wide by four deep is an "eight sheet." This is about the extent of motion picture paper, though sixteens, twenties, twenty-fours and thirty-twos are used in theatrical work. There are also used half sheets.

This paper is printed in quantities for general use and the name of the theater and the date of playing do not appear. For this information "dates" are printed to be pasted over or above the paper. For pasting on ash cans, rubbish piles and other places of temporary display "snipes" are used, small sheets generally in one or two colors inexpensive enough to make their brief display profitable.

In the cities and most of the towns the most advantageous locations for billposting are controlled by some firm which rents the boards at a fixed sum per sheet and attends to the posting of the paper. The cost varies with the size of the town, the location of the board and the gross amount of paper posted and as a general thing it is too expensive a form of advertising to be employed by the photoplay theater with a special release. Where this advertising is employed, the company should be required to give a list of locations and this list should be checked up by some one in the employ of the manager the day the paper is posted and the last day it is supposed to be up.

Billboards are useful in catching the eye and where it can be done without too great an expense it is well to use a few three-sheets at some distance from the theater to draw into your territory those who do not pass your house and who cannot be attracted by the lobby paper. If there are empty stores near where you want to make your showing, it might be possible to get the use of the windows for a few days at a small cost. Here your paper will be protected from the elements and if the store is near a street lamp or the illumination from other stores it will show night and day. It may be possible to obtain temporary locations on vacant lots where it is practical to use a loose board, and it is almost always worth while to use a few store windows for one sheets, the rental being paid in tickets for performances other than the special feature, unless you have the subject for more than one day, when these passes should be good for the matinee the first day.

If you have to make your choice between paper and newspaper advertising it is best to use the newspapers and keep the paper for your lobby, but where you can afford both, the striking three or eight sheet will do much to bring you business.

The special herald is useful if properly distributed, but it is easy to waste a lot of heralds where they will do no good. A leaflet given out as the patrons enter with the statement "Special literature will be supplied on application to the management," the announcement being repeated on the screen, will be better than the indiscriminate distribution of the heralds to all comers. The screen should be your best medium within the theater and at best the herald is of doubtful value.

The photoplay theater must carefully watch its expenditures. The receipts are comparatively small and where the paper costs from six to fifteen cents a sheet unposted, it should be intelligently used. Your lobby should show some of the paper as soon as you know you are going to have the subject. Post a couple of one-sheets with the "coming soon" paster and keep these sheets fresh. If you can get several varieties change them daily until you have run them through, when you can go back to the one first shown and repeat the list. Two weeks before the reels are due begin the use of three-sheet boards or hangers and get whatever outside paper you will use into the shop windows. If the display is small and widely distributed, change the paper every three days, taking a bill from the first store on to the second and that on to the third. Commence to snipe, pasting the small strips where they are most likely to remain in sight. A week before the opening date your paper and put out a few type half-sheets and quarters where the latter are to be had.

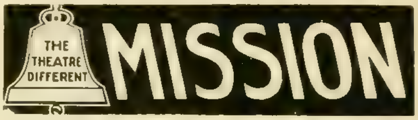
If you use heralds start them about a week before the opening, and do not trust them to some small boy. Get a man to take them around and get a man who may be trusted not to dump them into the waste barrel of the first saloon he comes to. If you have a reel like "Cinderella," that makes special appeal to the children, get a lot of cheap throwaways and station men in the vicinity of the schools about the time the afternoon session lets out. Make your appeal direct to the children—and bless the law that requires the child to be accompanied by an adult. If the subject is a religious one reach the weekday church meetings, but do not distribute on Sunday, and offer the paper after the service; not before. If you get the Odyssey reach after the high school students and you can figure to yourself the advantage to be derived from advertising Sarah Bernhardt at your theater to the audience that comes away from a poor performance of an inane musical comedy at the dramatic theater.

Don't try to get too much on the throwaways. The name of the attraction, the name of the house, the date and a catchy line or two is all you'll need and all you should have.

In all your paper remember that your appeal is being directed mainly to the patrons you have not secured, but whom you want to get. Look on the special release less as a direct money maker and more of a business boomer and be a little liberal in your outlay for advertising. It pays no matter what the size of your house.

(To be continued.)

THE TRADEMARK CUT.



We have mentioned several times the effective use of the bell and title made by the Mission Theater, Salt Lake City, and Dean R. Daynes, the manager, sends the cut here given. In the advertising pages it stands out from the other announcements and the person who looks for the Mission advertising finds it quickly while those who do not look find their attention attracted. This should not be accepted as meaning that to be effective a cut must be black and white. To the contrary it may be a design in light outlines, but it must be distinctive.

Before most men could read, the cipher was the signature of a knight and the cipher is as useful to-day, but to be useful it should be placed everywhere. Do not accept the first suggestion that comes to hand. Keep on experimenting until you get just what you want and then hold to it. Put it on everything, your letter heads and your curtains, your advertising and your ushers' uniforms. If you have a horse have it embroidered on his blanket. Get it everywhere and keep it there. Mr. Daynes appreciates the value of individuality and he gives his house distinction.

A Lengthy Poster.

Mr. Daynes contributes a lengthy poster in the shape of a sheet fourteen inches across and dropping forty two inches. It's an unusual length, but is made to fit special frames in stores, office buildings and hotel lobbies. It gives the program for a week at the Mission and with a snappy line for each release makes an effective form. We like the idea of the frame. The poster by itself is crude and unfinished, but when it is put behind glass it gains a dignity that inspires respect. The combination booms the theater where booming will do the most good and is comparatively inexpensive after the frames are provided, since Mr. Daynes writes that the cost is but $5 a hundred.

No matter what the size of your house or where you are located, the more you do to tell the people who do not pass your lobby what you have to offer, the better your chance of getting trade. If you are on the main street, bill up and down the street and go over into some of the side streets.

The Tenth Street Improves.

We have a special liking for the program of the Tenth Street Theater, Kansas City, not only because it is a good one, but because it was one of the first to lead others along the right lines and it has served as a model to other houses. We are glad to note that they have adopted the suggestion that they use more reading matter not directly devoted to the releases for the week. The last issue gives the Cameraphone Bulletin's enlightening exposition of burning film and the poem of Robert Groves. Now if they will use smaller type and grow chatty in the page they've appropriated we'll be still more pleased.

The improvement seems to be limited to the inside of the program for the covers are constant testimony to the fact that someone has a mighty poor eye for color. So far the best effort has been a dark green in solid tint and benday, but this was spoiled by the use of lemon gold alluded to at the time. The tints are dull or washy looking and lack character. They should call some artist into consultation and then talk severely to the printer. It's the blot on the Tenth Street's 'scutcheon. We are inclined to think that a vivid blue and black with the theater name in white letters would be effective if they use a stipple panel of black in place of the solid black, outlining the letters with black lines about one-sixteenth of an inch wide. The solid panel might be the dark blue.

From the Cameraphone.

The Cameraphone Bulletin, of Pittsburg, has the value of an exchange, for they present an amount of reading matter in their eight-sheet program that almost entitles it to go through the mails as a newspaper. Apparently they have their own troubles in the Smoky City and one of the things that all exhibitors learn to hate is dealt with in this fashion:

> WE FAILED.
>
> After several complaints that men in our theaters were using our floors as cuspidors we instructed McCoy's United Secret Service to watch especially for the spitters. Up to date, we have failed to detect them, but our men are still watching and the first tobacco

> spitter is going to be promptly arrested. We are trying to run "clean" pictures in clean and sanitary theaters and we don't purpose allowing any tobacco spitter to interfere with our plans.

That sort of thing means business and is calculated to have a deterrent effect if anything can affect this type of person. At the Windsor, on New York's Bowery, the proprietor, who is very much on the job, has been having trouble with boys who "sneak smokes" under cover of the darkness. A sign now announces that the offenders will be jailed if detected and the air has been kept free of smoke since. The notice means business and they know the manager does. They don't mind being thrown out if they are detected, but being lugged around to the police station is another matter, rather more important than a smoke.

If you have some similar condition to meet, meet it squarely. Do not temporize. You may lose one or two patrons, but it will save you the rest of your audience.

Notice to a Lobster.

An effective and inexpensive novelty is sent in by the Pastime Theater, Ansonia, in the shape of a card 3½ inches square on which appears the cut of a lobster in red. Above the cut is the word "You" and below:

THIS IS NOT YOUR HAT!
But the Property of

Name ....

Address ....

....

Compliments of Management of
PASTIME PICTURE THEATRE
Photoplays—Amusing, Entertaining, Instructive
Ansonia, Conn.

INSERT *UNDER LINING OF YOUR HAT*—

The lettering is so disposed that the card of the theater is below the sweat band of the hat, only the name and address of the wearer showing, but the catchiness of the advertisement will result in an inquiry as to where a copy may be obtained that will be effective.

An Experiment in Sunbury.

J. M. Blanchard, of the People's Theater, Sunbury, Pa., is trying a novel experiment. He has had the Selig "Cinderella" at his house twice, but he announces a special matinee on March 9th. The three reels will comprise the performance, which will run from 1:15 to 2:15, the regular matinee starting at 2:45 with the reels which constitute the regular run for the day. There will be a ten piece orchestra, women ushers and all seats will be reserved, being put on sale one week in advance, a special office being opened in a prominent store. The tickets for this performance are not good for the regular performance, but from advertising matter sent we note that a few days ago the house ran the regular bill and the three reel "Vanity Fair" in addition, the entire six reels being run for the single admission. The announcements read:

Next Monday, February 19th
"VANITY FAIR"
In Three Reels
This picture will be shown once, evening only 8:30 to 9:30

On Monday night we will show our regular three reels and in addition to three reels of "Vanity Fair." Come and see all six or as many as you wish; try and see the Kalem picture which will follow the "Vanity Fair" picture. If you prefer not to see "Vanity Fair" come at 7:15 or at 9:30 and you will see the regular three reels.

Special Matinee
Saturday, March 9
1:15 to 2:15
"CINDERELLA"

Pictures start at 1:15, continue until 2:15. Special Music. Every seat reserved. Seats on sale at P. P. Smith's store one week in advance. Adults, 10c; Children, 5c. All children must have tickets. This is a Special Matinee and has nothing to do with our regular Saturday Matinee, which starts at 2:45. The reserved seat tickets are not good for both matinees.

A Novel Experiment.

A pre-matinee matinee is something new and the experiment will be watched with interest. Mr. Blanchard has promised to advise us to the result. We imagine that the third running of this reel will show a sustained interest, for Carey Wilson, of the Criterion Theater, Rutherford, N. J., tells us his house profitably ran the same reel three times, but the extra matinee and an entire house reserved are new features.

It is always a pleasure to get printing from Mr. Blanchard for we have yet to see a poor piece of paper from his letter heads down to the cheap run throwaways. A card announcing the "Cinderella" feature, done in several sizes of copperplate gothic, might have been done from a plate and effective use of red and black and green is made in various combinations.

Getting In Right.

This letter from Arthur B. Cundy, manager of the Princess Theater, Leadville, is so entirely self-explanatory, that it is given with no other comment than our thanks. He writes:

> I read with much pleasure your very kind comment on the little souvenir booklet which I issued to commemorate the first anniversary of the Princess, and I am writing to give you a little more information on the subject. I do not think the cost is prohibitive, as they only cost me $25.00 per thousand and they have certainly been a paying investment.
>
> Our Saturday and Sunday business has grown to such proportions, that although we have a seating capacity of 400 and the population of the city is only about 6,000, I made arrangements with the owners of a vacant store next door to us to use the building on Saturdays and Sundays as a waiting room. I advertised it extensively and called attention to the fact that the mothers could now come to the Princess on Saturday or Sunday, and if the house was full they would not be compelled to keep their babies out in the cold but could take them into our waiting room, and when they were ready to go into the show, they could check the buggies free, with our attendant, and they would be safe and warm for the babies when they came out. It costs very little, and though I have only used it one Sunday as yet, I have had about fifty ladies compliment me on my thoughtfulness, and the room was used by over 200 people, and many baby buggies.
>
> The idea is a big success with me, and I give it for what it is worth, for the benefit of other exhibitors who are blest with more patrons than they can accommodate at one time.

A New Eight-Pager.

There is room for reflection in this paragraph from a letter from Beach and Krahm, of the Porin Theater, South Berkeley, Cal. They write:

> Besides furnishing an advertising medium for ourselves, it has proven a splendid business getter. Our house is located in the residential section of the city and our patronage is drawn from the better classes. Our selections are all carefully made and, as you can see, are the cream of the Licensed product. Our program is practically self supporting and our policy is to cater to the local merchants in our advertising. We have refused outside advertising that might be in conflict with the local merchants.

This holding the advertising to the local merchants is a good idea. They are your regular supporters and they are, or should be, your friends. The advertising of the big downtown store might be profitable, but if you turn it down in favor of the local men, and let them know it, you'll make a bigger profit in the long run. The mispelled word idea is used to induce a reading of the advertisements, but only a single word is called for. It is better to have an indeterminate of words and give the prize to the person having the most accurate list. This allows for an occasional slip in proof reading and at the same time gives the advertisers a better chance.

The sheet is well printed on rather poor paper, and the house takes plenty of space in advertising its program instead of running just a few lines between the advertisements. This is as it should be, for the program is primarily for the house and the house display should not be inferior to the outside advertiser. The back page is used for a display advertisement of some coming feature and the second cover page for the announcement of a continuous performance on Sunday with the "We don't stop for supper" line.

Smaller Type—and News.

We think that these two pages could be used to better advantage if they were used to carry a running story of coming attractions and gossip set two columns to the page in eight point type. It would insure the taking home of the program and make its appearance looked for.

We would also suggest that stress be laid upon the fact that this is the program for the week and not merely for the day and that it should be saved for reference. Forms have been given in these pages.

The manner of using the space devoted to the program suggests that there is someone about the house with the trick of being interesting on paper and this little chat with the patron should be introduced at once and made a regular feature. We think that if this were done and an offer made to send copies by mail to those who deposit the postage, the program could not only be made self supporting but self distributing. It should be worth the trial.

For an issue just started the advertising display is surprisingly good both in volume and quality. We should like to see copies a few weeks from now.

RELIANCE NATURAL HISTORY SERIES.

The latest of the natural history series of the Reliance Company is one that is of great interest. It has to do principally with the rattlesnake. It shows a beautiful specimen of rattler six feet in length. The reptile is provoked into striking by the prodding of a cane, and one gets such a vivid idea of the lightning stroke of this deadly creature that he will always have a wholesome respect for it. The snake lunges each time a third of its length, while its rattling tail quivers with rage. The picture will impress upon an audience the dangers to which cameramen are exposed in taking such pictures.

PEOPLE'S AMUSEMENT COMPANY, OF PORTLAND, ORE.

The People's Amusement Company is composed of men standing high in financial circles. Mr. Fred H. Rothchild heads the amusement company as president; D. Solis Cohen, a prominent attorney, secretary; A. Berg, capitalist, vice-president; Edward Shainwald, treasurer; Dr. Holt C. Wilson, prominent physician, director; Melvin G. Winstock, general manager; W. A. Armstrong, superintendent of construction; G. A. Metzger, resident manager, and Sol Baum, house manager. The business of the company will be the operation of theaters in Portland and vicinity.

CHICAGO LETTER.

By Jas. S. McQuade.

THE proposed amendment to the city ordinance, referred to in my last letter, which raises the age of minors attending moving picture theaters in Chicago from 14 to 16 years, when unaccompanied by parents or guardians, came up at the Council meeting Monday night, February 19, and was referred to the judiciary committee. The committee was given until Monday night, March 4, to make a report.

The committee named by Joseph Hopp, at the last meeting held in the Hotel Sherman, called for a second meeting in the same place, on Tuesday afternoon, February 27, the proceedings of which will be given in my next letter.

When one bears in mind the vigorous censorship to which films are subjected by the Chicago censor bureau, under Sergeant O'Connor, it is difficult to understand why the proposed amendment was ever brought forward. It has been clearly shown that censorship in Chicago has been conducted from the viewpoint of the minor and not of the adult, a policy that in many cases works a hardship on film manufacturers, as it eliminates from subjects of a classical and historical character scenes that are absolutely requisite for a truthful narration of events, and the omission of which robs such film subjects of much educational value. Such restrictions cannot fail to discourage manufacturers in the production of many great subjects that would not only be viewed with delight by adults, but would also serve to carry the moving picture to higher planes of achievement.

If the proposed amendment should pass, it might really prove a great benefit to moving pictures by enabling the censor to judge them from the viewpoint of the adult, as is the case in New York. It is positively childish to expect that adults and those of mature age will remain satisfied to have fine film subjects butchered, because certain scenes may not be permissible for those of tender years.

In Boston, I understand, the board of censors, for several years past, has recognized the injustice of a general censorship—that is, a censorship for adults and minors en masse. Films appropriate for children are passed as such, and those for adults are placed in the adult class. Thus programs specially designed for children can be selected at any time by an exhibitor, or rather be booked for him by his exchange.

As children must not be denied the entertainment and educational value of moving pictures, there must be discovered some practical means of giving them this boon without marring the entertainment and educational value that pictures have for adults. A simple way out of the difficulty is to have children's programs and adults' programs, children to be denied admittance to the latter unless accompanied by guardians or parents. Some exhibitors, most likely, will exclaim against this; but it may be said in passing that the exhibitor now-a-days who depends on the patronage of children for his profits would better get out of the business.

We have long since passed the kindergarten stage in moving pictures, and there must be intelligent progress all along the line. The man who doesn't keep up with the procession—whether he be exhibitor, exchange man or manufacturer—must fall out of the line and get into some other business, where he can have all the breathing spells he wants.

This question of censorship seems to get nowhere. Though in New York and Chicago the films be censored never so honestly and capably, it very often happens that the cut-outs are included in the censored films, when sent out by exchanges to other cities. This policy wholly nullifies the good work done by the censor boards of both cities, but the trouble does not end here. Other cities are compelled to form their boards of censorship—in many cases the members are narrow and have never attended an entertainment other than a church musicale or soiree—and the films are pruned or rejected by inexperienced and incompetent judges. The whole business—from the manufacturer to the exhibitor—suffers in consequence.

I have before me an excerpt from the Kansas City Star, just received, that illustrates the point. It is a letter from a lady in that city touching on the needs for a censor board there. She refers to a certain film shown at a theater which she and her children attended one afternoon. Having seen the film personally, I recognize it from her description. There was nothing in the film to offend the eye of an adult, from my viewpoint; and it was passed by the New York censor board, but refused by the Chicago board. This lady grossly exaggerated the facts and to readers of the Star made ou a very bad case against pictures.

Now here is a case where a picture was severely censured although passed by a censor board that takes the adult's viewpoint, just because the lady's children were present How much worse might it have been had a film, which included cutouts made by the New York and Chicago censor boards, been run off? Instances could be cited from many parts of the country, where moving pictures have suffered because exchanges have unscrupulously disregarded the work of censors, and included the cutouts before shipping films to outside cities.

There must be co-operation between censor boards and exchanges—hearty, honest co-operation.

Facts in Moving Picture Business

A recent editorial in the Chicago Tribune, under the heading "Acting and the Moving Picture," dwelt on the probable influence of the moving picture in securing for pantomime a stable footing in the United States and England.

"A change may be coming," stated the article. That change is promised by the tremendous growth of the motion picture play. There are 15,000 theaters showing moving pictures in the United States, and three or four regular stock companies of from twenty-five to thirty actors who give al their time to acting for the camera.

"The result for these actors, at least, must be the development of pantomime and for the millions of Americans who go to see moving pictures the encouragement of a taste for graphic gesture, movement, and facial expression. When they go to the regular theater they will require the same vivid appeal to the eye, and will rely much less upon spoken speech than in the days of rhetorical declamation.

"This tendency, of course, has gone to considerable length for a generation, owing to the growth of realism, but it is not unlikely that the moving picture play will push it to unexpected lengths. It is even possible that this will react upon our national manners and that another generation wil be less impassive, more give to gesture than Americans have been before."

The reader's attention is drawn to the paragraph where reference is made to the "three or four regular stock companies, of from twenty-five to thirty actors, who give al their time to acting for the camera." This statement shows how unfamiliar with the real conditions of the moving picture business even well informed men are. Instead of three or four, on a conservative estimate, there are sixty companies in this country whose members devote their entire time to acting before the camera, and over 1200 actors and actresses are employed! At certain times in the year some of these sixty companies have as many as 500 people on the payrolls, everyone of whom is an actress or actor for the time being.

Selig Masterpiece Pleases Pope.

The Rev. Father Joseph Tonello, a former Chicago priest who has been visiting in Rome for sometime, is now returning to this country bearing with him a gift from Pope Pius X. to William N. Selig, president of the Selig Polyscope Co.

His holiness was so pleased and delighted with the three films showing "The Coming of Columbus," that he found expression for his feelings in the manner stated. He selected the Rev. Father Tonello as a special emissary to carry the gift to Mr. Selig.

As will be remembered, "The Coming of Columbus" was filmed last Fall and that special permission was given Mr Selig by the park commissioners to use the three caravels moored in the lagoon at Jackson Park, and used during the World's Fair. It will be remembered in connection with the honor about to be conferred on Mr. Selig by his Holiness that Cardinal Gibbins, of Baltimore, also viewed "The Coming of Columbus," and conveyed his fine appreciation of the films to Mr. Selig. Within a short time it is the intention to present King Alfonso of Spain with prints of this great subject.

Father Tonello left Naples on February 10 and is expected to arrive in Chicago in a few days.

Chicago Film Brevities.

Harry Daley, manager of the Daley Theater, Carlinville Ill., writes that he has the finest equipped moving picture house between St. Louis and Chicago. The Daley was opened six months ago and has done a remarkable business, so Mr. Daley says. Mr. Daley uses four reels of independent pictures with a daily change. He also uses a radium screen which he says gives great satisfaction. A three-piece orchestra and a set of Deagan's electric bells accompany the pictures. Mr. Fred Beck, rightfielder for the Philadelphia Nationals is filling a season at the Daley during the winter as spotlight singer. A twelve horse-power special electric engine has been installed by Manager Daley and it feeds 325 incandescent lights, in addition to the arc lights. This engine also runs a thirty-inch Davison exhaust fan, an electric piano and fourteen ceiling and wall fans. The Daley has a seating capacity of 400, and the admission is 10 cents. Manager Daley states that he is going to build a fine airdome this Spring that will seat about 1200 people. It is his intention to run high class pictures, one act of vaudeville, and a circus act once a week. Mr. Daley is about the youngest exhibitor in the business, being not yet 20 years old. He manages all his own affairs and has opened and is running the Daley Theater by his own efforts.

* * *

D. E. Geffen, of Geffen & Fox, one of the owners of the Isis Theater, Sioux City, was in the city recently. The Isis was opened February 15, three reels a day being used with a daily change. The Isis is being furnished service by the Majestic Film Co., one first reel being used and two others daily. Mr. Geffen pays a high price for this service, on account of his long distance from Chicago.

* * *

Sam Werner, manager of the Swanson-Crawford Film Co., St. Louis, informs the World that he is doing very fair business, with fine prospects for the coming season.

* * *

Al. Lichtman, traveling representative of the Powers Movng Picture Co., was a visitor at the World office last week. He was in the city on Monday and Tuesday, February 26 and 27. During his stay Mr. Lichtman was specially engaged n drawing the attention of exchanges and exhibitors to he Powers' feature subject, "The Power behind the Throne," n which Mildred Holland took the leading rôle. This ine film, comprising two reels, will be released March 12. Mr. Lichtman came in from Canada, where all the films specially exhibited by him were highly thought of.

* * *

G. H. Walker, traveling representative of the Nestor Film Co., is in the city looking for a location for a Chicago office for his company. Mr. Walker has got several good locations now in view but had not fixed on one up to the date of writing. He will be Nestor's Western representative and will look after the Chicago field and contiguous territory.

* * *

D. Mundstuk, who owns and runs the LeGrand Theater, 5241 North Clark Street, was visited one evening last week. The LeGrand is a model for comfort. The lighting is not just what it should be, but with the installation of the indirect ighting system, it will be perfect. The LeGrand is doing a fine business. It seats 780 people.

* * *

The Sylvia Theater on Diversey Boulevard and Sheffield Avenue, was opened February 17 to capacity business. It is an attractive, modern, cozy house built by S. Wertheimer, with a capacity of 300. The indirect lighting system is installed and a soft, clear picture is thrown on a concave screen, which Mr. Wertheimer thinks highly of. A high quality service is furnished by I. Van Ronkel, of the G. F. Co.'s branch at 429 S. Wabash Avenue. Spotlight songs are also used. Mr. Wertheimer is well pleased with his business and looks on the future as very promising. The Sylvia was named after Miss Sylvia Wertheimer, daughter of the owner, and the popular spotlight singer of the house.

* * *

L. Frank, of the Halsted Theater, 62nd and Halsted Streets, and C. C. Welan of the Washington Theater, 43rd Street and Cottage Grove Avenue, purchased the Hancock Theater, 3515 West North Avenue, from Miss I. Mertsky, February 15. The service is supplied by Manager Van Ronkel, 429 South Wabash Avenue.

* * *

Mr. Geo. G. Hoeft of the Photoplay Magazine is now permanently located in New York, having charge of the office and management of the affairs of that publication in the Eastern States. His principal business will be to get in closer relationship with all the Independent film companies and keep in touch with all their releases.

* * *

George A. Blair, representing the Eastman Co., of Rochester, N. Y., spent a week in Chicago recently, engaged in the business of his company. He arrived Monday, Feb. 12.

Sweeping Change in Copyright Law.

Motion Pictures Patents Company Seeks to Limit Liability to $100 for Innocent Infringements. Amendment Amended to Include All Classes of Copyright.

Following the "Ben Hur" decision the motion picture manufacturers have awakened to a realization of the fact that the present provisions of the copyright act in prescribing penalties for the infringement of copyrighted dramatic compositions are drastic in the extreme and were framed long before the advent of motion pictures.

Since the act of August 18, 1856, it has been provided that in the event of an infringement of a copyrighted play or other dramatic performance there shall be imposed a penalty of $100 for the first unlawful presentation and $50 for each repetition. With the possibility of a photoplay by a popular company being produced several hundred times a day for several months before it is discovered that it infringes upon some copyrighted dramatic performance, the manufacturers were roused to action and there was introduced into Congress an amendment to Section 25 of the Act of March 4, 1909, limiting the fourth clause of Section B to a penalty of $100 for any infringement of copyright granted a dramatic or dramatico-musical composition on the part of a maker of motion pictures.

Broadening the intent of the act there has been presented an amended bill in which the fourth section now reads:

> "Fourth. In the case of a dramatic or dramatico-musical or a choral or orchestral composition, $100 for the first and $50 for every subsequent infringing performance; in the case of other musical compositions, $10 for every infringing performance. Provided, that in the case of infringment of a dramatic or dramatico-musical composition or of a work adaptable for dramatization or portrayal or exhibition through or by means of motion pictures, talking machines, phonographs or other mechanical devices, or combinations thereof, where the defendant proves that he was not aware that he was infringing a copyrighted work and could not reasonably have foreseen that he was so infringing, the entire recovery by the copyright proprietor shall not exceed the sum of $100; but this shall not deprive the copyright proprietor of any other remedy given him under the copyright laws, nor shall it apply to infringements occurring after actual notice to defendant either by service of process in a suit or other written notice served upon him."

It will be noted that this includes as well as dramatic compositions works "adaptable for dramatization" or, in a word, anything from which a photoplay may be made.

The only "other remedy" provided by the copyright act appears to be a penalty of one dollar for each infringing copy made, sold or found in the possession of the infringer, in the case of classifications other than dramatic compositions and provided for in the second clause of the same section and this may not hold good.

Under the general restriction provided in the act at present the holder of the copyright is entitled to sue for all profits made by the infringer, being compelled to prove only the sales, the infringer being required to prove the costs.

The amendment is apparently based on the precedent established for the benefit of newspapers under clause (b) of the section wherein it is provided that the newspaper reproduction of a copyrighted photograph shall not involve a penalty of more than $200 nor less than $50 nor be less than $250 or more than $500 in other circumstances.

This clause may be more or less directly traced to the pleasant habit of a New York photographer some years ago of copyrighting portraits of his theatrical clients without their knowledge and suing for the maximum of one dollar for each infringing copy when the photographs were used in good faith by the press agents. In the case of the newspaper with a circulation of from a quarter of a million copies upward such a penalty was excessive compromise, was costly and a legal limit was established.

In connection with the case it will be interesting to note just what will be accepted by the courts as proofs of innocence. It is manifestly impossible that any person should be able to keep in touch with all copyrighted material, and while such companies as the Edison, for example, keep on their payroll a reader whose sole duty it is to read as many current novels, magazines and periodicals as possible with a view to preventing infringements, it is impossible to keep in touch with all matter registered for copyright, and a penalty of $50 for each time a reel is run off is clearly beyond the contemplation of the act, which provides for the penalization of dramatic companies making piratical production of copyrighted plays.

At present most companies offer the author a form of release either as a statement or in the shape of an affidavit which must be signed before payment is made and it is believed that this release form is broad enough to cover the matter of proof.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

Here's That Copyright Again!

JUST as we were getting all swelled up over the fact that Spectator, of the Dramatic Mirror, endorses our pet proposition that editors should be allowed to edit instead of being made to serve as office boy to a collection of more or less intelligent directors, that clever commentator proceeds to take a fall out of us on the copyright matter, and writes these few lines:

> Epes W. Sargent argues very ably that the common law is better protection for an author than a copyright, and he asks the question: "What is a copyright and why—particularly why?" Perhaps if Mr. Sargent will address his inquiry to the attorneys in the recent Ben-Hur case he will receive an answer that will enlighten him. It is, of course, true, that a copyright law has no magic about it, and in itself gives no direct protection. It is also true that to gain any benefit from it ordinarily the plaintiff must have money to hire lawyers and obtain evidence—a thing that is true of almost any civil litigation that one enters into. Nevertheless, in the hands of persons able and willing to fight in the courts, a copyright is of vastly more value than the common law rights. Otherwise publishers, dramatists and theatrical producers would not go to such great trouble to register and to enforce their rights in the courts. For one thing, under United States law a verdict if obtained covers the entire country, while under common law the procedure is in the State courts, and the right is limited to the State in which the action is brought.
>
> All this, however, may not mean much benefit to the scenario author, nor that he needs such benefit under present conditions, although it might mean much to the producing film company if it purchased and produced a copyrighted scenario and somebody make a book or play out of it, or some other film company produced a colorable imitation. It is in this direction, it would seem, that benefit may be gained from copyrighted motion picture stories rather than any protection that might be afforded the authors. Authors, like other poor devils, are better off out of the courts. If one of them should happen to win a case the kind attorneys might be trusted to take care of the proceeds. The law is something of a luxury to be enjoyed by those able to pay for it, unless one can get the yellow newspaper stirred up, which may happen about once in a million times.
>
> Mr. Sargent also quotes a certain Rev. E. Boudinot Stockton, who "offers to legally 'swipe' (in a purely demonstrative spirit) any copyrighted story." To this Mr. Sargent adds: "If he can't, we will." The implication appears to be that a clever writer can take any story and twist it around and rewrite it to the extent that it will not appear to be a colorable imitation. This is undoubtedly true, but proves nothing. The "swiper" has merely in such a case written a new story from suggestions or inspiration gained from the "swiped" manuscript. That is precisely what every author does in nine cases out of ten. He utilizes and adapts the ideas he has gained from various sources. It is when he follows another author's sequence or association of ideas or arrangement of incidents so closely as to make his work appear to be an obvious copy or colorable imitation, that he is guilty. Anybody can do this. It takes an author to "legally swipe."

We are afraid that "Dear Spec" is unfortunate in his reference. The Ben Hur case was founded on an invasion of the dramatic rights of a published play and was several years in coming to the decision. If this is copyright protection then, by all means, let us have common law.

But Spectator does not grasp the true argument in his hurried reading of our article. This entire discussion is based on the desire of the photoplaywright to keep the scenario editor and film manufacturer from stealing his script by telling him that it is copyrighted. For such as these the Copyright Office never was intended and surely no man need sue in more than one State (apart from his state of indignation) to recover the price of stolen goods. Copyright is for those who seek protection past the point where the sale is effected and to these we have not been speaking.

Spectator never was an Editor of Scenarios, which is why he still has hair on the top of his head and we are bald. Had he ever been in this lamentable plight he would know that "stealing," according to the average use of the term by scenario writers, is the use of some one scene or situation, perfectly commonplace, and which may occur in several scripts at the same time. The presentation of such a scene in the production of an accepted script is immediately followed by the hue and cry from those whose stories were not accepted. That's what the average "steal" amounts to in the scenario world and Dr. Stockton and ourselves merely offered to prove that we could parallel incidents without colorable imitation. It takes an author to "legally swipe" as Spectator states, but it is courteously pointed out that most scenario editors qualify as such, whereby Spectator sustains our point instead of traversing it. On the whole we think we are obliged to "Spec."

And just in passing, Dr. Stockton asks us to explain that we and not he employed "swipe" in place of "steal" or "appropriate."

What the Fox Company Wants.

The Fox Motion Picture Company, with studios at 4600 Sunset Avenue, Hollywood, Los Angeles, California, states that it is in the market for scenarios of Indian and Western plays and good comedies available for their style of production. They pay from $10 to $25.

The Fox trade mark is not listed by any distributing agency, but a present the product is disposed of to other companies releasing under franchise, which accounts for the fact that they are making pictures whil they do not appear to be selling any. It is further stated that the company is composed of a number of Los Angeles residents and some practica motion picture men. D. F. Whitcomb is the Scenario Editor.

The Question of Price.

From the same writer who, in a recent issue, urged that his fellow scenario writers combine to demand sixty cents a foot for film, comes another long letter which seems to suggest that his sense of wrongs overbalances his logic. We regret that we cannot present the letter in full, bu here is the real argument:

> The scenario writer is the instrument which enables the manufacturer to acquire his fortune. Without original ideas, without scenarios, what can the manufacturer do? Nothing! In America, a scenario which nets its author $30 is an extraordinary thing. There are numerous available for $10 or $15—and the object of the manufacturer is to get them at the lowest possible price—to realize for themselves the maximum of profit.
>
> Is this just? No. The architect is always better paid than the workmen—because he *furnishes the idea.* To illustrate, to a slight degree, why the manufacturers have such cheap collaborators: The scenario writer is recruited from divers classes of society. When he does not belong to the journalists, or to the writers of books, magazine contributors or playwrights, you find a man possessed of a little imagination, earning perhaps $12 or $15 a week as the employee of some mercantile firm, and to increase this wage, he turns his hand to scenario writing, at the rate of probably $15 or $20 per manuscript.

Some of these days we hope to see the writing of scenarios raised to the dignity of an art, but just at present both as a writer of scenarois and reformed editor of scenarios, we are compelled to admit that there are a lo of scenarios that are not worth more than the $10 or $15 paid for them.

There are not many writers who can supply a manuscript from which a production can be made without extensive revision and it is but logica that the manufacturer should deduct from the sum paid for the script the money paid for the time of the editor who revises it. In the accepted script there may be no more than the germ of the idea—no matter wha the author may think of his work, and it is unreasonable to demand the higher price for incompetent work or require the editor to turn down the promising theme that he may give full price to the author of some better developed idea. One of the best Western stories the Lubin Company ever turned out consisted of two scenes from the original script and the idea The rest was purely editorial development—and the author wanted $10 for his next script because the first was such a good story. He did no even realize that it wasn't his story at all. In such a circumstance it would have been foolish to pay $50 for the little that was supplied.

And in the unpublished part of his letter the correspondent further weakens his position by declaring it to be a shame that manufacturers bu scripts that cheap journalists and shoe clerks write in fifteen minutes while he passes by the script the careful author takes a week to write.

We fail to see that it's any fault of the manufacturer that it takes the author a week to write a scenario that can and should be put within the compass of three or four pages of typewritten paper. If it takes him week to do that it's his misfortune not the manufacturer's fault.

The architect spends years in learning his profession. He must complete his college and technical course and then acquire practical experience in some office before he can go into business for himself and get fifteen per cent of the cost of a building. Even granting the scenario writer the same rate, a script would only bring from $100 to $300 save in some exceptional cases. But scenario writing requires no such extended training A man of average intelligence and lively imagination can "get the hang of the thing" quickly and turn out an acceptable script in very much less than a day. Of the three men with whom we are personally acquainted and who look to scenario writing for their entire support, only one man had anything to do with the pictures three years ago. One man was a free lance magazine writer, another a carpenter who belonged behind a typewriter, but didn't know it, and the third was a journalist who had dabbled in pictures. They took $15 and $20 two years ago. They get from $35 to $75 for a script now, but it doesn't take them a week. The really expert man, the man with collar galls on his shoulder from wearing the harness, should be able to turn out a full reel in less than an hour and half, and a half reel within the hour, and from $20 to $35 for this amoun of endeavor is pretty good pay.

This is a coldly commercial age. If men can write at a profit for $20 a reel they'll take that if they cannot get $100, and if they'll take $20 you can't blame the manufacturer for offering the $20 instead of the $100, when there isn't $80 worth of difference in the two ideas. It's not the fault o the author that all stories look alike. It's the fault of the producer who fails to grasp the author's idea and substitutes his own interpretation That's what makes for sameness. It's not the length of time it takes to write that determines the value of an idea, nor is it the price paid for the story. It's the value of the idea itself in originality plus production, and without the proper production, the idea becomes commonplace. That' where the trouble lies; not in the matter of price, and price ever will b guided by the laws of supply and demand, and kicking against the prick does not help. Let's be sensible. There are better times coming.

Getting Back at the Editor.

Did you ever get a grouch on an editor? Were you ever filled with wild desire to take train straight to the studio and lick him because he marked up your script, or suggested that he had seen the idea before o something like that? Ever feel burning thoughts that you'd like to write in blood on the back of the offending editor's neck?

The chances are that if you've been in the writing game for any length of time you have. But what's the use? There are about twenty-five film companies buying scripts. After you've written twenty-five letters you're without a market unless you send in under some other name.

Write your letter, by all means, but unless you're positive you are through wanting to do business with that studio, don't mail it. Keep it to look at and chuckle over, but don't send it unless you get money from home or have a regular job and do not need to sell scenarios.

Of course, at the moment, you feel that you wouldn't send another script to that particular editor to save yourself from starvation. You've been aggrieved and you want to pour out your vials of wrath on his devoted head. Go ahead and pour; spill it all out on nice, clean 8½ x 11 paper. Tell him what his progenitors were like and what his descendants are going to be like. Assure him that nature abhors a vacuum and that he ought to put a bullet in his head to let in the atmosphere. Be as mean and nasty and sarcastic as you darned well please, but after you've got it all out of your system wait a week before you send it. Nine times out of ten you won't.

An editor is a calloused cuss. If he had feelings to be hurt he wouldn't have lasted long enough to be an editor. He's used to abuse and sarcasm and the things that sound so cruel and cutting to you just make him laugh a little. Then he makes a mental note that you're a person to be avoided because you take up his time with your long letters and drops your next scripts, if there are any, into the envelope with a chill rejection slip and goes on to the next story cheered by the thought that the scenario supply is unlimited and they can get along without you anyway. He isn't sore; just a little tired, and wise in his generation. He knows the futility of dealing with the person with an inflammatory brain and so he doesn't; not because his feelings have been hurt by what has been said, but because he is experienced and he knows that the man who grows abusive over a damaged script will make trouble in the long run and he cuts off further mmunication.

We do not always practice what we preach, but that does not affect the value of our sermon, and there never will be printed on this page advice more valuable than this: "Write scenarios; not letters, when you want something to send an editor. Write letters, but DO NOT SEND THEM UNLESS YOU ARE READY TO GO OUT OF BUSINESS."

We Give It Up.

A correspondent wants to know what the marks are that some companies put on the back of his scripts. He says: "Sometimes they look like words and others like numbers. One just returned looks like the number 1000 with a perpendicular line through the middle nought. If you can explain the meaning I should like to know."

This is something that we have to give up. The decorated nought might be the Greek "ph," but the numeral 1 suggests that it is a number. The only thing that the mark indicates to us is that some half-witted director, unable to remember his own bald thoughts, has marked the script with some private mark of identification. Possibly 1000 means that it "appeals" to him and the down stroke indicates that he has changed his mind. Sometimes the mark is a numeral that indicates the position of the entry in a cript book, where such a thing is kept, sometimes it is the suggested alue, and sometimes it marks the director to whom the script is to be shown. In any case it is a trespass upon honesty and a thing that should not be permitted.

The writer also wants to know if the locale of a story should be indicated in the script. We do not believe that it is necessary to indicate the genral locale of the story. The placement of the scenes should show that special country is required when such is the case. It is not necessary to xplain that the story is a Western one when ranch scenes are called for r announce "A Tale of the South" when the story starts with "Scene 1—The front porch of an old Southern mansion." Tell where each scene is to be played and a general identification is not necessary.

Why Not Find Out?

G. P. W., of N. Y. C., who withholds his address, chides those who complain that their scripts are mistreated and explains that he has no ick coming though the six scripts he has written refuse to be separated from him for long. He opines that perhaps they are not properly written and wants to know what others think. We think that if he will send to any of those companies advertising to send sample scenarios for a stamped envelope that he'll find out whether it is the form or the substance that is lacking. It's an easy way to find out and it costs only four cents.

What Happens When—

A correspondent writes that in endeavoring to locate a script sent the ubin Company the reply envelope enclosed was returned with a sheet of instructions for writing scenarios and wants to know what we think it means. As the same thing may have happened to others, we explain that the Lubin and some other companies, advertise to send a sheet of scenario suggestions to any applicant supplying a return envelope. These advertisements appear in certain periodicals and immediately following an issue of the magazine there arrives a flood of requests accompanied by self-addressed envelopes. It is but natural that now and then an envelope should become detached from its accompanying letter and a blank envelope eans a form sheet—so the form sheet is sent. That's all.

ALLIOPE BALLYHOO AT THE SAVOY THEATER, NEW YORK.

The first instance, to our knowledge, of a calliope, or steam organ" being used as an attractor for a moving picture and vaudeville theater was heard this week at the Savoy heater, on 34th Street near Broadway, New York. It may be literally called a "howling success." It pulls the crowds from Broadway out of sheer curiosity. The calliope is installed in the third-story window. It might be a trifle more productive if the Savoy would employ the services of a pianoner who is also a plumber.

INQUIRIES

H. L.—Exhibitors pay for their service according to the date of the release rather than the number of films. Miss Lawrence is not posing at present. She is in Europe on a vacation. Biograph questions cannot be answered. The reason that Essanay and Selig had pictures of a boat called the Alden Besse is that both have studios near Los Angeles and the boat went ashore near there.

BROADWAY GIRL.—Harry Eytinge was the giant in Edison's "Jack the Giant Killer," and Miss Gertrude Clarke his wife. We don't know whether or not the gates are "real" iron. In Lubin's "A Noble Enemy," the cast included Romaine Fielding as Lieut. Ware; Harry Alska as the Jap, and Burton T. King as the welcome suitor. The picture was not made in Philadelphia but probably at Fort Myer, Va. That section of the company is now in Arizona.

A. S.—Practically all of the companies making Western pictures have their studios in or near Los Angeles, working from there up and down the coast and into the interior.

L. L. W.—Miss Jane Fernley and Henry Walthall had the leads in the Reliance "The Quarrel."

..**H. P.**—We do not place the player you ask for. The Photoplay Magazine, published in Chicago, devotes itself to the Independent subjects.

Exhibitor.—We believe that you allude to the Independent reel of this title. Ask your nearest exchange or the Feature Film Co.

S. J. M.—Miss Pickford is with the Biograph. Miss Ormi Hawley is playing opposite to Arthur Johnson in Lubin releases. Edison's "Foul Play" was in three reels as announced. Reel one was the regular release for the day and was taken by all exchanges. Some did not take the two that were special and in their territory only the incomplete single reel was shown.

HIGH SCHOOL GIRL.—The heroine in Edison's "For the Cause of the South" was Miss Laura Sawyer.

E. P. H.—Ask us something easy.

H. R. J.—Miss Pearl White was the wife in Lubin's "His Birthday." She is now with the Pathe Freres. Miss Alice Joyce was the waitress in "Reckless Reddy Reforms."

M. R. H.—We do not place T. J. Carrigan with any company at present. He is no longer with the Selig Company. In Essanay's "The Right John Smith," the real Smith was Whitney Raymond, the girl Miss Eleanor Blanchard and the Sweetheart Miss E. Dolores Cassinelli.

A. M.—James Cruze, William Russell and Harry Benham are the leading men of the Thanhouser company. In the Thanhouser production of "On Probation," there were two "old men." Justus D. Barnes was the "old" uncle and James Cruze was the bewhiskered old chap who watches from behind the painting and rights the wrong. It's best to identify by name where you can.

R. R. J.—Miss Georgiana Wilson was the girl in Reliance's "The Gunfighter." Miss Edna Fisher was the leading woman in the Essanay "The Frontier Doctor."

J. T. S.—The Lubin Western company is located in Arizona. Edison has no permanent Western company. The others you mention are all in the vicinity of Los Angeles. Melies is in Santa Paula.

CONSTANT READER (No. 674).—The Solax studio is in Flushing, one of the Long Island suburbs of New York City, but a move to Fort Lee. N. J., just across the Hudson from 130th Street, is contemplated.

R. F. K.—Miss Jane Wolff was the lead in Kalem's "Norma of Norway."

B. M. F.—The Bison Company does not reply to our inquiry.

JAMESON.—Miss Gladys Fields and Ryan Sherwood are now with the Powers Company operating in Mexico.

J. R.—Jack Standing is with Eclair. This interesting information has been given several times. This is the last time it will be given.

W. R.—It is probable that one of those honest souls who "write" a photoplay everytime they see one they like, sold Powers "His Brother Willie." It is not always possible to locate these thefts until after production. It is just plain swindling and can be punished as such.

CURIOUS (G. F.).—We have not heard that the Majestic will locate in San Francisco. Atmospheric conditions are so much better in the vicinity of Los Angeles that there appears to be no good reason why that or any other company should come to your town. At present the Majestics are very comfortably located in New York City.

AN ADMIRER OF MISS S——.—Naughty. You know (or should), we do not mention Biographer's names.

J. M. R.—The only way you can get Biograph information is to write to the English papers. The information is freely given by the Company on the other side of the Atlantic, but witheld nearer home.

A. J. M.—We do not locate lost actors. We did not say that there were 5,000 moving picture players out of work, but that there were some 5,000 dramatic players out of work, most of whom were trying to get into the picture companies. We wish we might give you the wished-for encouragement. but the only way we think you could get a job in a studio would be to marry the daughter of some picture manufacturer.

A. S.—We do not know any school that can teach you how to be a motion picture player and we are not giving the addresses of schools that claim to teach the art. What's the good of knowing how if you cannot get the chance to act? No school can get you a job that will last, no matter what promises are made. If regular jobs could be guaranteed, the schools would be overrun by veteran players only too glad to pay the fee for the sake of the job. See answer to **A. J. M.**

C. E. K.—Miss Helen Gardner and Alfred Hollingsworth had the leads in Vitagraph's "Regeneration."

R. F. S.—Both companies purchase scripts, though the one first named has several staff writers who supply most of the product. (2) No company cares to consider a script in longhand unless it is very plainly written. Better have your scripts typed if you want them read. Your hand is legibile but not quickly read. (3) Try this again What do you mean by an "affair?" It is capable of several definitions. (4) The Board of Censorship does not object to a murder not done on the screen, but it is rather the way a thing is done than what is done that counts.

B. I. G. and OTHERS.—Miss Joyce is still with Kalem and appears regularly in releases. We do not recall those A. B. releases, so we do not know whom, you mean. The last question is barred. We have no opinions as to the merits of players.

G. & F.—Mr. Solter was a director, not a player, in the Lubin Company. Your second question does not lie within our province.

H. G.—It's a good thing to keep out of—if you ask us. We are getting a pretty good line on it and the more we learn the less we like it.

ALICE.—It not only would make a good photoplay, but it has made a good production. Stick to original themes and leave the standard arrangements to the studio.

Comments on the Films

Licensed.

"HER HEART'S REFUGE" (Lubin), February 22.—Her heart's refuge was the convent. The train of circumstances shown in this picture as the cause of her heart break is not, at all points, very human. Sometimes it is obscure; as a whole it is not powerfully convincing. She was an artist's model. A rich young man fell in love with her. His parents conspired with another young woman (was she the man's old fiance?) to break his infatuation. A second man (was he the old fiance's brother?) is introduced and he, too, falls in love with the model. It is such a plot as the best seller novels exhibit. The picture is artistically made and well acted at the more human moments in it. It is also very well staged and photographed. It will pass as a filler.

"THE GIRL DEPUTY" (Kalem), February 21.—The pretty heroine of this picture pleased the audience very much. She got her fiance, the sheriff, to make her his deputy and polished her star with the best of them. When the time came to chase the bad man, she was not permitted to join the posse; but got even with her sweetheart by making the capture where he failed to find his man. It was luck and pluck that won her the reward. It is a good picture; the people liked it. The backgrounds have been seen before in Kalem pictures; the photographs are good. It will serve as a feature, although this seems to be an unusually strong week and there are several stronger pictures to choose from.

"ONE THOUSAND MILES THROUGH THE ROCKIES" (Edison), February 21.—A very good scenic taken in Colorado and showing the famous beauties of that marvelous mountain pleasure ground. One view of the pool at Glenwood Springs shows the fish swimming under the water. It is a good picture to show.

"EVERYTHING COMES TO HIM WHO WAITS" (Edison), February 21.—On the reel with the above scenic is this crockery breaking farce showing a peculiar waiter and his adventures in a restaurant. It is a rip roaring feature for the Bowery.

"THE KING'S COMMAND" (Eclipse), February 21.—Frederick the Great, of Russia, figures in this very artistic and pleasing picture as a warm hearted, young and inexperienced prince who falls in love, honorably, with a pretty village girl. The picture is acted by noted artists from the great French theaters and is dignified, simple and convincing. The king, William of Prussia, learns of the love affair and ruthlessly banishes the village girl and her father. There is little in it to make the gallery excited; there is much in it that pleases and satisfies the artistic instincts. It is a first-class picture to show to cultivated people, good for private entertainments and for the usual shows, a dignified, substantial feature. The photographs and settings are very pretty.

"THE PROSPECTOR'S LEGACY" (Essanay), February 17.—A bad man and sheriff's posse picture with much in it that is fresh and unusual, viz, a certain mysteriousness that keeps the spectator wondering and also keeps his interest awake. For instance, the posse is chasing the outlaw (if he was an outlaw) whom we think has stolen the prospector's legacy. The man jumps. We don't know whether he has jumped into a hole, gully, ravine or abysm. The next scene shows a low, rocky cliff above the sea. The men clamber down and search the waters, but they don't find the man. We never knew whether he swam out, was drowned or was hiding among the rocks. The whole film is filled with incidences that suggest the perplexing, unexplained things that we meet every now and then. It is a good picture to exhibit; a feature. The photography is good.

"IN DIS-A-COUNTREE" (Lubin), February 21.—A good and interesting picture of Italians in this country. The hero is accused of a murder he didn't commit, had tried to prevent. His young wife (Miss May Buckley), comes from Italy with the little bambino and finds him in pirson. He is exonerated in the end. The acting is intelligent, the photographs very good, the sets and scenes interesting. It is a good filler.

"BACK TO THE KITCHEN" (Essanay), February 23.—A picture that will please those who have had to listen to poor singers and worse players on the fiddle while waiting for moving pictures. It is the story of a girl who wanted to be but wasn't. She thought she was and got a vaudeville manager to give her a chance. What he thought of her when he heard her play is amusing. It is well photographed and is a fair filler.

"WHEN MEMORY CALLS" (Selig), February 22.—A picture showing a misanthrope cured and made human by the little girl of a man who had been his employee, but whom he had just discharged for making a strong plea for a rise in salary. The little player is very winsome and although the picture is well acted, is its best asset. It is a good, wholesome heart interest story fit for every occasion, a desirable filler.

"DAUGHTER OF THE REGIMENT" (Cines), February 24.—A French picture that is almost sure to be misunderstood by uninstructed people here. Vivandiers are an institution in the French army. The heroine of this picture is one. It is an interesting picture with a good deal of substance and pretty well acted. The photographs are good. A filler.

"PERUGIA" (Cines), February 24.—A short scenic of a very interesting Italian city, very old and full of historical monuments. The photographs are good. It is commendable.

"WILLIE,THE HUNTER" (Lubin), February 24.—The man who played the Willie-boy hunter in this picture could hardly have enjoyed his job. He plainly wasn't that kind. It is a very unpleasant character; the farce has nothing fresh whatever and it is somewhat vulgar. The photographs are good.

"UNDER BURNING SKIES" (Biograph), February 22.—A picture of life in a Western town near the desert where humanity is often big-souled if passionate and even fierce. The action, which develops before us a story of love, jealousy as hot as alkali wastes, and renunciation, has been carefully thought out. It is fresh and human and has touches, here and there, even when it verges on murder and sudden death, that convince us into laughter—this was heard all over the house. The acting is often extremely good and in some of the characters it is thoroughly good, especially in the bad men's part. The story compels interest; the backgrounds are good and the scenes are well pictured. It is a very sure feature picture.

"THE LEMON" (Essanay), February 22.—A clever picture of theatrica life with some delightful sketches of things as things are just outside the manager's door and inside his office, both when he is in a pet and when his leading lady is peeved. The story deals with a feminine impersonato who didn't get his job and so revenged himself by palming himself of as a lady and claiming to be the wife of the manager, not unlike the young British subaltern in Kipling's story. This impersonator's work is remarkable. We have seen it before in a recent Western love story. The photography is excellent. The picture is a first-class filler.

"POTTERY MAKING" (Lubin), February 24.—This intensely interesting and well photographed picture shows how every-day cups and saucer are made. It is the best industrial picture released in a long while.

"A PERSISTENT SUITOR" (Selig), February 23.—A farce with a gir thinking a burglar is her persistent suitor in disguise. The lover (made t look just like the burglar) looks in the window and sees the girl on th burglar's lap. It is amusing and was laughed at. The photographs ar very fair. It is a filler.

"SEEING DETROIT" (Selig), February 23.—This interesting sceni occupies about one-third of the reel. It is very commendable. The photographs are only fair.

"NEW YORK CITY STREET CLEANING" (Edison), February 24.—A very complete industrial picture. It is very well photographed and instructive. It occupies nearly half the reel.

"THE LOST KITTEN" (Edison), February 24.—A very amusing, bu slight incident furnishes out this picture. It seems a bit slow; but has very, yes unusually delightful human quality and is likely to please. Ther is little in it for the gallery. The acting and the photographs are fine. B the way, although it doesn't hurt the picture, the architecture of those boo cases is atrocious; that curve above the books with the rectangle pictur frame above the curve almost hurts the eyes.

"CHILDREN WHO LABOR" (Edison), February 23.—There is nothing that so strongly works to make good art as to have one's heart wrappe up in one's subject matter; it is more valuable than experience, training ambition or any other kind of strength. This picture was written by Eth Browning. Many of its scenes, as produced and acted are very artisti but sincerity glows in every one of its scenes. This reviewer has hear audiences receive good pictures before, but he has never heard the applause that this picture got, given to any other. It was partly because its subject; the people feel it deeply, but no poor picture would have been received so. The story, artistically manipulated to be effecting, so convincingly moves us that no one stops to think that it is improbable. The picture's life comes from the fact that in every appeal that it makes to the heart it is absolutely probable. Everything that is really significent in rings true to human life. It is well acted, well photographed. To the exhibitor we will say, it is the popular picture. To the minister we will sa here is the chance to give your congregation and Sunday school a sermo that is worth while. To the principals of schools we will say, here is ed cation in contemporary conditions for your pupils. To the public we w say, if you see this picture, you'll be enthusiastic for child labor refor and also for moving pictures because they can show you these things. Wh an optimistic outlook such a picture gives!

"WHEN WOMEN RULE" (Selig), February 26.—A fantastic situati with women policemen, women firemen, a woman mayor, etc. It doesn get over as satire very strongly. In fact, it is too long for its substance It was done better in a recent Lubin split reel. The photographs a only fair.

"IN LITTLE ITALY" (Selig), February 27.—A dandy picture, bright conceived and very well conducted. It shows the very amusing difficulti encountered by Tony (who spoke very little English) and his girl in getti a marriage certificate. There is nothing in the film that fails to intere It has, in fact, that quiet, convincing humor that is pleasanter than boistero laughter. Mr. Hobart Bosworth plays the bride's father and is ve funny as an excitable son of Italy; but the whole cast is very good. T pictures are fair, some are good. The picture will make a good feature.

“HOW MOTION PICTURES ARE MADE AND SHOWN” (Edison), ebruary 27.—This is an exceptionally good and desirable vocational picure. It goes into details clearly. A machinist or any one interested irectly in the moving picture business will get more from it than one ot so interested. But many times this reviewer has been asked by riends to tell them how it works. This picture shows it all very clearly. he exhibitor himself will know whether he wants such a picture or not; e probably will need it. The photography is perfect.

“POSITIVE PROOF?” (Essanay), February 27.—A picture played by ne of the Essanay's Chicago companies. A man shot himself and they hought him dead. The picture shows how an innocent man came to be uspected of the crime. The man comes to and tells how the accident appened. The acting of the accused, hard drinking man, is very good; saves the picture which is somewhat slow. The photographs are very lear and bright. It is a filler.

“A MATTER OF BUSINESS” (Lubin), February 26.—A very pleasing icture whose center of interest lies in a lad of ten or thereabouts who ets a new idea and helps his father who is sick and must go to the South r die. He held a life insurance policy. The lad went to the president f the insurance company and said, “We want the money now, before papa ies, so that he can get well.” Mr. Arthur Johnson plays the sick father. he lad's acting is also very pleasing as is that of the whole cast. The icture pleased the audience very much. It is well pictured. Some of the utdoor snow scenes are very pretty. It is a fair feature picture.

“THE SUNBEAM” (Biograph), February 26.—See elsewhere in this sue.

“STENOGRAPHERS WANTED” (Vitagraph), February 26.—A very ood comedy with a brilliant cast. Brown and Jones, played by Eldridge nd Bunny, need a new stenographer and many answer the ad.; the ffice is full of girls. Among these are Miss Walker, a blonde, and Miss aird, a brunette. Brown comes in and inspects them. Jones comes in nd inspects them. One wants the blonde; the other wants the brunette. resently Mrs. Brown (Kate Price) and Mrs. Jones (Julia Swayne Gordon) ome in and they make their choice. Each brings her husband out of he inner office by the ear and shows her to him. Both have chosen the ame stenographer; she is Flora Finch. The audience roared. Enough as been said. The photographs are fine.

“THE JUSTICE OF THE DESERT” (Vitagraph), February 27.—A picure that the most part is commonplace like other typical Westerns, ut with a strangely effective ending. The plot is clear and interesting, the cting and photography are both good. It is a desirable filler.

Independent.

“TWEEDLEDUM'S NEW YEAR'S GIFT” (Ambrosio), February 28.—weedledum, a schoolboy, gets a present of a football. The neighbors hase him and his ball. This kind of picture is well known.

“TWEEDLEDUM'S EVASION” (Ambrosio), February 28.—We do not holly commend this picture; it shows just how to get into a safe. Tweedleum breaks a safe with a confederate's help and gets away. It is lively nd held the attention of the audience. At the end the gallery laughed.

“WHEN MEN LOVE” (Republic), February 3.—A story of the North Voods dealing with love and jealousy. Two trappers who have quarreled ver a woman go out together. Fur thieves attack them and one is killed, nd the other brings in the body. He is accused of murder and the Royal ounted Police are put on his trail. The bandits who killed the man's comanion drive him back to camp and attack the cabin where he takes refuge. e is arrested; but the bandits' work becomes known and the hero is exonerted. It is a very good picture but not of a very vital kind, in spite of its aving a good deal of red-blood heart interest. It will do very well as a eature where a thrilling picture is wanted rather than an emotional one. he pictures of woods in winter snows are very good. It is of full length.

“BEDELIA AND THE SUFFRAGETTE (Reliance), February 25.—A rce that is a scream. It has rough and tumble moments; but the sufragette family is very ludicrous and poor Bedelia's experiences during the ay she served as cook there made laugh after laugh. Its satire, which is asy to appreciate, will tickle most audiences.

“PALM BEACH” (Reliance), February 28.—A picture of summer land owing the old fortress at St. Augustine, Fla., and the big hotels with alms growing about them. Some interesting street scenes.

“THOSE MARRIED MEN” (Great Northern), February 24.—A farce omedy showing three amusing characters at “Unter den Linden,” a German leasure park. How they escaped from their wives at home and their subequent adventures. Germans will probably see more in it; but even for mericans, who don't know Germany, there are plenty of laughs in it. is sufficiently well photographed.

“THE SNOWMAN” (Solax), February 4.—An extremely clever trick lm in which a bully, in a dream, sees the children's snowman, which he ad wantonly toppled over and broken, come to life and give him much eeded chastisement. The dream cures the young bully of his freshness. he photographs are perfect and the backgrounds of winter hillsides and a ountry village at their foot, are interesting. The spirit of the bright ttle farce is well maintained and the film a desirable offering.

“AUSABLE FALLS AND CHASM” (Solax), February 4.—On the same eel with the above. This beautiful picture of an Adirondack Mountain orge and stream is very acceptable. They go very, very nicely together nd make what will be a desirable addition to any program. It is a release at will be good for special entertainments as in churches or private homes.

“LEND ME YOUR WIFE” (Solax), February 11.—A good situation for farce comedy, viz: An old uncle requiring his nephew to get married nd nephew's borrowing a wife to fool him and the evening complications. has been used before; but there are plenty who haven't seen it and, esides, this picture is not without freshness. It is well photographed and oesn't drag often. Now and then it isn't credible enough to be really nny; but, on the whole, these players, including Billy Quirk, have andled the situation pleasingly. It is a very acceptable filler.

“AN ASSISTED ELOPEMENT” (American), February 29.—A few eye-fulls of action, they are just enough to keep the thread of a pretty love story clear. An automobile, its chauffeur, his sweetheart, benches on the lawn, a few rose-bush brightened nooks, the unwelcome lover and also a country constable and his more or less farcical doings all have a part in it. It isn't quite convincing, but it is very lively. Some of the photographs are perfect.

“THE LAND BARON OF SAN LEE” (American), February 26.—A story with an unusually strong situation, a situation that is convincing enough to make the blood boil, yet one that hardly is possibly anywhere. The owner of vast estates and a big dam orders the water cut off from the valley and the people are suffering for water to drink. The land baron is captured and tortured to make him relent. Miss Bush and Mr. Kerrigan play the leads. It is exceedingly well photographed and were it not for the extremely sensational torture scene, would serve as a feature.

“BILL AND THE LIONS” (Lux), February 1.—A most sensational farce with two real lions loose in the house. It is better than any nightmare. Bill gets into a suit of old armor. It is a rattling good picture to show. Get a good growler sound effect and it will put the picture over with a big “punch.” The photographs are good.

“THE SKIVVY'S GHOST” (Lux), February 1.—On the same reel with the lions is this picture in which Skivvy, the funny character whom we have been seeing of late, unintentionally scared her master and mistress. It is quite fresh and almost as much of a sensation as the lions. The two together can be relied upon to win their own way, with every kind of audience. It is a very promising release from the exhibitors viewpoint.

“IN THE GOVERNMENT SERVICE” (Republic), February 27.—A dramatic picture of Alaskan forests. The hero, a U. S. mail carrier, who is carrying an invoice of gold dust, is followed by a desperate character who intends to rob him and is also followed by wolves (they are pack dogs, but look wild). The thief by an unexpected but logical process falls into the toils. It is a good feature for localities where literary quality is not so much desired. The picture stands by its action solely.

“ALGIE THE MINER” (Solax), February 28.—Billy Quirk plays, in this picture, a lackadaisical, girlish youth who goes West to prove himself a man to win a sweetheart. In the beginning Algie is something beyond description, but in the end he becomes a brave boy and a true friend. It is very well photographed and the characters are surely “put over.” It is no comedy; it may get through as a tract, but it is very vulgar.

“ARAB'S BRIDE” (Thanhouser), March 1.—The backgrounds of this clever picture very strongly suggests Arabian desert lands near some Bagdad or fabled city in the East. The action shows how the master rug-weaver (Mr. Russel) fell in love with the vizier's daughter (Miss La Badie) who bought the rug, “work of his hands.” In his carrying her away there is true old romance. Many of this picture's scenes are extremely beautiful. It is a sure feature for almost any occasion.

“THE GUARDIAN ANGEL” (Eclair-Am.), February 27.—A picture of society people, telling the story of a violinist who began very poor, but became rich and famous. Both the violinist and his wife are tempted to be untrue to each other. The guardian angel is their little child. We can't call the picture pleasant after seeing so many dealing with this theme; but it is fairly well acted for the most part, also well set and well pictured. Where such a picture is wanted, this will be a good feature. It will serve as a filler on other occasions where such pictures are not so much desired.

“THE INTERRUPTED TELEGRAM” (Eclair), March 3.—A picture that is beautiful in its photographs, its settings and its acting—there are famous artists in the cast. A telegraph operator was suddenly interrupted and a telegram that was meant to carry hope to a worried father, made him think his only child was dying. The situation gets over. It is a good feature. There is no reason why this picture shouldn't be acceptable in a private entertainment.

“PRAGUE, CAPITAL OF BOHEMIA” (Eclair), March 3.—Prague is perhaps the most romantic city in the world. It is a city of famous men, of great buildings and of quaint architecture. This is a very beautiful picture of it; one that is a sure feature. These two on the same reel will make almost any bill distinguished.

“REVENGE IS SWEET” (Great Northern), March 9.—A brisk comedy of a summer's afternoon which is quite convincing and amusing. The photographs might have been better, but are clear. The picture is full of pleasant, good time spirit and will be enjoyed, especially by cultivated people. There is not much in it to please the gallery.

“HIS GOOD INTENTIONS” (Nestor), March 2.—A college athlete who has to keep in training isn't the most congenial company for his girl friends who want to have a good time. If he has to run ten miles every day, and there happens to be an escaped lunatic in the country, he may be taken up by the constable. It happened to the hero of the comedy and he broke training in spite of his good intentions. There are some very good laughs in it and the spectators seemed to enjoy it. The photographs have noteworthy quality. It is a desirable release for any program, but not quite a sure feature.

“THE BATTLE OF THE ROSES” (Nestor), March 2.—This festival and parade topical on the same reel is very acceptable. It is a better picture of the parade than we have yet seen; but even in these pictures we can't see the faces of those in the floats.

“AT ROLLING FORKS” (Nestor), February 28.—These unreasonable men, fathers and husbands, who act on pride and other petty motives and think they are standing for justice and recititude are good characters to show in pictures. They make men selfconscious and show them up to themselves. The father and son-in-law in this picture were both of this kind. And in it, jealousy fostered by pride and suspicion, came within a hair trigger chance of making a terrible tragedy. It is well acted by Mr. Gibbart (recently with the Bison Co.) as the son-in-law, and by Miss Victoria Forde (the new leading lady of the Nestor Western Co.) as his wife. The photographs are good and the release will serve as a good feature.

"THE SMUGGLERS" (Nestor), February 26.—Nestor photography and pictures of the sea would nearly make a feature by themselves. But in this picture, with the sea as its background, we have many well-contrasted, fishing village characters, and a speedy story of love, jealousy and revenge. There is in it a chase of a smuggler (betrayed to the revenue men) along a rocky beach and this has a thrilling, romantic climax. It is a tragedy. It has faults, but they do not mar it greatly. It can safely be depended upon as a sure feature, one that will take with audiences.

"HIS LORDSHIP'S WHITE FEATHER" (Solax), February 25.—A very pretty picture of Colorado ranch life, full of atmosphere and little realistic sketches, the pigs, the calves, etc. Lord Fitzhugh, an English artist, is visiting the ranch. He makes the ranch girl's cowboy lover jealous. We have the usual Indians, the usual cowardice in his lordship and the resuce by the cowboy. The rescue scene is very cleverly placed on a broad, rolling prairie with a sunset effect behind. The photographs are not perfect, but are clear and acceptable. The little heroine with her wind-blown curls is very pretty and the acting throughout is smooth and natural. It will serve as a feature on ordinary occasions.

"THE GUILTY BABY" (Thanhouser), February 26.—The baby, a child of about three, hid a string of pearls in a candy box shaped like a bunny and the plumber, who was repairing the water faucets in the suite, was accused of its theft. The plumber's wife was sick at home and heart-rending circumstances made the arrest tragic in the extreme. The Thanhouser Kid plays the plumber's child and it is she who discovers the gems in the other girl's box and this brings in a touch of humor that is very amusing. The picture isn't wholly convincing, but it gets over very well and will make a good feature. It will do for any occasion.

"A HIGHER POWER" (Champion), February 26.—For the most part a well conducted picture with some very pretty scenes. It has a rough character, a Mexican, who tries to break into a house to attack two women. One escapes through a back window and rides for help. Just as the Mexican breaks in a thunder storm opens. At the dramatic moment a flash of lightning kills the intruder. It is well acted, the photographs are very satisfactory and the picture will make a good filler.

"SHERLOCKO AND WATSO" (Champion), February 26.—An extravaganza in which grotesquely made-up characters (a big man and a little man) track a thief. They fail to find him. The picture is very slight indeed. It is a picture of "make up" almost wholly.

"WRONGLY ACCUSED" (Champion), February 28.—In this picture, a very little girl, without realizing the harm, steals a locket and it so happens that her brother is falsely accused of the theft. The story is romantic and it is very well acted by the leading lady and by the housekeeper. Some of the photographs are very pretty. It is a picture that people will like. Its plot is not very fresh nor does it convince us as being at all a picture of real life, but we highly commend it, not as a feature, but as a good film to show with other pictures.

"GETTING DAD MARRIED" (Eclair), February 29.—A queer character farce in which a daughter and her beau "put up" a trick on Dad, who is a widower. They send a matrimonial ad. to the Herald. It is a picture for the rougher and the simpler kind of audiences. It is well photographed.

"THE IMMIGRANT'S VIOLIN" (Imp), February 26.—Miss Loraine, whose work for the Biograph pictures has shown her as an unusually strong actress, leads in this picture as the lost immigrant girl, a violinist. An American lady and her nephew, who falls in love with her, have taken her under their protection. These roles are well played by Miss Prescott and King Baggot. The girl performs on the violin to an East Side audience and there meets her people, only to be separated from them, but she finds them again later. The emotions that rise from the situation are strongly portrayed. The plot has weaknesses, but the humanity of the picture convinces. The photographs are fine. It is a very good feature picture, one that will please all kinds of audiences. It can be shown even before churches, and private entertainments.

"THE ROSE OF CALIFORNIA" (Imp), February 29.—A tale of southern California in the early forties. An old hidalgo objects to the love affair between his daughter and an American. The young people elope, the Don follows, finds them married and tries to kill his son-in-law. The scenes and backgrounds are of great interest. The story is clear and speedy and has an attractive quality that is very likely to please. The photographs are, in part, very good indeed. It will serve as a feature.

"A TANGLED SKEIN" (Republic), March 3.—Perhaps "A Forced Reconciliation" would have been a more descriptive title for this picture which shows how a young couple separated and were brought together through a misunderstanding which came from the girl's employer's wife finding a dropped letter. The picture has good thrills of a conventional kind; it is sensibly conducted and well acted and the photographs are very fair. It will make a first class filler.

"THE FINAL PARDON" (Rex), February 29th.—An emotional, heart-interest melodrama of New York City and of life as it is known along the great white way. It is not a very realistic picture of life, however, not a human document, but an artistic moving picture whose purpose is to entertain and not instruct. Mr. Phillips Smalley plays in it a great lawyer's son who fell in love with a pretty singer and married her under an assumed name. The singer, the picture's center of interest, is played by Lois Weber with a good measure of power. The young man spent too freely, stole and went the downward path to his death. The young mother of his child was accused of murdering him. She is saved in the court (the picture's great scene) by the man's father as her counsel. It is a strong, good picture with very interesting sets, well photographed and makes a good feature.

"THROUGH FLAMING GATES" (Rex), March 3rd.—Miss Marion Leonard has done some very strong work in emotional climaxes in many other pictures, but this reviewer has never seen her in a role that taxed her capabilities so heavily or gave her so fine a chance to show her powers, and, as far as he can remember, he has never seen her to so good advantage as in this picture. It is an intensely thrilling story, has a heart-breaking human interest and, as it has been produced, is at once a thoroughly artistic and thoroughly popular picture, one that is worthy of being kept on at any theater for several weeks as the feature; it would surely pay. The mother had set her heart on going to a dance. The father was a doctor and had been called away. They had a little girl. The father probably would return any moment. The mother left the girl alone in the house. The wind blew the curtain and the child was shut in the burning house alone. The mother, in the midst of the party, heard the fire engines go past the house, but let herself be reassured. This is the situation, and it seems as though every ounce of good in it has been utilized by Miss Leonard and the picture's producer, and the whole cast, except the child. The ending is deeply emotional and is also very pleasant. It is a very good, very strong picture for all places, private entertainments, churches, any where, everywhere.

"THE BARGAIN" (Rex), February 8th.—An artistic, well-produced picture that might have been called "Bought and Paid For;" for the bargain was made by a young woman who got a wedding ring, a fine house (this house is one of the picture's noteworthy points) and a rope of pearls and for these she gave herself, body and soul, to a drunkard. It is a problem picture, one whose appeal is to the mind almost exclusively. Of heart interest, such as the Rex pictures, "Little Major" and "The Rainbow," gave us, there is very little. It is a good, wholesome picture, well worth while, for its influence will surely be a moral education to many. It is well acted, of course, by Lois Weber as the leading lady. Some of its scenes are full of beauty. A good feature picture.

A Sincere Appreciation of a Sincere Picture

"THE SUNBEAM" (Biograph).

The Biograph, "The Sunbeam," released on Monday, February 26, is a rarely beautiful picture and we take pleasure in commending it as a contribution to the still young, but vigorously advancing art (for it can be and often is art) of the photoplay. It is fresh, not merely in that it tells a story that hasn't been told before and deals in a fresh way with life, but it also gives one the impression of utilizing the materials it chooses to express itself in a fresh way. It does not suggest a picture drama to us, or a picture short story. It is nearer to the illustrator's art than to literature. It accomplishes what the draughtsmen have tried to do but couldn't. It is true that it has a strong situation and tells a good story; but the picture's highest quality doesn't depend upon these. The fact that the story isn't convincing doesn't appreciably weaken the impression that it leaves.

Its strength comes largely from this, that, appealing only to one sense in the same way that music does, it reaches corners in human experience where no other form of art can follow; it compels a closer concentration and gains what seems, since we are not used to it, a strange power of suggestion. By sheer courage in focusing all its efforts on some simple but deep situation and ignoring the seemingly popular demand for substantial plot stories, it begins to show us the possibilities of motion picture craft that were hardly expected. "The Sunbeam," doing this, follows a recent but not quite so successful Biograph, "The Eternal Mother."

In "The Sunbeam," the center of interest is a child—a girl of about five years. Good acting in children reflects great credit on the producer; they are very dependent upon him, and to handle them effectively he probably must somewhat more than know what he wants. The little player in this picture in the rôle as she plays it is very winsome. In the first scene her mother dies alone with her in the little room upstairs in the poor tenement. The child thinks her mother asleep. She makes a visit downstairs in search of friends, first on a spinster, then on a bachelor. The picture is a picture of vivid life, centered in the child with all her special needs and budding ideas. And how true a picture of life it is. In the foreground there are plenty of children, just "kids" of the tenement, and brim full of life and up to all kinds of pranks. In the middle distance are the two middle-aged lovers, losing their opportunities, and in the background there is death—the child thinks it is sleep, and doesn't yet understand when she brings the two middle-aged people up to the room. Yet it is also a picture of death, a wonderfully, but calmly, quietly suggestive picture of death. It isn't at all tragic and in this lies its remarkable freshness. As for that, this picture of death is something new. We don't know just what to call it. The producer doesn't comment on this death nor criticise it in any way; he merely shows it to us, simply. It is our own conception that is given back to us; but seen in the picture it affects us very deeply.

The acting of the whole cast is simple and natural. This is most certainly true of the work of the young lady who plays the rôle of the spinster. We should like to place her art in a niche by itself, high-up where few who play in the pictures can reach; but all wo look at "The Sunbeam" will see and recognize for themselves.

H. C. J.

Projection Department

Edited by F. H. RICHARDSON.

Projection Machine Mechanisms, Part 3.

THIS week the entire department is given over to the third of a series of instructions on mechanisms, designed to cover the latest model of all the leading machines. Herewith we give instructions on the Simplex machine. The Powers Six instructions appeared in Jan. 6 issue and the Standard machine was dealt with in Feb. 3 issue. The Edison and Motiograph instructions are in course of preparation. They will appear soon.

The numbers refer to parts and plates, thus: 62, P 5, means that part No. 62, which, by reference to the list of parts, we find to be the Cam of the intermittent movement, will be found on plate 5.

Note. This Mechanism Is Covered, or Boxed In, by a Metal Casing. This Casing Has Been Removed in Order to Show the Parts.

Plate 5 shows two extra intermittent movements. There are two lying beside the machine, and one placed in the machine.

Instructions for the Simplex Mechanism.

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No. 1, To Remove the Film Gate 159, P 2.—Lift it straight upward, unhooking the gate 159, P 2, from pins YY, P 5. The gate will disengage when raised. Should it stick tap upward lightly on bottom of gate.

No. 2, To Remove Intermittent.—To take out whole intermittent movement remove screw 8, P 3, pull off gear 6, P 3. Push in on film trap screw 166, P 2, which opens gate 159; P 2. Next remove the lower right hand front section of machine cover—the section with curved top immediately below the aperture, same being represented by dotted lines on P 2. This section of the cover is held by four screws. Next loosen screws 53, P 2 and 4, and push back locks 52, P 2 and 4, so that they no longer engage ring of framing cam 92, P 1. Loosen screw 21, P 5, grasp fly wheel 57, P 3, with right hand and pull straight outward, at the same time pulling out gear 19, P 3, with the left hand. You thus remove the entire intermittent casing, fly wheel and intermittent sprocket. In replacing same, reverse the process of removal step by step, first reading instruction No. 8 carefully. In replacing front curved section of machine cover or casing, **Be Sure to Place the Shortest Screw of The Four in The Top Hole.** If one of the longer ones is used in the top hole it will extend through and tear the film.

No. 3, Adjusting the Star and Cam.—Intermittent sprocket 68, P 1, should have just a little lost motion. If set up too tight there is some danger that binding or undue friction will occur. If the adjustment is made while the machine is cold there will naturally be some slight expansion when the parts become warm through friction and by reason of some heat transmitted through the metal from the spot. After a time, however, by reason of wear of star and cam, the play in sprocket 68, P 1, may become too great. This has a tendency to render the picture unsteady, and it must then be taken up by setting star 67, P 5, closer to cam 62, P 5. It is done as follows: loosen two screws 55, P 4 and 5. Grasp hexagon nut XX, P 5, with a plyer or ⅜ flat wrench and turn same slightly either way until the lost motion in the sprocket is almost taken up, leaving just a little bit of play. Tighten screws (2) 55, P 4 and 5, again.

No. 4, Removing and Replacing Intermittent Sprocket.—The teeth of intermittent sprocket 68, P 1, do all the work of pulling down the film, working against the pressure of the tension shoes 160 and 161, P 5. They must therefore be expected to wear. When the sprocket teeth become undercut, that is to say, having a groove worn in the surface presented to the film, the sprocket should be removed and a new one installed. It is a good plan to have an eccentric bushing 54, P 5, star and spindle 67, P 5, and intermittent sprocket 68, P 1, already assembled as shown in P 5, ready to place in the machine when required. The old sprocket may be placed at leisure, this being done as follows: Loosen the two screws 55, P 5, grasping intermittent sprocket, pull straight out, thus removing bushing, star, spindle and sprocket from the casing. Next carefully remove sprocket from spindle. To do this first remove taper pins 69 P 1, which hold the sprocket to the shaft and with a cloth in the left and, grasp star and busing firmly, while with the right hand you pull the sprocket from its spindle with a twisting motion. Should the sprocket stick you may lay the edges on a vise and with a brass or copper punch gently drive the spindle out. Be very careful, if the sprocket is good, that you do not ruin it in the process, as its rim is thin and easily battered or bent. In installing the new sprocket be very sure that the large diameter of the pin holes in shaft and sprocket are together. To replace parts in the machine first wipe the bushing and its bearings perfectly clean and lubricate with good clean oil. Push the bushing into its bearing until the star is against the cam; turn the fly wheel slowly, at the same time pushing in on the sprocket, until pin on cam 62, P 5, engages with star slot, when bushing may be pushed home; after which adjust star to cam as per instruction number 3 and tighten up the two screws 55, P 5.

No. 5, To Remove Intermittent Casing Cover 50, P 5.—First follow instructions No. 2 and 4, next insert steel punch in hole X, P 5, and using it as a wrench unscrew the cover from casing. The screw of cover O, P 5, is an ordinary right hand thread.

No. 6, To Remove Cam 62, P 5.—First follow instructions No. 2, 4 and 5; then remove taper pin holding collar 63, P 5, and pull collar off. The cam and its spindle may then be pulled out.

No. 7, To Remove Flywheel Shaft, 59, P 3.—First follow instructions No. 2, 4, 5 and 6; then drive out taper pin 58, P 3, pull off fly wheel and shaft will slip out.

No. 8, Replacing Bushing 54, P 5, and Intermittent Casing 49, P 5.—This is a very simple operation, it is, however, of great importance that it be rightly done. Both the casing and bushing fit in their bearings very closely. It is therefore necessary that they, as well as their bearings, be cleaned perfectly and lubricated with a good clean oil. Having done this, push the casing or bushing carefully into place, turning or shaking it slightly if it sticks. Never under any circumstances attempt to drive the parts into place. You will simply ruin both bearings and casings, or bushings, if you do.

No. 9, To Replace Intermittent Casing 49, P 5, in the machine.—First follow instructions No. 8; then insert shaft of gear 19, P 3, into its bearing about ¼ inch. Next insert casing 49, P 5, into its bearing, and push both casing and gear into place together, having the rim of casing in such position that locating-pin 93, P 4, enters hole in casing rim. The rest of the operation is simply a reversal of instruction No. 2. See that the clutch 7, P 4, locks with its mate properly when gear 6, P 3, is pushed into place.

No. 10, To Remove Gear 24, P 4, or The Complete Governor or Vertical Shaft 23, P 4.—Drive out taper pin in hub of double gear 24, P 4, using a light hammer and punch to prevent bending the vertical shaft. This pin is in the hub between upper and lower rows of teeth of the gear. Next remove taper pin 91, P 1, and, grasping gear 25, P 4, pull upwards. Vertical shaft 23, P 4, will come out, thus releasing the other parts.

No. 11, To Remove Spiral Gear 117, P 4.—First follow instruction No. 10; then remove taper pin holding collar 118, P 4, and pull shaft out to the right.

No. 12, To Remove Spiral Gear 120, P 4.—Drive taper pin out of left hand end of gear. Spindle will then slip out to the left, thus releasing gear.

No. 13, To Remove Shutter Gear Bracket 131, P 3.—First follow instruction No. 12, then remove the two screws 133, P 3, and bracket will come off.

No. 14, To Remove Shaft of Outside Revolving Shutter, head of which is shown at 127½, P 5, loosen set screw 130; P 2 and 3, and the shutter and all may be pulled off.

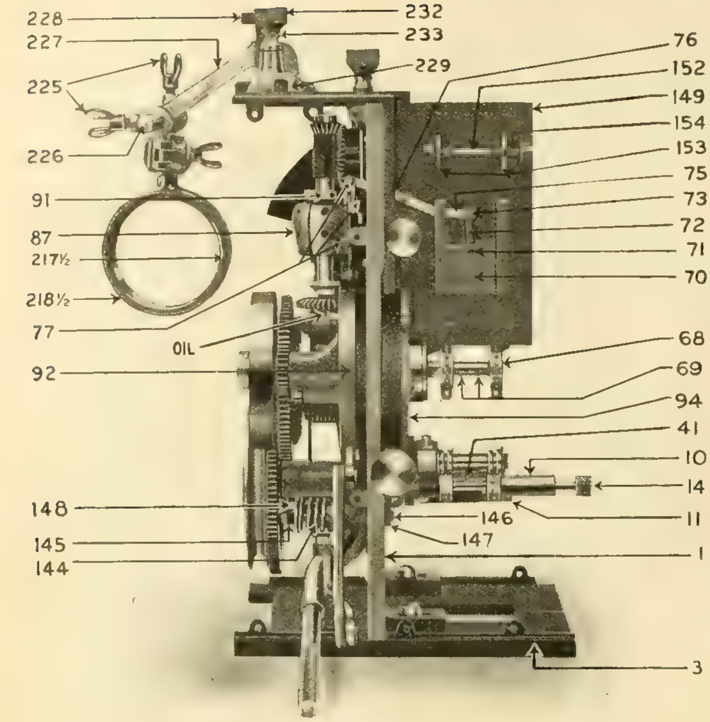

Plate 1.

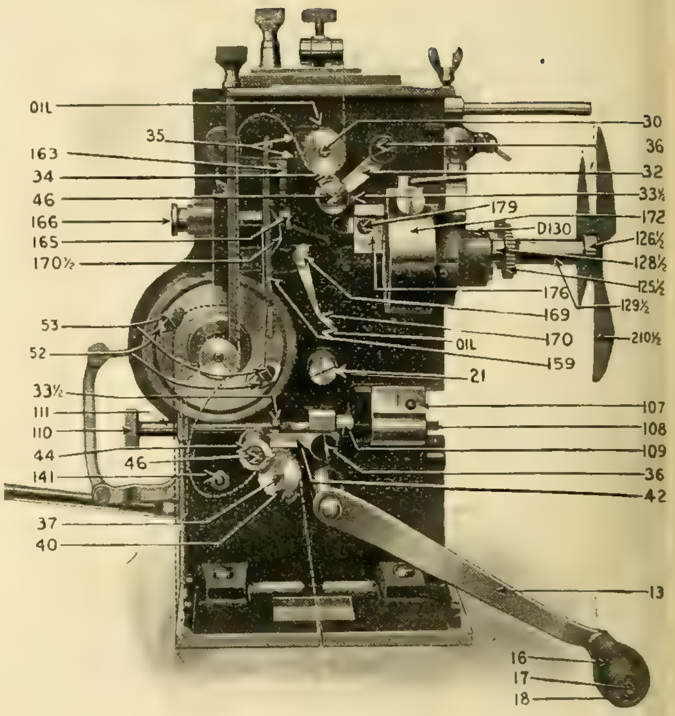

Plate 2.

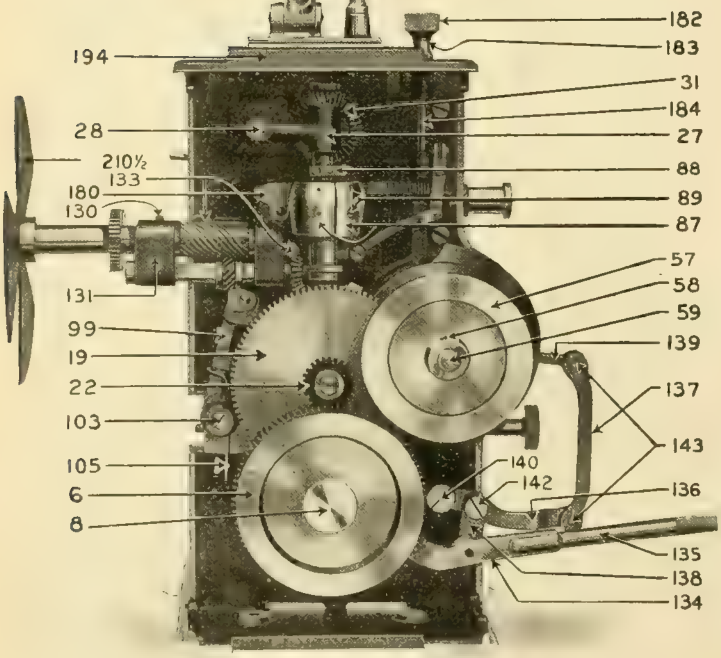

Plate 3.

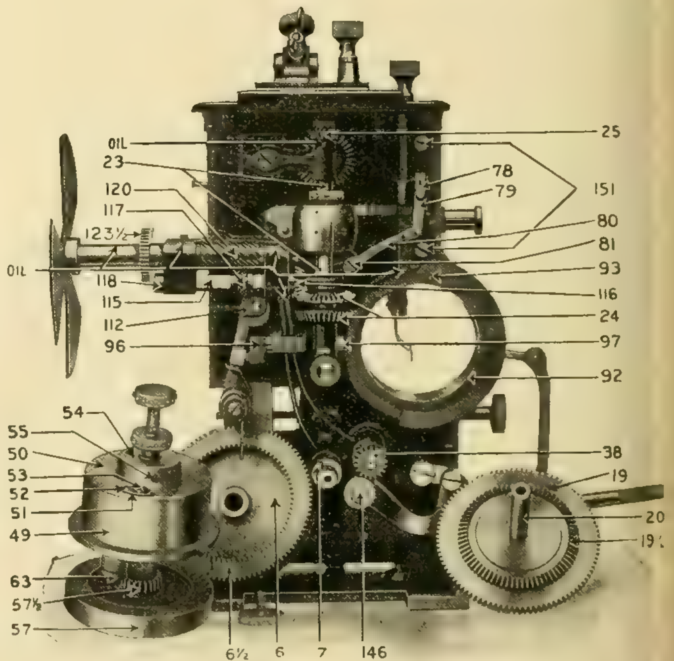

Plate 4.

No. 15, To Remove Shutter Blade 210½, P 5.—Take out the three screws 210, P 5.

No. 16, Gear 125½, P 2 and 5.—Do Not Attempt to Remove This Gear. It Is Forced on the Shaft Under Pressure and Cannot be Removed Except at the Factory.

No. 17, To Remove Shutter Adjusting Slide Block 107, P 2.—Remove taper pin near outer edge of the lower track or slide and turn the knob 110, P 2, to the left until sliding block 107, P 2, is released.

No. 18, To Remove Shaft 108, P 2.—Insert steel punch in hole in the outer one of the two locking collars, 109, P 2, and, holding punch stationary, turn knob 110, P 2, to the left, which will unlock the collars. Remove the collars and the shaft may be pulled out.

No. 19, To Remove Focusing Slide 176, P 2, which carries lens holder 172, P 2.—First remove bracket 131, P 3, (see instruction No. 13), then remove screw 179, P 2, and the slide will come out. On bottom there will be found a small gib which provides tension. Be sure to replace this gib when putting the parts together again.

No. 20, To Remove Framing Cam 92, P 1 and 4.—Take out upper screw 143, P 3. Remove gate, as per instruction No. 1. Remove upper screw 77, P 1, and screws 151, P 4, which release the film trap 149, P 1. Loosen screw 95, P 5, unscrew ring 94, P 1, and the cam may then be pulled out to the left. The framing cam is the large ring-bearing in which the intermittent casing 49, P 5, rests. To replace same, just reverse the process; screwing up ring 94, P 1, until cam has end play, after which set up screw 95, P 5, tight, as this is the screw which locks ring 94, P 1, in place.

No. 21, To Remove Automatic Fire Shutter Lift Lever 75, P 1.—First remove screw 73, P 1, and upper screw 77, P 1. Next remove film trap 149, P 1, as per instruction No. 20. Drive out straight pin 76, P 1, from behind. This releases the lever.

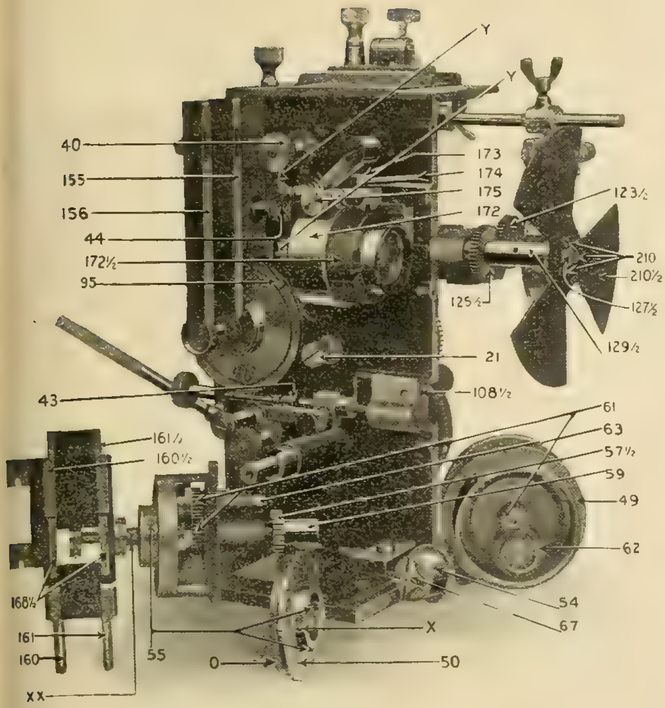

Plate 5.

No. 22, To Remove Governor Lift Lever 80, P 4.—Remove lower screw 77, P 1, and screw 81, P 4.

No. 23, To Remove Framing Slide Lever 99, P 3.—First remove gears 6 and 19, P 3, and intermittent casing, as per instruction No. 2. Loosen screw 108½, P 5, which allows you to pull out lever 99, P 3, carrying spring 105, P 3, with it. This also releases framing slide arm 96, P 4, carrying roller 97, P 4, which may be pulled out after lever 99, P 3, has been removed.

No. 24, Spring 105, P 3.—This spring is for the purpose of holding roller 97, P 4, against the framing cam 92, P 4. It also holds lost motion out of parts between lever and framing cam. To remove the spring take out screw 103, P 3, which releases the spring. To replace, put it on its stud in same position as it was, then bend the free end around to the right until it enters slot in end of stud. Place washer on and replace screw 103, P 3, setting it up tight.

No. 25, Framing Handle Tension Spring 144, P 1.—This spring causes framing handle, or lever, 135, P 3, to work hard or easy, according to how it is adjusted. If lever 135, P 3, works too hard, this spring has too much tension; if too easy there is not enough. Tension of the spring is governed by nuts 145, P 1. To change the tension, first remove screw 8, P 3, and pull off gear 6, P 3. Loosen outer one of nuts 145, P 1, and tighten or loosen inside nut until the lever works to suit you, after which lock the nuts tightly together again.

No. 26, Film Trap Gate Holder 163, P 2, is held in place by film trap gate holding stud 165, P 2, which runs through and is held by a screw 166, P 2, inside of which screw is a coil spring 168 (not shown on plate), which holds the gate against film trap 149, P 1. All these parts may be readily removed as follows: Place a piece of cloth, or paper, between the jaws of a pair of plyers, to prevent marring the metal and unscrew 166, P 2, thus releasing the spring and stud 165, P 2. The metal thimble on screw 166, P 2, is merely to protect and hold the coil spring in proper position. If it is desired to remove the gate holder and stud also, you must take off the film trap (see instruction No. 20).

No. 27, Film Trap Shoes 155 and 156, P 5., may in time wear. They may be removed by taking out four screws in front of the film trap which holds them in place. These shoes are right and left, and you cannot insert them incorrectly. When ordering, however, take this into consideration. Should the screws project through when new shoes are installed, they must be carefully dressed down flush with surface of the shoe, using a fine file, same also applying to film trap gate shoes 160½ and 161½, P 5.

No. 28, Intermittent Sprocket Tension Shoes 160 and 161, P 5, are made of spring steel. They hold the film in contact with intermittent sprocket 68, P 1, their adjustment is therefore important. They must be set so that their curved portion just barely touches the sprocket rim. It must, however, be observed that the inside half of each shoe is offset so that it is away from the sprocket slightly when the outer edge touches. Set by the outer half only. Look at the shoes occasionally and see that they are in proper adjustment.

No. 29, Lens Holder 172, P 5, may be shifted forward or backward on sliding block 176, P 2, by loosening clamp screw 173, P 5, by means of handle 174, P 5. In installing new lens, place sliding block 176, P 2, in centre of its travel by means of focusing knob 182, P 3. Place lens in adapter ring 172½, P 5. These rings are made to fit various sizes of lenses. Loosen screw 173, P 5, by means of handle 174, P 5, and slide holder back and forth until edges of aperture appear in sharp focus on the screen. Tighten screw 173, P 5, and complete focusing by means of knob 182, P 3. Tube projection lenses only can be used on the Simplex machine. It is therefore necessary to purchase a lens jacket.

No. 30, Upper and Lower Sprocket Idlers 44, P 5 and 2, must be carefully adjusted in relation to the sprockets. The upper idler is adjusted by means of screw 33½, P 2. That of the lower idler is adjusted by a similar screw 33½, P 2. These rollers must be kept set away from the sprockets by about twice the thickness of a film. If set too close it has a tendency to cause the film to run off the sprockets. If too far away it may cause the sprocket holes to climb, that is, the film may slip over. In either event the effect is to lose the loops. It will be seen that these adjustments are of the utmost importance. After making adjustment be sure to set up the adjusting-screw lock nuts tightly.

No. 31, Roller Arm Tension Springs.—Upper sprocket roller arm 32, P 2, is held against sprocket by means of a spring clamped under screws 35, P 2. To remove this spring, take off film trap 149, P 1, as per instruction No. 20. The lower roller arm spring 43, P 5, is held by two screws which may be removed through the bottom roller holder opening in base of the machine, when same is removed from table.

No. 32, Aperture Size.—The Simplex aperture is exactly 11/16 by 15/16 of an inch. These dimensions may be used in figuring lenses for this machine.

No. 33, Oil.—It is well to avoid the use of widely advertised patent oils. As a rule they are totally unfit for use on a motion picture mechanism. Some of them possess little or no lubricating qualities. Best results are obtained by use of a good grade of light dynamo oil. A heavier lubricant is best for gears. For gears a heavy automobile cylinder oil is recommended. Purchase oil in quantities from a reliable dealer. Vaseline may be used for gears, but cylinder oil is better.

No. 34, Washing Gears and Bearings.—Simplex gears and bearings are well protected from dust and dirt, still it is not a bad plan to wash them thoroughly with kerosene, benzine or gasoline once each week. Use an ordinary oil can filled with kerosene, benzine or gasoline, and flooding the gears and bearings thoroughly while turning the crank. Use rags under the gears to catch the dirty oil as it runs off.

No. 35, Setting the Shutter.—The revolving shutter is set while the machine is in operation by turning knob 110, P 2. If streaks show at top or bottom of letters in titles or flashes up or down from any white object in film, it is evident that the shutter is out of adjustment. Turn knob 110, P 2, one way or the other until the ghost dissappears.

No. 36, Focusing Lens.—The picture on the screen is readily focused by turning knob 182, P 3, which moves the projection lens closer to or farther from the film according to the way it is turned.

No. 37, Clean Sprockets.—If you expect the picture to be steady it is absolutely essential that you keep intermittent sprocket 68, P 1, clean. Dirt or gum on its face will cause the picture to become unsteady and vibrate. Also the upper and lower sprockets, 40, P 5 and 2, should be kept perfectly clean since gum or dirt on their surface has a tendency to cause the film to run off the sprocket and thus lose the loops. A tooth brush is best for cleaning sprockets. All sprockets should be cleaned thoroughly at least once every day.

No. 38, Tension Shoes 168½, P 5, provide tension to stop the film and hold it flat and stationary over the aperture during exposure. When first run films are used there is a decided tendency for the soft emulsion to deposit on these shoes and this deposit must be carefully removed after every run. Never use a knife blade or steel instrument to clean the shoes else you may scratch them and make matters worse. Use a wet rag or scrape with a silver coin or some soft metal article. A little tallow rubbed on before each run will help to prevent emulsion depositing but nothing will

NAMES AND NUMBERS OF PARTS FOR THE SIMPLEX MECHANISM.

Order parts by number only. These numbers are the manufacturers' regular stock numbers. The first column of figures indicates the plate on which the part is shown.

1 & 2	1	Centre Frame.
	2	Centre Frame Screws (2).
1	3	Base.
	4	Base Wing Screws (2).
	5	Base Dowel Pins (2).
3 & 4	6	Main Driving Gear (spur).
4	6½	Main Driving Gear (Internal).
4	7	Main Driving Gear Clutch.
3	8	Main Driving Gear Retain Screw.
	9	Main Driving Gear Clutch Pin.
1 & 2	10	Crank Shaft.
1	11	Crank Driving Collar.
	12	Crank Driving Collar Pin.
2	13	Crank.
1	14	Crank Retain Screw.
	15	Crank Retain Plug.
2	16	Crank, Wood Handles.
2	17	Crank Stud.
2	18	Crank Washer.
3 & 4	19	Intermediate Gear No. 2 (spur).
4	19½	Intermediate Gear (bevel).
4	20	Intermediate Shaft.
2 & 5	21	Intermediate Shaft Retain Screw.
2	22	Intermediate Gear No. 1.
	22½	Washers on Intermediate Gear.
4	23	Vertical Shaft.
4	24	Double Bevel Gear No. 2.
4	25	Bevel Gear No. 3.
	25½	Bevel Gear Taper Pin.
	26	Vertical Shaft Washer.
	26½	Vertical Shaft Washer No. 2.
3	27	Vertical Shaft Bracket.
3	28	Vertical Shaft Bracket Screw.
	29	Vertical Shaft Bracket Pin.
2	30	Top Sprocket Shaft.
3	31	Bevel Gear No. 4.
	31½	Bevel Gear Taper Pin.
2	32	Upper Sprocket Roll Arm.
	33	Upper and Lower Sprocket Roll Arm Pins (2).
2	33½	Upper and Lower Sprocket Roll Arm Screws (2).
2	34	Upper Sprocket Roll Arm Spring.
	35	Upper and Lower Roll Arm Spring Screws (4).
	35½	Upper and Lower Roll Arm Nuts (2).
2	36	Upper and Lower Roll Arm Pivot Screws (2).
2	37	Lower Sprocket Shaft.
4	38	Lower Sprocket Gear.
	39	Lower Sprocket Shaft Washer.
2 & 5	40	Upper and Lower Sprockets.
2	41	Upper and Lower Sprocket Pins (2).
	42	Lower Sprocket Roll Arm.
5	43	Lower Sprocket Roll Arm Spring.
2 & 5	44	Pad Rollers (2).
	45	Pad Roller Studs (2).
	45½	Oil Tube for Crank Shaft.
2	46	Pad Roller Screws (2).
	46½	Oil Tube.
4 & 5	49	Intermittent Case.
4 & 5	50	Intermittent Case Cover.
4	51	Intermittent Case Cover Locks (2)
4	52	Intermittent Case Cover Lock Pins (2).
4	53	Intermittent Case Cover Lock Screws (2).
4 & 5	54	Intermittent Case Eccentric Bushing.
4 & 5	55	Intermittent Case Eccentric Bushing Set Screws (2).
4	56	Intermittent Case Oil Cup.
3 & 4	57	Fly Wheel.
4 & 5	57½	Fly Wheel Gear.
3	58	Fly Wheel Taper Pin.
3 & 5	59	Fly Wheel Shaft.
	60	Fly Wheel Shaft Washer.
5	61	Star Wheel Cam Spur Gears (2).
5	62	Star Wheel Cam & Shaft.
4 & 5	63	Star Wheel Cam Collar.
	64	Star Wheel Cam Collar Taper Pin.
	65	Star Wheel Cam Pin.
	66	Star Wheel Cam Washer.
5	67	Star Wheel & Shaft.
1	68	Intermittent Sprocket Wheel.
1	69	Intermittent Sprocket Wheel Taper Pins (2).
1	70	Auto. Fire Shutter.
1	71	Auto. Fire Shutter Stud.
1	72	Auto. Fire Shutter Lift Link.
1	73	Auto. Fire Shutter Lift Link Retain Screw.
	74	Auto. Fire Shutter Lever Stud.
1	75	Auto. Fire Shutter Lever.
	76	Auto. Fire Shutter Lever Pivot Pin.
1	77	Auto. Fire Shutter Link Hinge Screws (3).
4	78	Governor Lift Lever Conn. Link.
4	79	Governor Lift Lever Link.
4	80	Governor Lift Lever.
4	81	Governor Lift Lever Pivot Screw.
	82	Governor Lift Lever Stud.
	83	Governor Lift Lever Roller.
	84	Governor Lift Lower Link Holder.
	85	Governor Weight Stop.
	86	Governor Weight Links (4).
1 & 3	87	Governor Weights (2).
3	88	Governor Top Link Holder.
3	89	Governor Weight Screws (4).
	90	Governor Link Holder Screws (4).
1	91	Governor Link Holder Pin.
4 & 1	92	Framing Cam.
4	93	Framing Cam Locating Pin.
1	94	Framing Cam Adjusting Ring.
5	95	Framing Cam Adjusting Ring Screw.
4	96	Framing Slide Arm.
4	97	Framing Slide Arm Roller.
	96	Framing Slide Arm Roller Pin.
3	99	Framing Slide Lever.
	100	Framing Slide Lever Block.
	101	Framing Slide Lever Pin.
	102	Framing Slide Lever Stud.
3	103	Framing Slide Lever Stud Screw.
	104	Framing Slide Lever Stud Set Screw.
3	105	Framing Slide Lever Spring.
	106	Framing Slide Lever Stud Washer.
2	107	Shutter Adjusting Slide.
2	108	Shutter Adjusting Screw.
5	108½	Shutter Adjusting Slide Screw.
2	109	Shutter Adjusting Screw Collars (2).
2	110	Shutter Adjusting Screw Knob.
2	111	Shutter Adjusting Screw Knob Pin.
4	112	Framing Slide.
	113	Framing Slide Guide Rod.
	114	Framing Slide Set Screw.
4	115	Spiral Gear Driving Shaft.
4	116	Shutter Driving Bevel Gear.
4	117	Spiral Driving Gear with broached hole.
4	118	Spiral Gear Driving Shaft Collar.
	119	Spiral Gear Driving Shaft Collar Pin.
4	120	Spiral Gear.
	121	Spiral Gear Shaft.
	122	Spiral Gear Pin.
4 & 5	123½	Intermediate Shutter Gear.
	124	Intermediate Shutter Gear Pin.
	125	Intermediate Shutter Gear Bushing.
2 & 5	125½	Shutter Blade Spur Gear.
2	126½	Shutter Blade Gear Collar.
5	127½	Shutter Blade Gear Stud.
2	128½	Shutter Blade Gear Bushing.
2 & 5	129½	Shutter Blade Gear Distance Piece.
2 & 3	130	Shutter Blade Gear Set Screw.
3	131	Shutter Gear Bracket.
	132	Shutter Gear Bracket Pin.
	133	Shutter Gear Bracket Screws (2).
3	134	Picture Framing Handle Arm.
3	135	Picture Framing Handle.
3	136	Picture Framing Lever.
3	137	Picture Framing Conn. Link.
3	138	Picture Framing Link.
3	139	Picture Framing Arm.
3	140	Picture Framing Lever Pivot Screw.
2	141	Picture Framing Lever Pivot Screw Nuts (2).
3	142	Picture Framing Link Screws (2).
3	143	Picture Framing Conn. Link Screws (2).
1	144	Picture Framing Handle Friction Spring.
1	145	Picture Framing Handle Friction Spring Bet. Nuts (2).
1 & 4	146	Picture Framing Handle Pivot.
1	147	Picture Framing Handle Pivot Nut.
1	148	Picture Framing Friction Washer.
1	149	Film Trap.
	150	Film Trap Locating Pins (2).
4	151	Film Trap Screws (2).
1	152	Lateral Guide Roller Shaft.
1	153	Lateral Guide Rollers (2).
1	154	Lateral Guide Roller Spring.
5	155	Film Trap Shoe, Right (Inside).
5	156	Film Trap Shoe, Left (Outside).
	157	Film Trap Shoe Screws (8).
	158	Film Trap Bushing.
2	159	Film Trap Gate.
5	160	Int. Sprocket Shoe. Right (Inside).
5	160½	Film Trap Gate Shoe, Right (Inside
5	161	Int. Sprocket Shoe, Left (Outside).
	162	Film Trap Gate Tension Screws (8
2	163	Film Trap Gate Holder.
	164	Film Trap Gate Holder Pins (2).
2	165	Film Trap Gate Holder Stud.
2	166	Film Trap Gate Holder Stud Scre
	167	Film Trap Gate Thimble.
	168	Film Trap Gate Holder Spring.
5	168½	Film Trap Door Pad.
2	169	Film Trap Door Trip Lever Screw.
2	170	Film Trap Door Trip Lever.
2	170½	Film Trap Door Pad Spring.
2	171	Film Trap Door Trip Lever Spring.
2 & 5	172	Projecting Lens Holder.
5	172½	Projecting Lens Holder Adaptor.
5	173	Projecting Lens Holder Clamp Scre
5	174	Projecting Lens Holder Clamp Scre Handle.
5	175	P. & S. Lens Holder Clamp Screw.
2	176	Focusing Slide.
	177	Focusing Slide Gib.
	178	Focusing Slide Gib Pin.
2	179	Focusing Rack Retain Screw.
3	180	Focusing Rack Arm.
	181	Focusing Rack Arm & Stereo. Sli Friction Spring.
3	182	Focusing Pinion Knob (same stereo.).
3	183	Focusing Pinion Knob Taper Pin.
3	184	Focusing Pinion.
	185	Right Front Cover.
	186	Left Front Cover.
	187	Left Front Cover Thumb Screws (2
	188	Right Back Cover.
	189	Left Back Cover.
	190	Right Cover.
	191	Right Cover Rivets (2).
	192	Right Cover Screw.
	193	Cover Screws (17).
3	194	Top Plate.
	195	Right Door.
	196	Right Door Hinge.
	197	Right Door Lock Button.
	198	Right Door Lock Spring.
	199	Right Door Lock Stop.
	199½	Right Door Lock Screws (2).
	200	Left Door.
	201	Left Door Hinge.
	202	Left Door Lock Pin.
	203	Left Door Lock Pin Spring.
	204	Left Door Lock Taper Pin.
	205	Right & Left Door Hinge Rivets (11
	206	Right & Left Door Hinge Screws (11
	207	Right & Left Door Knobs (2).
	208	Right & Left Door Knob Screws (4
	209	Shutter Blade one Wing.
	209½	Shutter Blade Stay.
5	210	Shutter Blade Screws (3).
3 & 5	210½	Three Wing Shutter.
	211	Shutter Case.
	212	Shutter Case Cover.
	213	Shutter Case Cover Lock Pins (3).
	214	Shutter Case Support.
	215	Shutter Case Bracket.
	216	Shutter Case Screws (12).
	216½	Shutter Case Bracket Screws (6).
1	217½	Stereo. Lens Holder.
	218	Stereo. Lens Holder Clamp Screw.
1	218½	Stereo. Lens Holder Clamp Ring.
1	219	Stereo. Clamp Ball.
	220	Stereo. Clamp Ball Stud.
	221½	Stereo. Universal Clamp Body.
	222½	Stereo. Universal Clamp.
	223	Stereo. Universal Clamp Pin.
	224	Stereo. Universal Clamp Wing Scre
1	225	Stereo. Lens Focus Adjust Wi Screws (2).
1	226	Stereo. Lens Adjusting Rod.
1	227	Stereo. Arm.
1	228	Stereo. Lens Adjusting Screw.
1	229	Stereo. Slide.
	230	Stereo. Slide Pin.
	231	Stereo. Focusing Pinion.
1	232	S. P. Focusing Pinion Knob.
1	233	S. & P. Focusing Pinion Knob Tap Pin.
	234	Stereo. Slide & Focusing Rack A Friction Spring.

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entirely prevent it. This trouble usually occurs only with first run films. Tension for shoes 168½, P 5, is provided by spring 170½, P 2. The tension is constant and can only be varied by bending the springs. It should be more than just enough to prevent the picture from climbing up on the screen when crank speed is increased to about 90 revolutions per minute. More than this only wears the sprocket holes of the film and the machanism of the machine uselessly.

No. 39, Stereopticon Lens.—The stereo lens will be placed in its mount and clamped in place by ring 218½, P 1. To adjust lens loosen wingnuts 225, P 1, and slide the lens ar mount either forward or backward on rod 226, P 1, unt picture is in approximate focus on screen. Tighten wingnu 225, P 1, again and complete focusing with knob 232, P The stereo lens can be raised or lowered by means of knc 228, P 1, thereby centering the picture on the screen.

No. 40, Oil Holes Will Be Found, as indicated on th various plates.

No. 41, Threading.—The course of the film through th machine is shown by the dotted white line on P 2.

Manufacturers Advance Notes

"THE FULL VALUE" (American).

Real estate deals and love furnish the subject for an interesting picture to be released by the American Film Manufacturing Company, under the title of "The Full Value," on March 18. Jack Raymond, a clerk with a real estate firm, falls in love with the firm's stenographer. Here he runs into the manager, who also has an eye on the pretty stenographer. The girl is flattered by the manager's attentions and allows

Scene from "The Full Value" (American).

im to escort her home. Jack becomes very jealous and demands of the manager that his attentions to the girl cease, t the same time telling the girl that she make a choice beween him and the manager. The girl, resenting the inter-erence, turns Jack down and, the next day he is fired for eing impudent to the manager. As for the girl, the manger makes further advances which compels her to leave is employ.

Scene from "The Full Value" (American).

Jack is down and out and finds it impossible to get work. The manager determines to get even with the girl by de-rauding her mother of some valuable property. He lays is plans, which he communicates to another grafting employee. Jack hears of the plan and seeks the girl's mother nd induces her to let him manage the deal. Thus, when he agent goes to the mother to buy the property, he is re-erred to Jack. This gives Jack the chance he is looking for. He compels his former employer to pay full value for the roperty he hoped to get for a song and by so doing wins he girl.

POTTER CHANGE MAKER SCORES A HIT.

The first complete model of the Potter change maker has been tried and found equal to the emergency. The machine was given an unusually severe test at the Orpheum Moving Picture House in Portland, Ore., for three days last week. The Coin Machine Manufacturing Company is indebted to the People's Amusement Company for the opportunity of disarranging its usual system of doing business and allowing a practical demonstration of this machine.

Thursday morning at 11 o'clock the machine was installed at the entrance to the theater, just off Washington Street on Sixth. One of the draftsmen from the factory stood at the machine all day instructing Doorkeeper Murphy in the use and operation of the change maker and assisting the public to familiarize itself with the automatic change of money.

This illustration shows one patron, after receiving his change, about to enter the show; another just taking his change, and a third about to drop his coin with others in line.

There were hundreds of comments made on the workings of the machine and there was not a minute of the day that a crowd was not congregated at the entrance of the house. Many of them were there for no other purpose than to see the simple little device make change instantaneously, all day, without a single error. The trial was a decided success from every point of view. In two respects it was a surprise. In the first place, the machine developed an attractive feature that added immensely to the receipts of the house. Anything that calls a crowd of people around a place of public amusement is of great advertising value. In the second place, it was discovered at night, when checking up the admissions for the day, that the cash on hand showed considerably more money than the cashier could account for. This is also a healthy condition, as the reverse is more often the rule.

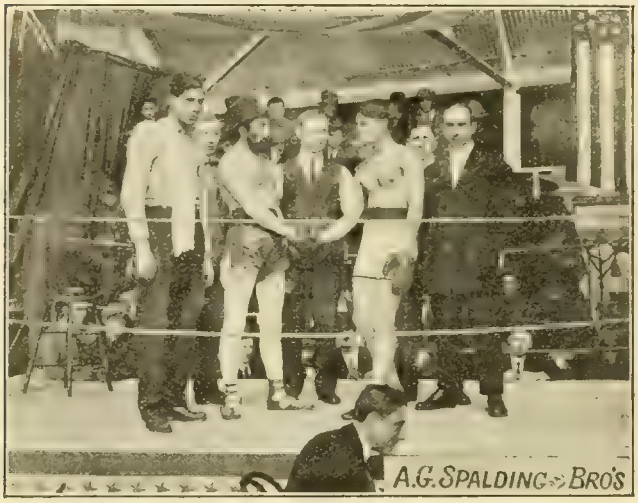
GEO. H. BRENNAN GETS "ODYSSEY" FOR NEW ENGLAND.

Mr. George H. Brennan, the well-known theatrical manager, and owner of the "Clansman," a large traveling production, has purchased from the Monopol Film Co., of New York, the state rights for the great three-reel feature production of Homer's "Odyssey," made by the Milano Films Co., of Milan, Italy, who are also makers of Dante's "Inferno." The states included in the purchase are Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

"IRELAND AND ISRAEL" (Champion).

The warm friendship existing between a Hebrew and an Irishman furnishes the theme for a refreshing story that has been produced by the Champion Film Company. The story is an innovation in that it has several comedy situations that are droll in the extreme. One of the features is a boxing match, which is refereed by the celebrated pugilist, Tom Sharkey, once a contender for championship fame. It is the first time Mr. Sharkey has appeared in pictures and the film will have a value to those who are familiar with matters pertaining to fistiania.

Abie, the Israelite, arrives in America to seek his fortune. He is an object of much curiosity as he leaves the battery to mingle with the unknown world to him. He is set upon by a gang of thugs only to be rescued by Pat, a young prize fighter. A bond of sympathy is established which lasts for years. Abie is invited to the home of Pat and is made welcome. The things that interest Pat are of more than passing moment to him and he visits a gymnasium, learns the art of boxing and seeks out the leader of the gang that made his entre into this country so unpleasant and whips him in a sanguinary battle.



Scene from "Ireland and Israel" (Champion).

Scene from "Ireland and Israel" (Champion).

Pat is champion in his class and a decisive battle is to be fought. Abie is there to look after matters for his friend and consents to go on in a preliminary and is no match for his adversary. Abie quits cold, jumping over the ropes which affords amusement for the patrons. Pat is whipped decisively in a few rounds and is heartbroken. His friends shun him—all but Abie, who tries to cheer him up by whispering words of encouragement.

For a time the friends lose all trace of one another. Pat is no longer able to earn a living for his family, but Abie, with the keen wit of his race, succeeds in the real estate business and becomes prosperous.

The story reverts to the home of Pat. He is ill and his wife is suffering for the necessaries of life. To make matter worse she is served with a writ of ejectment. Taking th paper she goes to the real estate office to ask for leniency There she meets Abie, who recognizes her. Pat is living i his house. Abie is pained to learn his old friend is in troubl and he accompanies the woman home. Enjoining secrecy h goes forth to return with a basket filled with food. The there is a happy reunion. Abie finds an opportunity to repa his benefactor and he does so in the way of a ministerin angel, giving Pat money and free rent until he can secur him a position.—A happy and satisfactory finale.

"THE HOME STRIKE BREAKERS" (Imp).

This is the Imp $60 Prize Scenario. Mr. Chas. Ade's cleve theme has been very adroitly turned to account by the Im Films Company's director and acting forces.

Briefly the story is of a determined woman who cure her husband of his strike breaking proclivities by making hi do the housework. Other wives serve their husbands in th same fashion. It seems that the laborers on a new buildin in the course of construction strike work and form a local

Scene from "The Home Strike Breakers" (Imp).

Then the wives get busy in the manner specified and i order to show their strike breaking lords, they went an helped out "Mr. Builder-man."

He had offered a $500 reward to anybody who would brea the strike. Mrs. Michael McCarthy claimed it and it wa paid.

This picture is part of the Imp Saturday split release March 9th. It is full of lightning humor. It makes you laug all the time you are looking at it, and when it is over yo will wish there were more, for it is acted with briskness, lik all the Imp comedies.

BERNHARDT CONQUERS NEW WORLD.

Says Her Immortality Will Depend Upon the Record of th Films.

"I have conquered a new world—that of the photo play," writes Sarah Bernhardt to W. F. Connor, her America manager, apropos of her playing "Camille" before the camer of the French-American Film Company. "I never though my dear William, that I would ever be a film, but now tha I am two whole reels of pictures I rely for my immortalit upon these records."

Under the management of Mr. Connor, Bernhardt playe to over $3,000,000 in this country in two tours and prove herself the greatest box office attraction that the stage ha ever known. She was repeatedly asked while here to pos for moving pictures, but always refused, hence it was a grea surprise to Connor to hear that Sarah had capitulated to th camera. It took a great deal of persuasion and $30,000 i money to induce Bernhardt to play "Camille" before the can era, but when she finally made up her mind she entered int the arrangements with the enthusiasm of a schoolgirl. Sh visited motion picture shows in all parts of Paris, spe hours in studios and talked with operators and actors. In short while she was an encyclopedia of information abo the new art.

"Camille" was rehearsed a few times with the watch to g it timed right and then, on a set date, Bernhardt and h powerful company went right through the performance b fore the motion picture camera. She played with wonderf ire and expressiveness. Great genius that she is she suited ierself to her medium and the result is a long series of photographs that are staccato in their expressiveness. The story s revealed as plain as print. "Camille" was never more pitiully eloquent than in this dumb record. Bernhardt could iardly wait to see an exhibition of the pictures in the studio. When the operator started and the photoplay began to ranspire upon the screen she was almost hysterical with exitement. After seeing the two reels she insisted that they be run all over again and this was done. At the finish she urned to Edmond Rostand, who accompanied her, and isked:

"What next for me?"

"Camille" is a perfect photoplay. The story lends itself to he purpose of the camera and Bernhardt is eloquent in very movement. Someone has said that the pictures fairly rackle with life and project wireless messages to the spectators. All over Europe the photoplay "Camille" is a sensaion and Americans are eagerly awaiting the release of these eels which are now in the control of the French-American ilm Company, which is rapidly disposing of State rights. This company also controls the great photoplay, "Sans ene," posed by Rejane.

S. S. HUTCHINSON BUYS WINTER HOME.

S. S. Hutchinson, president of The American Film Mfg. o., has just received the deed to one of the handsomest pieces of property in the El Cajon Valley, Southern California. The purchase was made while Mr. Hutchinson was n his visit to the Western studio, located at La Mesa, reently. The property is situated on Pasadena Avenue in the ieart of La Mesa's exclusive residence section and realizes n old wish of Mr. Hutchinson's that he might secure one f the really fine properties for which La Mesa is noted. eneral Nelson A. Miles, Madam Nordica, Owen Wister, Lillian Russell and many other notables are property holders and about La Mesa.

"THE MARGRAVE'S DAUGHTER" (Gaumont).

April 6th, will witness the release of another Gaumont hand colored picture, even better than the two former Independent releases of "The Christian Martrys" and "Heaven's Messenger." The forthcoming hand colored masterpiece is entitled, "The Margrave's Daughter," consisting of about 1,220 feet and depicting one of the stateliest court pageants and stories that has ever been projected on any screen. Particular interest has already been shown by those few theater proprietors who got a glimpse of this picture when the Gaumont representative demonstrated it recently in Philadelphia, Baltimore, Washington and the South Atlantic Coast region.

"The Margrave's Daughter" reveals the story of a young girl whose love for a nobleman is strenuously opposed by her father, the margrave, a title of nobility corresponding to the French marquis. The two lovers, despite the father's disapproval, attempt to elope from the castle, only to be frustrated at the postern portal. The lover, after a combat with the margrave's knights on the bridge crossing the moat, is finally captured and condemned to decapitation after being adjudged guilty of treason. On the day of the execution, midst the elaborate ceremonies for which the days of chivalry and knighthood are renowned, the young nobleman and his father confessor are slowly led to the platform where the executioners, with their axes and the death-block are awaiting. The margrave, his courtiers and their retinues are in the box overhead prepared to witness the young nobleman's death. A surprise is in store when the priest and the proscribed one reveal their identity, the priest as the young lover, the doomed martyr as the margrave's daughter, she having changed clothes with her lover quite unknown to all. The margrave is baffled as they embracingly kneel side by side and lay their heads on the block together. The stay of execution is ordered and instead the ardent couple is proclaimed man and wife.

The revelation of the identity of the dark garbed priest and his doomed charge, comes as a complete surprise to

Scene from Gaumont's Hand-Colored Subject, "The Margrave's Daughter."

all, forming one of the greatest dramatic climaxes ever accomplished. The whole picture throughout is of equal strength and quality, a fact which accounts for the eagerness displayed by the exhibitors in booking it. The unusual quality of its hand coloring will make an extra charge of $30 which barely meets the expenses incurred in the color process.

"THE BOARDING HOUSE HEIRESS" (Solax).

Betsy Older	Fannie Simpson
"Billy" Doolittle	Billy Quirk
Tom Dear	Darwin Karr
Flirting Marian	Marian Swayne

Fannie Simpson is featured in this "vaudeville act" in moving pictures. The conventional boarding house has been the scene of many peculiar, not to say ludicrous, occurrences. Plum puddings and the proverbial hash are not the only things that have made boarding houses famous.

Old Betsy Older, in this production, lives in a boarding house in which money-loving "Billy" Doolittle and wise Tom Dear are also unfortunate boarders. Poor Betsy loses her heart to both of these gentlemen.

Scene from "The Boarding House Heiress" (Solax).

Well, "Billy" and Tom try to stake her to each other, for they are both victims of Flirting Marian. Tom finally gets "Billy" to propose to Betsy, misleading him with a phantom legacy. "Billy" learns the truth of the heiress' real financial position and then leaves her before he starts on the honeymoon.

Poor old maids! They are so many of them who would like to be married, and yet cruel men proposeth not. Some there are who propose themselves when good old Leap Year comes around and some there are who save up enough money with which to buy a man. Fannie Simpson, as Betsy Older, tried to sandbag one into becoming her husband. This subject will be released March 13.

"THE MILLS OF GODS" (Nestor).

A well-acted and very interesting story, shown as told b
an uncle to his niece in order to save her from a most un
desirable woman companion, an adventuress. In the stor
he himself is shown as in his youth and the adventuress als
appears; she is shown up by it. The character of the ad
venturess is unusual and, from this and from the fact that i
is very well put over, the picture has a fresh and grippin
interest.

The story takes the form of dream pictures, shown as be
tween the curtains of a window. These are drawn apart t
give a curtain for the scenes. It causes, for a moment,
little confusion; one is apt to suppose that the window is
door leading into another room and shows not memorie
but pictures of contemporary doings. He will realize tha
they are the uncle's story; but may not at once do so.

The adventuress is a sort of vampire of love. She neve
can see two young people happy together, but she mus
break in and in doing this she shows uncanny powers. Th
man in every case, at her beck and call, leaves the girl o
his real choice and follows her. If we had seen it only onc
it hardly would have got across; but she accomplishes th
same thing whenever she pleases.

The uncle was the first who was attracted by her awa
from his sweetheart who killed herself. In the second cas
he saves the young couple and now tells his niece the stor
to save her. The story being finished the curtains clos
The uncle rises, lifts up the shade and opens a window. W
see the adventuress turning at the gate as she walks gloomil
away.

The picture will make a good feature, because of the u
usual situation and also because it is well acted. It i
clearly conducted for the most part. The photographs ar
fine.

"THE DOUBLE TRAIL" (Nestor).

This picture, a melodrama, has an added interest whic
comes from good acting and from fresh backgrounds. Ther
are two brothers in it who both love the same girl, the war
of their mother. The girl plainly likes both, but prefers th
younger. He is adventurous, for instead of staying on th
farm he takes a chance and starts out for Colorado. He
also charitable, for when a tramp solicits his help he giv
to him from his slender funds. This tramp becomes his con
panion and we see them stealing a ride together on a sid
door Pullman. While the younger brother sleeps, the tram
steals his coat for the purse with its small change and jump
The unconscious sleeper goes on and soon drops out of th
story for the time being.

The tramp and thief, however, in jumping from the movin
freight falls and is found unconscious and on the point
death by passing cowboys, who carry him to an inn an
finding letters in the coat, telegraph to the elder brothe
When this man arrives he discovers that the man, now dea
is not his brother. He keeps up the story of his brother
death and brings home the evidence, the watch, purse an
letters found in the coat. Some time passes and we find t
elder brother pressing his suit on the girl. He finds it i
cumbent because he learns that his brother has made go
and is on the way home. The girl is still reluctant; yet seen
on the point of giving in. In the midst of the conversati
the younger brother walks in. This scene is handled ve
conventionally. The girl hears his voice and falls into h
arms.

The heroine's part does not demand much acting, but Mi
Victoria Forde fills the rôle very pleasingly. The brothe
support her in it well. The photographs have a good de
of quality. The story doesn't lack for interest and holds a
tention. The picture will make a very fair feature.

AMERICAN TO RELEASE NEW SCENIC.

On Thursday, March 18, The American Film Mfg C
emboldened by the success which greeted its scenic on Sout
ern California released last December, will put out anoth
scenic which promises to exceed its predecessor. "Wint
Sports and Pastimes at Coronado Beach," is the title of t
new picture which will contemplate some of those joyo
winter sports such as hockey, swimming, boat racing, e
The film should prove popular if the success which greet
the other is any criterion for judgment. The Americ
public, tired of the long winter, longs for a touch of summ
and turns instinctively toward those things which sugge
summer. The picture covers some charming views of sun
California that will interest those who have enjoyed t
real experience quite as much as those less fortunate.

"A NEW LEASE ON LIFE" (Republic).

A film with a purpose this one may be called; it aims to teach and to entertain while teaching. Such a film deserves the commendation and encouragement that should be given to all moving pictures aiming to elevate the business or mankind. "A New Lease on Life" is a close range study of tuberculosis; in fact, through this medium we come closer to the dreaded "white plague" than we have yet been brought by moving pictures. Whether or not there be any immediate gain to the Republic people in making a picture of this kind, it is certain that the picture will have a long life and will still be going the rounds many months after vapid and ephemeral love story pictures released at the same time have trodden their brief and unlamented way into the oblivion of the top shelf of the junk exchange.

"A New Lease on Life" is a worthy running mate to a picture of like nature recently done by the Edison Company, namely, "The Awakening of John Bond." The latter picture was taken up by the medical fraternity with avidity. It received much favorable comment in the public press, much praise from health workers of all kinds, and is still doing duty. That "A New Lease on Life" will be another such picture there is no doubt. It really goes closer into the study of tuberculosis than the Edison picture and will give to the world a very clear idea of just what routine must be gone through by those who suffer from tuberculosis.

Scene from "A New Lease on Life" (Republic).

There is no doubt that there are many sufferers from the "white plague" who are inclined to cling to the ills they bear rather than flee to those they know not of. Having tuberculosis, they conceal their condition by self-delusion or otherwise, rather than go to a sanitarium, which they dread without knowing why. In their imagination they have conceived a tuberculosis sanitarium as a prison under another name, where all sorts of hardships are to be endured.

On this point "A New Lease on Life" will be of great service in showing a tuberculosis sanitarium exactly as it is, and may disabuse many kinds of chimerical ideas, because it shows quite plainly that such a sanitarium is not at all an unpleasant place to be, and is perhaps a much better place to live than most tuberculosis sufferers are accustomed to.

"A New Lease on Life" is interwoven with a story. At its opening we observe a youth in New York City "going the pace." Late hours, heavy drinking, over-eating and lack of sleep sap the vitality of a lively young man and leave him a prey to the ravages of the deadly microbe which finds a fertile soil in his semi-paralyzed nerve and muscular tissues. Incidentally in this picture, at the beginning, there is a new wrinkle in moving pictures—that of the "Gay White Way" by electric light. Most persons are aware of the practical impossibility of taking snapshot pictures at night. It is true that excellent night pictures by electric light have been made, but only by long exposure. In this case we see a moving picture by night of Broadway which is a thing we are quite certain has never been done before.

Reverses overtake the young man and he learns the lesson that a full purse brings many friends. Likewise its sequel, that New York is a hard place to live in with neither. He is obliged to join the army of the unemployed. Through exposure and his run-down condition he contracts tuberculosis. The sweetheart of his more prosperous days remains loyal and induces him to visit a physician. He is informed by the doctor of his condition and advised to go to Saranac Lake. The young man takes this advice and we next see him applying at the sanitarium for admission. From this point on we get an excellent idea of the workings of the New York State Sanitarium at Saranac Lake. We observe the various tests, which are extremely interesting, especially the microscopic tests that show tubercule bacilli in sputum in profuse numbers. The routine of the hospital is well done and we learn, on the whole, it is not such an unpleasant place to be. In one particular the film is especially authentic, as the hospital attendants and physicians play their own parts in the picture, doing as well, if not better, than experienced actors could do the work. The love story of the picture works itself out to a stisfactory conclusion along with a sub-motive, until the cure of the young man is complete. The picture deserves hearty commendation and we do not hesitate to extend it.

"THE SPANISH REVOLT OF 1836" (Kalem).

Kalem players, under the direction of Mr. George Melford, have produced an interesting picture based upon an incident of the early history of California in the days when it was under Spanish dominion. The interweaving of the stirring scenes of armed revolt with the delightful settings of nature that exist in Southern California has produced pleasing effects, which are further enhanced by good acting and photography.

According to the story the daughter of the Alcalde of Monterey, famed for her beauty, has many suitors, but is unable to find one to her liking. Finally a dashing young caballero comes along and determines to win her. About this time the fat old despot, who holds the position of Governor of the State, declares himself in the game and is turned down with scorn by the beautiful senorita. So incensed is he that he at once removes the Alcalde, her father, from office. This act stirs the young lover to start a revolt against the governor and, as he is thoroughly hated by the populace, the revolutionary movement soon gains strength.

Scene from "The Spanish Revolt of 1836" (Kalem).

Fearing for his own safety the governor causes the arrest of the Alcalde and holds him as hostage. This does not deter the insurgents from making an attack upon the residence of the governor and his forces are defeated after a pitched battle. The governor is captured, the Alcalde released and the young hero gets the girl.

A FILM PRESERVER.

One of the best ideas that has appeared in film preservation is a new treatment process known as "Cellukote." As the name implies, it is a thin deposit or coat of celluloid that is applied to positive films which preserves the emulsion side and keeps all dust and particles away from it. The transparent coating covers the emulsion, giving it a polish exactly like the smooth side. The great value of a treatment like this will be at once apparent to film exchanges, State right owners and exhibitors. The effect of this process will be to eliminate "rain-storms" and scratched film wherever it is used. The "Cellukote" Company is already in receipt of some very encouraging testimonial letters from some of the large feature film companies, among whom are the Monopol Film Company, Buffalo Bill & Pawnee Bill Film Company, Carnival Feature Film Company, Raising The Maine Film Company and others. The "Cellukote" advertisement appears on page 905 of this issue.

"Shamus O'Brien."

Famous Irish Hero Subject of an "Imp" St. Patrick's Day Picture.

The poem of "Shamus O'Brien" by the gifted author, J. S. La Fanu, is a favorite with Irishmen all over the world, because it crystallizes a desire that is deep down in the hearts of countless millions of Irishmen for the freeing of Ireland from official association with England; in other words, "Home Rule" for Ireland.

In the year 1798, Ireland was in a state of rebellion against England. The events of this period in Ireland are known as the great Irish Rebellion. Ireland was more or less united to Great Britain. She had long ago lost her king, but she cherished an ambition for her separate Parliament, separate government, separate nobility and everything. Members of the Irish aristocracy were concerned in the rebellion. The entire south of Ireland was in revolt against English rule. Irishmen died rather than submit to the dictates of English soldiers. Even to-day there is something of the old antipathy to English rule in the south of Ireland.

This sentiment has been successfully preserved and conserved in the south part of Ireland, so that for the last thirty years there has grown up in that part of Ireland the demand for what is called "Home Rule"; that is, government of themselves by themselves as distinct from English rule.

Dublin, the capital of Ireland, has its Parliament House; its judicature. The country has its own nobility and at the present time, the British government in London is seriously considering granting Ireland "Home Rule."

But unfortunately, however, the problem is not such a simple one as it appears. The north of Ireland wants to remain an integral part of Great Britain. There is something of a parallel here between the case of the United States of America over fifty years ago, and the case of Ireland to-day and in the year 1798.

The south of Ireland in 1798 wanted to secede from the United Kingdom. It wants to do so to-day. The north of Ireland then and now wants to hold to the Union. At the time of the American Civil War, the attempt of the South to secede gave opportunity for many displays of personal heroism. The South were fighting their brothers and they fought with all the bitterness of brothers.

Now then, we got some sort of an idea of the condition of things in Ireland in the year 1798 which the poem of "Shamus O'Brien" describes, and upon which the Imp drama of that name is built. The English soldiery were in possession of the country, and Shamus, otherwise James O'Brien, was a rebel against the government typified by the English soldiers, and the hearts of the people were with Shamus. No doubt the hearts of the English soldiers were also with him, but it was their duty to enforce law and order.

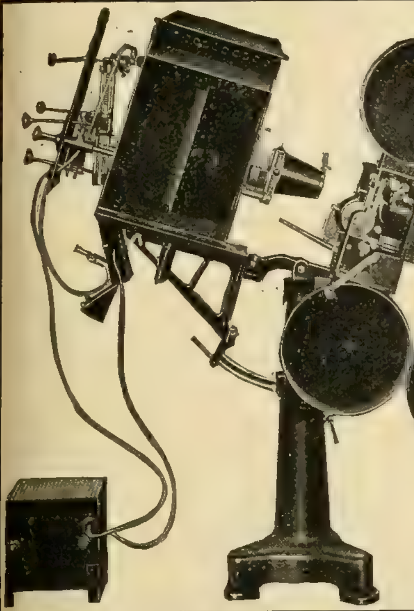
Shamus was a rebel—he was "agin" the government; he was a broth of a boy, with a lovable sweetheart. His friends liked him, the priest liked him; but, of course, he had an enemy in the shape of an informer, who gave Shamus away and caused him to be put in jail for the terrible crime of taking up arms against the British.

So Shamus was brought before the judge, tried and sentenced. The intercession of his old mother was unavailable. The judge, stern man, had to administer justice. The jury found Shamus guilty of high treason and for such an offense there was only one punishment: death by hanging, and the judge pronounced the sentence.

In fighting for his country, Shamus was fighting against his country's masters, the English, and the English judge condemned him to death. The final scene of all takes place on the scaffold. Shamus' arms are bound, the executor is present and so is good Father Malone below, to administer the last consolation of religion to Shamus.

Now Father Malone, the "soggarth aroon," was a human and humane man, and it's shrewdly to be suspected that while he was whispering ghostly counsel into the ear of Shamus, he unbound his fetters. Anyhow, Shamus makes one daring spring for liberty, leaps to the ground and, notwithstanding the hulla-

Scene from "Imp's" St. Patrick's Day Picture, "Shamus O'Brien."



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ESSANAY COMEDIES COMING.

Io relieve the evident dearth of comedy photoplays now the market, the Essanay Company has come to the rescue th **nine** great comedies which are all booked for the month March. Seven of them are from the Chicago studio, "the me of comedy hits," and two are screaming "Alkali" Ike bjects from the plenteous horn of G. M. Anderson. Who, iong film-fans, has not laughed himself sick at the droll ventures of Augustus Carney who portrays "Alkali?" And rk ye!—"Alkali" will further amuse you in two more icking Snakeville comedies in April! The fun-makers at e Chicago studio are busily engaged in making more splen- l laugh-producers which will appear at early dates. Stag- tion in comedies? Not so long as Essanay is in the field.

"FOR HER SAKE" (Great Northern).

The forthcoming release of the Great Northern Film mpany is a dramatic subject entitled, "For Her Sake." is beautifully photographed and delicately portrayed which ts help along a subject that is not so pleasing. The woman the case seems to have had a part. She is now happily rried and a beautiful little girl has blessed the union. is upon this happy situation that a former lover of the man injects himself. This fellow, a yachtsman, lacks the ace to take himself away, but persists in forcing his love on her. Though the woman struggles bravely against the mer lover's importunities, it is with difficulty that she thstands his pleading. The little girl happens along at e critical point, however, and a calamity is averted.

The climax comes when the husband departs on a business p and the old lover happens along during his absence. nding the woman alone he becomes more than ever intent. But the thought of her child, whose prayers she s just heard, saves the woman and, taking the man into e chamber, she shows him the sleeping child and tells him at it is over forever between them. By this time the lover alizes that it is useless for him to urge further and is out to depart when the voice of the woman's husband heard. He has missed his train and has returned home. ie following scenes are quite dramatic. The interloper eks to escape while the husband is suspicious of the state things and questions his wife closely. Finally, the old ver grabs a jewel case and hides behind a screen where e husband presently discovers him and, concluding that is but a common thief, permits him to escape in safety ich to the relief of the woman.

VITAGRAPH IN HIGH PLACES.

Cameramen and producers of the Vitagraph Company have en playing in high places. The other day, when President ift signed the official document which granted statehood Arizona, the Vitagraph folks were on the ground and it several beautiful scenes of the President and Mrs. Taft, gether with a host of White House and government notles. These pictures will make a Vitagraph feature soon to released.

KINEMACOLOR BREAKS RECORDS.

The first week of the Kinemacolor Durbar pictures at the New York Theater registered a gross business of $12,000. This is said to be the world's highest figure of receipts for a picture show. It is expected that the Durbar pictures will remain at the New York Theater for six weeks at least. If they have to move some other good theater will be secured.

PEOPLE'S AMUSEMENT COMPANY ACTIVE.

The People's Amusement Company of Portland, Oregon, has increased the seating capacity of its Arcade Theater, Portland, to 600 persons. The same company has taken a 20-year lease for a new house to seat 500 persons in the most fashionable resident section of Portland. It will be built at a cost of $20,000.

DIRECTOR ROBARDS HAPPY.

W. L. Robards, formerly director for the Nestor Company, but now with the Melies Company in California as general director, writes to the Moving Picture World to say that affairs are progressing finely with the Melies company at Santa Paula. He wishes to be remembered to his friends in the East.

POWERS WILL HAVE ST. PATRICK FEATURE.

St. Patrick's Day is to be celebrated by the Power's Motion Picture Company by the release of a well-known Irish drama, which is now in course of production. This feature film is to be released four days after the two-reel picture play presenting Mildred Holland in "The Power Behind the Throne." All lovers of the true Irish drama will, no doubt, look forward with the most pleasurable anticipations to the presentation of this film, which is being produced with that careful attention to detail which always marks the works of the Powers Company. This company has also other good things in store, the announcement of which will be made later on.

ALLEGED FILM THIEF CAUGHT.

Police detectives attached to the West 20th Street Station arrested one Victor Weiss, a clerk in the Weiss branch of the General Film Company, 219 Sixth Avenue, New York, Monday evening, February 26, on suspicion of stealing films from the office of the exchange. Upon searching Weiss at the Police Station about 2,000 feet of film was found wound about his body. According to the police Weiss is said to have admitted to taking the film and said to have sold it to Abraham Levi and Isaac Picker of 12 Union Square, New York. Weiss was locked up on the charge of grand larceny. Levi and Picker were jailed for receiving stolen goods. V. Weiss is not related to Alfred Weiss.

Song Slide Releases

Excelsior Slide Co.

"Two Lips"—Pub. by Gus Edwards Song Review Co., N.Y.
"Jerusalem Rag"—Pub. by Betts & Binner, Chicago, Ill.
"We Swear by Washington"—Pub. by Rodney Powers, N.Y.
"Come Down to Your Italian Romeo"—Pub. by Gus Edwards Song Review Co., N. Y.
"Nothing to Do Till To-morrow"—Pub. by Joe Morris Music Co.

DeWitt C. Wheeler

"Love Me When the Lilies Bloom Again"—Pub. by Alexander Pub. Co., Chicago.
"Dancing Dan, the Ragtime Battling Man"—Pub. by F. A. Miller.
"As Long as the Band Will Play"—Pub. by M. Witmark & Sons.
"Honey Dear"—Pub. by Jos. M. Daly, Boston.
"Daddy"—Pub. by J. H. Remick & Co.
"I Like Your Apron and Your Bonnet and Your Little Quaker Gown"—Pub. by J. H. Remick & Co.

A. L. Simpson, Inc.

"A Wee Little Drop o' the Cruiskeen Lawn"—Pub. by J. Fred Helf Pub. Co.
"Moontime Is Spoontime (When You're with the Girl You Love)"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"In Bamboo Land"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"Drifting in Dreams With You"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"Heart of Gold"—Pub. by Simpson, N. Y.
"Go Find a Sweetheart from the Emerald Isle"—Pub. Shapiro, New York City.
"Arrah! Come In Out of the Rain, Barney McShane'. Pub. by J. Fred Helf Co., New York.
"I Fondly Dream, Dear One, of You"—Pub. by Simps New York.
"A Dream of a Garden and You"—Pub. by Ideal Mu Pub. Co., New York.
"I Am Lonesome Without You, My Dear"—Pub. by J. Reinhorn, New York.

Scott & Van Altena.

"Remember Me to My Old Gal"—Pub. by Harold Rossi Music Pub. Co.
"Italian Eyes"—Pub. by Daly Music Pub. Co., Boston.
"That Daffydill Rag"—Pub. by Joe Morris & Co.
"Ephraham Jones' Brass Band"—Pub. by Leo Feist.
"'Neath the Mississippi Moon"—Pub. by Geo Mey Music Co.
"Swaying Harmony"—Pub. by Chas. K. Harris.
"I'm Looking for a Girl to Take My Old Girl's Place" Longbrake & Edwards.
"It Must Be Love"—Pub. by Geo. Meyer Music Co.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.
"My Marguerite"—Pub. by Shapiro.
"He Never, Never Said Good-Bye"—Pub. by Shapiro.
"You're Just the Girlie I Adore"—Pub. by Shapiro.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.
"If I Knew"—Pub. by Burdick.
"Knight of the Road"—Pub. by Burdick.

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MATERNITY

A stirring film that portrays the nobility of motherhood and the depths of love that the female parent extends its young and helpless offspring.

STRONG — MASTERFUL — TOUCHING

TUESDAY, MARCH 12---928 FEET
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Thirteen full grown lions furnish the comedy for this remarkable Gaumont hit. Decidedly out of the ordinary.

GAUMONT INDEPENDENT

Scene from Maternity

The GAUMONT WEEKLY

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March 23
961 Feet

An Old Romance

Tuesday
March 19
923 Feet

Jimmie, Temperance Reformer and Game Shooting From Aeroplane

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TUESDAY, MARCH 5th—
Jimmie Saves the Situation and The Wonderful Adventures of Herr Munchhausen
Saturday, Mar. 9th—THE TRUST *1960 ft. Feature*

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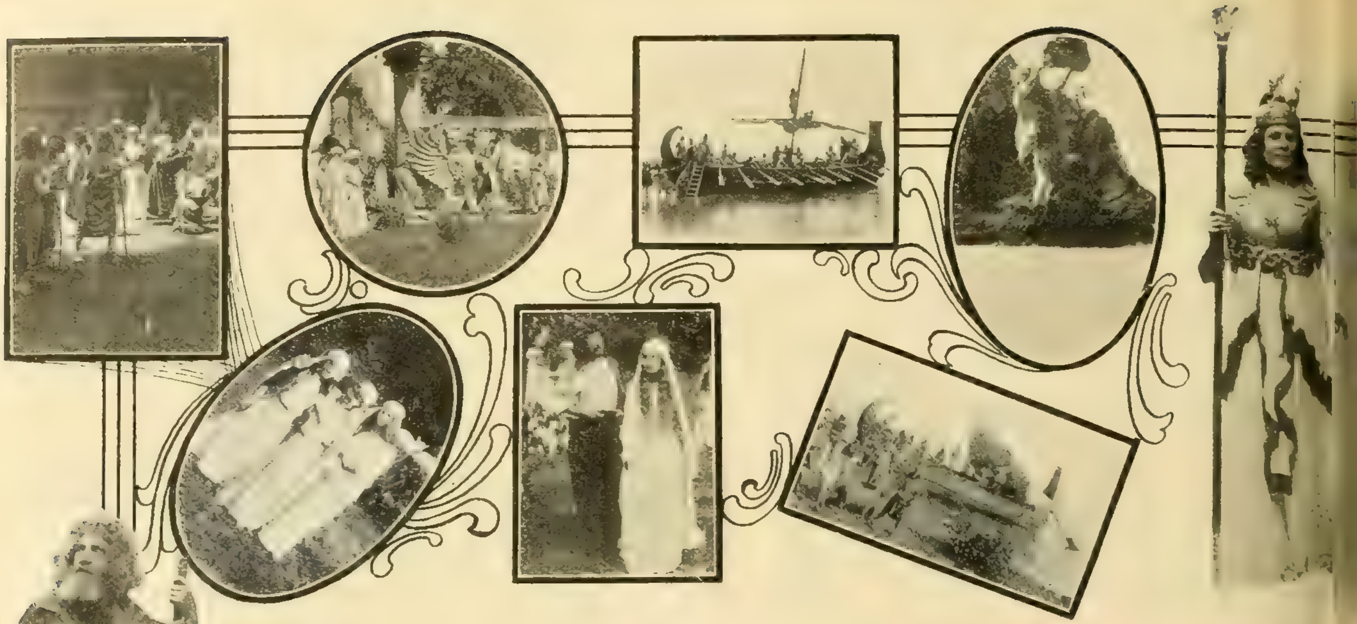
A Classic in all its Splendor ! *A Big Box-Office Booster !*



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We have standing orders from many managers for every feature release.

These heralds are printed on good book paper, 8 x 11 inches, with illustration and description of film.

We sell them blank, $2.00 for first 1,000 and $1.75 for all subsequent 1,000 lots, or we furnish them printed with name of Theatre, Date, etc., on first 1,000, $2.75; subsequent 1,000, $2.25.

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Is famous for its high-class comedies—they are the most difficult to produce, but it is our specialty, because they are just what the people want.

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Sunday, March 10th

"THE CLOSED BIBLE"—An intensely interesting drama in which circumstantial evidence plays an important part—the old-fashioned family Bible plays a still more important part. Strong story, perfectly acted, beautiful photography.

Tuesday, March 12th

"THE UNWILLING BIGAMIST"—Another high-class comedy full of sensation, a wonderful double exposure effect showing the unwilling "bigamist" shaking hands with himself when free from his difficulty.

Plead with your exchange for the above pictures as well as for "STRIP POKER," released Feb 27th, and "BEST MAN WINS," released March 5th—*two high-class comedies.*

Sunday, March 17th, "THE BETTER INFLUENCE"
COMEDY DRAMA

Tuesday, March 19th, "LEAP YEAR"
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LICENSED Film Stories

EDISON.

THE BABY (Mar. 12).—It is Bank Holiday in London and the concert halls are filled to their utmost capacity. The particular hall herein illustrated is filled with costermongers, and Jack and Lily Tweedles and their baby are seated at a table. Jack, searching for a waiter, enters the adjoining room, forgets his wife and baby and joins a party of dancers. While Lily patiently awaits his return, a sightseer, Mr. Moreton, seats himself at her table and enters into a conversation. At this point Jack returns, flies into a jealous rage and drags his wife from the place.

We next see Jack and Lily with the baby at the railroad station, where they become separated in the crowd rushing through the gates. While vainly searching for her costermonger husband, she again meets Mr. Moreton, who happens to be bound in the same direction and who kindly escorts her to the railroad carriage. Upon reaching her destination he again assists her by holding the baby while she steps out of the carriage. The other occupants in their mad rush to exit, block his way; the door slams in his face and he is left with the baby in his arms while the train lurches on.

He gets out at the next station and wends his way to a public house where he leaves the baby while he goes in search of the costermonger's abode. Meanwhile Lily finds her husband and amid tears and sobs acknowledges the loss of their baby. Jack angrily commands her to find it, and then he goes to the public house to drown his sorrow. There, to his surprise, he finds the baby in the arms of the landlady. He attempts to seize the baby and is about to be forcibly ejected when Mr. Moreton enters with Lily. Harsh words almost develop into a row and when Jack is once more in possession of his wife and baby he leaves.

HER POLISHED FAMILY (Mar. 13).—After spending two years in a boarding school, Emily Sprouts returns to her country home and discovers that her family lacks polished manners. The impending visit of her city beau, Edward Easton, is perhaps the primary cause of her fault finding. In due time Emily meets Easton and fetches him to the house. In the meantime the Sprouts family have donned their best Sunday-go-to-meeting clothes and are assembled in the parlor when the honored guest arrives. He is introduced to the family, but the exaggerated politeness with which he is met by the family amazes him to a degree of speechlessness. In the dining-room the fun continues until the limit is reached, compelling Easton to depart. Easton is apprised of the real situation, returns to the house and is welcomed in the good old-fashioned way.

FOR THE COMMONWEALTH (Mar. 15).—A young man, unskilled and out of work, deserts his family and upon being arrested for his desertion, assaults an officer and for this last offense, is sent to state prison, while his wife tries to support herself and her child by shirt making.

The enforced idleness of confinement is so terrible to the convicts that the warden, out of common humanity, asks the governor to sanction some employment for them. They are accordingly taught shirt making and thus the husband in prison becomes the competitor of his wife outside its walls. Prison labor is cheap and of course it puts her out of business and she is forced to take refuge in the state poor house. Meanwhile the governor receives a protest from the girl shirt makers who have been thrown out of employment by his new plan for the convicts and he is in a quandry as to what to do. Upon visiting the poor house, however, he is informed by a little child, who happens to be the child of our particular friend, the convict, that she needs new shoes and he finds that the state appropriation is not sufficient to afford these things for its own institutions. A solution of his great problem thus suggests itself to him and the change is accordingly made at the state prison, the men being taught the trade of shoe making and the product of their labor being used entirely by the state and not in the open market in competition with free labor.

Of course, by this change our hero becomes a skilled laborer instead of merely "a man of muscle," and when he makes his exit from the penitentiary he is able to apply at the same shoe factory from which we first saw him turned away, and get employment. The picture closes with a reunion of the little family.

ECLIPSE.

THE SENTRY ON GUARD (Mar. 13).—Napoleon's life was miraculously saved many times during his career, but never in a more remarkable manner than this: The fascinating Countess Katiuska, acting under instructions from the Austrian authorities, cleverly obtains the Emperor's promise to meet her one evening at a certain house, where she has planned to assassinate him.

Napoleon orders that a sentry be stationed before the house, with instructions not to let anyone enter, under penalty of death.

When the Emperor himself appears, however, at the appointed hour, he is not recognized by the raw young sentry, and is forbidden to enter; somewhat nettled, he is compelled to forego the visit.

Soon afterward, the Emperor is told the true purpose of the countess, and orders her immediate arrest.

Later, when the young sentry learns of his mistake, he is nearly paralyzed with fear, and is equally astonished to have saved the Emperor's life. Napoleon praises his conduct greatly, and orders that he receive a sergeant's stripes.

KALEM.

A SPARTAN MOTHER (Mar. 11).—At the first call for volunteers Col. Mayre recruits a regiment, to fight under the Confederate flag. Two of the youngest recruits were his two sons, Joe and Frank.

In the second battle of Bull Run, Col. Mayre and his two sons are killed. The news of their death brings Bobby, the youngest son, home from college. Promptly on his return Bobby enlists. Thus Mrs. Mayre gives her last son to the cause.

A few days after Bobby's enlistment a big battle is fought near the Mayre home. The bursting shells set fire to the grand old house, forcing Mrs. Mayre and her servants to take refuge in one of the negro cabins. Confederate recruits are brought up, of which Bobby is one of the number. The roar of cannon and the bursting of shells cause the raw recruits to waver, and Bobby with fear in his heart, attempts to leave the rear ranks, but is driven into line by his commanding officer. As the regiment starts on the double quick to the firing line, Bobby, seeing an opportunity, drops out of the ranks and runs for shelter. Bursting into the little cabin he finds his mother with a few old relics she has been able to save from the burning home. Cringing with fear, the half crazed boy begs his mother to hide him, but the Spartan mother, handing him a Confederate flag, drives him out of the cabin at the point of a revolver, and orders him to take his place with the defenders. A delirium of fear takes possession of Bobby, and he rushes forward, heedless of where he is going.

The retreating soldiers seeing the boy running toward the battle field with the flag, rally and return to the fight. This action causes the tide of battle to turn, the Union army eventually retiring from the field leaving the Confederates victorious.

The hospital patrol, marching over the field looking for wounded soldiers, finds Bobby lying dead with the flag over his shoulder.

The Spartan mother who watches Bobby's flight from the cabin, and sees the result, kneels and gives thanks to heaven that her last boy has been of service to the cause.

A VICTIM OF CIRCUMSTANCE (Mar. 13).—Richard Worthington on the way to work sees a thug knock a man down and apparently rob him. Rushing to the aid of the victim he is arrested for the crime. He is tried before a jury, found guilty, and sentenced to the convict camp.

While working in the turpentine woods, under charge of a keeper, he is seen by Meg of the Everglades, who shows sympathy for the poor convict. The following Sunday morning word is passed around between the convicts that an attempt will be made to escape. At the opportune time one of the keepers at the gate is assaulted and fifteen of the convicts, Worthington among the lot, escape to the Everglades.

Worthington is successful in eluding the bloodhounds and reaches a lonely hut in the Everglades, which proves to be the home of Meg and her father, where he successfully hides for two weeks, resulting in a strong friendship springing up between the convict and Meg. Becoming careless, Worthington goes outside of the hut to enjoy a smoke. He is seen by some of the guards from the convict camp and is arrested.

A few weeks later Red Lopers, for whose crime Worthington is arrested, confesses. Worthington is immediately discharged and exonerated from all blame.

Although his good name is restored and he is back with his mother, Worthington finds something is missing. His happiness is not complete, and he soon realizes that unconsciously he has fallen in love with the girl of the Everglades, who showed such practical sympathy for the poor unfortunate. Leaving his home, he goes to the little cabin in the woods, where he tells Meg of his love, and they agree to start a new life together.

THE BELLE OF NEW ORLEANS (Mar. 15).—Comte de Breard, an impoverished nobleman, is in love with Delaphine, daughter of the rich George Huguet, but the young woman is not impressed by the comte's wooing, although his suit is favored by her father.

In order to replenish his purse, Comte de Breard tries his hand at cards, but loses to a mysterious stranger, who had previously won from quite a number of the club members.

The next day, Delaphine, while out riding, drops a pearl necklace. It is found by the stranger, who returns it to the lady and promptly falls in love with her. He is introduced to Delaphine's f ier and receives an invitation to attend the G len Fete, to be held the following day.

Comte de Breard discovers the attachment le has sprung up between Delaphine and the stra er. In a spirit of mean revenge, he denounces the w- comer before the guests, stating that he a common gamester, which results in the str ier being ordered from the place.

Delaphine does not believe the charges de against her lover. An elopement is planned nd they are happily married. The father and he comte hear of the elopement and follow in pu it. but arrive too late to prevent the ceremony. ey are greeted by the daughter and the stranger, bo now discloses his identity by announcing th he "is no common gamester, but the comte de Charmon."

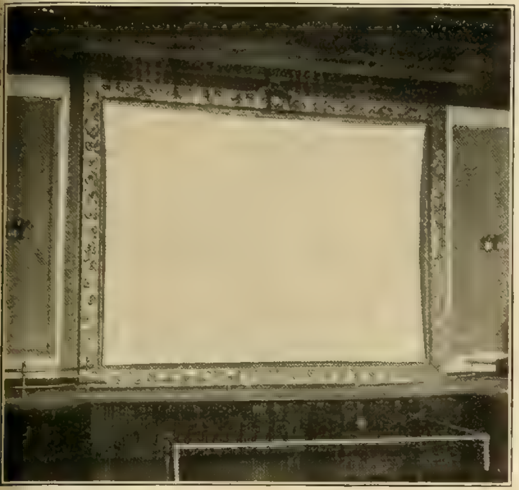
ESSANAY.

THE RANCH WIDOWER'S DAUGHTERS ur. 12).—Old Perkins, a ranchman, has a bev of pretty daughters, ranging in age from five rs up to twenty. Perkins will not permit any e- making between the girls and the cowboys, the ardent of whom is "Alkali" Ike. "Alkali" es Jennie, and the other boys each have their n- dividual sweetheart. Perkins drives into town ne day with his daughters and while he is bu in the general store, the boys capture the girls, nd soon a series of tete-a-tetes are under hea y. Perkins discovers the situation, and leads al his daughters back home by the ears. The boys w arrange to elope with the girls. Under cove of darkness, the various elopements begin, an all the girls get safely away with their beaus e pt "Alkali" and Jennie. Jennie has just sent in back up on the roof of the ranch-house porcl or her luggage when old Perkins appears on the in his night-clothes and carrying a shot n. "Alkali" is quickly chased to the tall timber. es Perkins loads Jennie into a rig and dashes w ly up the road toward the parson's house. He ar es just in time to be too late, for his daughters re all married and he is forced to wryly give m his blessing, while miserable Jennie sits alor in the rig and blubbers for her lost "Alkali."

A FLURRY IN FURNITURE (Mar. 14).—Ji le Throp, son of wealthy parents, loves pretty Ma ry Barclay. Pa Throp disapproves, refuses to co nt to the marriage and finally goes abroad with is wife, leaving Jimmie in the beautiful home ut with no money. Jimmie, not to be outdone, w has a brilliant idea. He secures a loan of 50 on his father's furniture, fires the butler, ma es Marjory, and gets a job. Soon his good fo e changes, and the family furniture is remove y the dealer for Jimmie's lapse of payments on he loan, leaving the Throp mansion barren of r- nishings. Jimmie now rents a cosy flat, and, he morning, tells Marjory to go downtown and y some new furniture. Marjory's mother now p- pears and tells Marjory to buy the new furn re and charge it up to her as a wedding pre t. Marjory goes to the furniture store, orders e furniture and it is sent up in the van. About is time old Throp and his wife return from Eu e and are horrified to find their house minus e furniture. Perplexed, they set out for a h l- see a rooms for rent sign on the door of a t- building, enter and are confronted by Mar y. They are about to leave when Jimmie blows n, old Throp suddenly recognizes the new furnitur s his own, Marjory having bought it unawares. d matters are getting hot when Jimmie introd s his wife, they finally prevail on the old folk to join them at dinner, forgiveness is granted d happiness reigns once more.

THE MADMAN (Mar. 15).—A young man, fined in an insane asylum, believes he is a gr actor, and that his aged father is his worst en y. The asylum authorities humor him in his delu and provide him with wigs and theatrical mak p with which to indulge in his whim. One da e overpowers a guard, strips the man of his clo s, dons them and makes his escape. He goes dir y to his home, finds his father absent, makes u to resemble him and thus masquerades until the suit from the asylum causes him to escape A thrilling chase follows. The madman bolts in military balloon camp where an ascension is a to be made and, as the baloon is cut loose, he g hold of the basket and soars up with the aero who, thinking him a friend, tries to assist him to t'e basket. Waiting his opportunity the mad n suddenly grapples with the balloonist and a thri g fight in the clouds ensues, ending with the aero casting the madman off to his death hundreds feet below.

THE BANDIT'S CHILD (Mar. 16).—Tom F ing, a Western bandit, and his pal, Morgan, to hold up the stage. Fleming dispatches Mo to town to inform him when the stage lea . Fleming now receives a letter from his wife East, in which she tells him their little girl and she pray every night that he will al remain an honest, faithful husband and father. letter causes Fleming to determine to reform when Morgan returns, he tells of his decision d they part. Fleming now vainly tries to ob work, but is always recognized and ordered Disgusted and desperate, he resolves to go to outlawry and hold up the coming stage. cealing himself beside the trail with his rifle waits grimly. Meanwhile the stage breaks d



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"AFTER SCHOOL"

(Release Monday, March 11. W. Drama. Length, 1,000 Ft.)

A winner. The tale of a glib traveling salesman and a confiding Western miss. A strong, thoroughly entertaining, well acted bit of drama you are certain to enjoy.

"A BAD INVESTMENT"

(Release Thursday, March 14. W. Farce-Drama. 1,000 Ft.)

How a wayward son cut several eye teeth in a mining stock deal and helped his wise but not infallible dad to do likewise. An enjoyable, thoroughly pleasing picture with a laugh in every foot.

"FULL VALUE"

(Release Monday, March 18. W. Drama. Length, 1,000 Ft.)

A pretty stenographer, beset by fellow clerks and employer, chooses by means of an odd real estate deal between them. Interesting, with an odd twist to the plot, this film will amuse and delight. Don't miss it.

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[illegible] in the confusion, wanders away [illegible] The snap of a twig causes [illegible] suddenly whirl with leveled gun to [illegible]!' Through a locket about her neck he recognizes her as his own child and has her [illegible] arms when his wife, who is looking for the little one, comes upon them, recognizes her [illegible] and there is a joyful reunion just as the stage rattles by and Fleming silently offers up a [illegible] of thanksgiving for his deliverance from further outlawry.

VITAGRAPH.

FIRST WOMAN JURY IN AMERICA (Mar. 11).
A young California newspaper editor is arrested. At his trial he has the privilege of a male or female jury. He chooses a female panel. Among those drawn and selected are Priscilla Simpkins, a spinster, and Matilda Jones, a suffragette. The young scribe knows his attractiveness will appeal to the jury. Both Priscilla and Matilda try to win his attention. After the case is given to the twelve women, they retire to the jury room for deliberation. They are all decided that the accused is not guilty but Priscilla and Matilda insist upon being the forewoman of the jury, bringing about a squabble.

The deputy sheriff enters the jury room and brings about a reconciliation between the two "scrappers." He leads them into the court room. Priscilla makes known their verdict of "not guilty." As the editor advances toward Matilda, she clasps him in her arms while he winces under the ordeal. The judge raps for order and the sheriff politely bows the jury out of the court room, after the judge has dismissed the prisoner.

THE FIVE SENSES (Mar. 12).—Hearing is expressed by showing the performances of different musicians and the effect caused upon the hearer. In the exercise of the sense of smell, the delightful odor of a sweet-scented bouquet causes a most beaming and expansive smile on the face of the smeller as he inhales its perfume. Quite different is the effect on the sense of smell when he brings his olfactory organ into close proximity with a limburger cheese.

Seeing is decidedly portrayed by the sudden opening of the eyes as he sees the symmetrical outlines and beautiful curves of the neck and shoulders of their fair owner. But what a change when she turns around and he sees her face!

The sense of touch is depicted with a strong sense of the humorous. When the susceptible subject is approached by an impecunious imposter who "touches" him for a five-spot, the cheerful giver is pleased with himself. He soon changes his pleased expression to one of anger and disgust when he looks from the window and gets a glimpse of the object of his charity coming out of a saloon with a jag.

Taste is pleasingly and unmistakably shown. A cute little girl gives a taste of her ice-cream to Mr. Marshall P. Wilder. Another little girl asks for some and is refused. While the two participants in the delicacy are not looking, she empties some mustard into it, and the next spoonful has a different taste, with very different consequences.

A STORY OF THE CIRCUS (Mar. 12).—Kenneth, a little acrobat and trapeze performer in a circus, forms a very strong attachment for one of the performing elephants. While doing a double trapeze act with his father, the little fellow falls from the trapeze, sustaining severe injuries. He is taken to the hospital tent. The elephant, longing for the boy's company, breaks his chains, goes to the bedside of the little fellow and affectionately caresses him with his trunk. The young performer is at once aroused and there is a pronounced improvement in his condition. The faithful beast is allowed to visit the boy every day until he is well again.

Kenneth is left a cripple for life but is enabled to perform in the ring with the elephant. One day, while they are performing together, a fire breaks out in the tent, and Kenneth being unable, because of his lameness, to escape, his good friend, the elephant, rescues him and carries him to safety.

MRS. 'ENRY HAWKINS (Mar. 13).—Noah Clayton, an old coster, who has made a bit of money, lives with his daughter Liza. He is very cranky and very gouty. Henry Hawkins, a young coster, and Bill Brown, a teacher of boxing, and an ex-pugilist, are both in love with Liza. Old Clayton favors Bill, because he is well off. Liza likes Henry, and they meet down near the old church and do their love-making. Bill lays siege to Liza, offering her presents, which she refuses. At last he offers to take her to a music hall and she yields and goes with him. There they are seen by Hawkins, who becomes furiously jealous and upbraids Liza. She loses her temper and claims the right to do as she likes. Henry on this swears he will fight Bill, and Liza tells him not to be a fool, that Bill could lick him with one hand, and they part in anger.

Hawkins meets Bill and challenges him. The result is a foregone conclusion. Poor Hawkins is knocked out and laid up in bed for repairs, tended by his landlady, Mrs. Moggs. Bill goes to the Claytons' and boasts of his triumph, wherewith Liza, blaming herself for what has happened, slaps his face, gives him her opinion of his conduct, and tells him and her father that she is going at once to the injured Hawkins. She does so and begs his pardon, professing her love. Mrs. Moggs looks after her for a couple of days, and then she and Hawkins are married. Old Clayton tries to get on without his daughter with the help of Bill, but they quarrel and he turns the pugilist out. He sends for Liza and her husband to come back to him and make his declining years happy.

THE GREAT DIAMOND ROBBERY (Mar. 15).—Herr Kraut, an enterprising butcher, learns that a bonus of fifty cents a head will be paid for the capture for every stray dog and its delivery to the Society for the Prevention of Cruelty to Animals. Herr Kraut takes his trombone and blows it vigorously in front of his store, attracting every untethered "mute." Two French detectives, D'Abseen and Dr. Cyclop, become suspicious and conclude that Kraut is turning the dogs into sausages. Clemintine, a theatrical lady, frequently sends her maid, Belinda, to Kraut's for sausages, and at the same time sends her little dog "Pinkie" with her. The two detectives watch her coming and going. Belinda secures a week's vacation and borrows her mistress's solitaire diamond ring and her little "Pinkie."

After Belinda has gone, Clementine discovers the loss of her diamond and dog, advertising a reward of ten dollars for their return. The two detectives see the advertisement, call upon the actress and tell her they can recover her property. Immediately they repair to Kraut's factory, buy up all his sausages, feeling sure that her little dog must have swallowed the ring before Kraut converted him into frankfurters.

In the meantime, Belinda meets her old sailor friend, Bill Buntline. He sees the ring and the dog; she tells him to whom they belong, and he immediately pulls a newspaper from his pocket and shows her the advertisement. He advises her to return to her mistress at once. They hasten back just as the two detectives are visiting the house with the sausage in which they think they have located the diamond. The colored butler enters the room and eats the sausage. They are horrified and tell the man he has not only eaten a diamond, but a "minced dog." The appearance of Belinda and her sweetheart with the ring and the dog soon explain matters.

LUBIN.

TOUGH GUY LEVI (Mar. 11).—A peddler named Levi ventures into the far West for business. He is fairly successful. Levi is quoted as a rich man, and as there are no banks in the mountains, he carries his capital in different crevices of his pack and clothes. One evening he is recognized by Bad Jerry. Levi is duly instructed to empty the crevices and hand over the money. Broken-hearted he strolls back to the camp and entering the department store, borrows a pair of cannons, a belt of cartridges and a sombrero. He meets Jerry in the woods and holds him up. Levi not only gets his own money back, but considerable interest that the bad man had collected from others.

WIFEY'S MA COMES BACK (Mar. 11).—Robt. Todd, an ardent advocate of physical culture, is surprised by his wife, with a letter announcing the fact that her mother is going to pay them a visit. He decides immediately that he will put mother through a course of physical culture that will be so warm that she will soon go back home. He proposes the physical culture idea. It only takes one week to bring mother back. For one day while they are boxing, she upper cuts and swings so fast that hubby thinks he has fallen into a threshing machine. After this mother takes wifey on a shopping tour, spends a big wad of hubby's money. She then returns home, much to the satisfaction of Hubby.

HIS WIFE'S MOTHER (Mar. 13).—Jack Hancock gets word that his mother-in-law is coming to his home. The old lady happens to be an especially dignified and pompous mother-in-law and Jack becomes especially surly towards her, until finally he orders her to leave his home. A few days after she has gone, Jack's wife and baby go to grandma's. That day while Jack is at work in the office, the boss gives him ten thousand dollars in cash to deposit in the bank. There is great excitement on the floor of the Stock Exchange owing to the sudden upward movement of "May wheat." Jack dashes into a broker's office and buys ten thousand dollars' worth of May wheat. The market drops and Jack is "cleaned out." He wires his wife not to come home until he sends for her. Jack is about to end things, when his mother-in-law, who has come to town to find out the meaning of his telegram, confronts him. She prevails upon him to confess to her. Going to the bank she draws her little fortune which is just sufficient to cover the amount. Jack succeeds in replacing the money without its loss having been discovered. For ever after Jack is perfectly content to let the old lady run the house.

THE PRICE OF A SILVER FOX (Mar. 14).—Harry Mathews and Ed Salter are going on a hunting expedition in Northern Canada, and receive a jolly send-off by the boys and girls of their set. Frank Wardour and his sweetheart, Grace Thornton, are among the bunch and there is considerable kissing all around. Grace gets jealous and in a little lovers spat, tells Frank she wants no more of him, and he in return, tells her "All right," he will go with the other boys on the hunting trip. As he is boarding the boat he receives a note from Grace which tells him if he will bring back to her the skin of a silver fox she will renew the engagement and promise to be his wife. The [illegible]ing is taken up in earnest and one day the party separated, Ed and Harry going one way and Frank another. Fortune favors the latter and he [illegible] a fine silver fox. He carries it to the hut [illegible] dresses the skin which is to win his sweetheart back. A few days later an Indian prowling around sneaks into the hut and steals the skin. Frank [illegible]ing the foot-prints of the Indian in the snow starts off to track the thief. He becomes exhausted with fatigue and the intense cold and shouting [illegible] help, sinks unconscious in the snow. A party of Canadians rescue him and carry him to their [illegible] where with the aid of an Indian girl they re[illegible] him. But he has been frozen and when convalescent he is fearfully disfigured and one of his eyes [illegible]. One day at meal time the Indian girl spills [illegible] hot soup on a man. He attempts to strike her [illegible] Frank interposes and drives the ruffian out [illegible] then notices that the Indian girl has some [illegible] fox trimming on her dress. He asks her where [illegible] obtained it, explaining that it was stolen from [illegible] cabin. The girl tells Frank that she knows [illegible] thief and they both set out to find him. The [illegible]skin puts up a fight, but Frank has the best [illegible] and secures the coveted fox skin. Five m[illegible] passed and Ed and Harry have returned home [illegible] reported that Frank has been lost and is prob[illegible] dead. Grace is to be married to another man [illegible] Frank appears upon the scene. He hands her [illegible] skin of the silver fox and her note, and te[illegible] her he will not interfere with her happiness, [illegible] goes back to the Canadian camp.

THE PREACHER AND THE GOSSIPS [illegible] 16).—The Rev. Frank Speakman has been [illegible] to a rural congregation, and is entertained by [illegible] members. He is considered a fine catch [illegible]monially and the ladies set their caps for him. A pretty little milliner is among the contestants [illegible] the new minister cannot be blamed for fav[illegible] her. The widow with whom the new mi[illegible] boards, finds an unfinished letter which rea[illegible] being written to Speakman's sister. The sis[illegible] name is Ellen and the milliner's the same. [illegible] letter is an excellent weapon in the hands of [illegible] gossip. The deacons and good sisters of the c[illegible] are amazed at the familiar language and act[illegible] quickly taken. The new minister is put on [illegible] and condemned unheard and is about to be [illegible]missed from the pulpit when the widow lan[illegible] discovers her mistake and reports it. Another [illegible]ing is granted, the wise men frown a little [illegible] it is seen that the gossips have a very poor [illegible] With a warning to be good, the handsome pre[illegible] is allowed to remain. He leaves the session [illegible] the pretty milliner and notifies the deacons and [illegible]ters of the congregation that his discourse on [illegible] following Sunday will be a dissertation on mali[illegible] gossiping.

SELIG.

A CRUCIAL TEST (Mar. 11).—Bill Wildern [illegible] Jim Forster, partners in Klondike, failing t[illegible] pay dirt worth while, decide that Bill shall ca[illegible] a prospecting party on a long trip. Lost o[illegible] trail, Bill is taken ill. Men worn out, prov[illegible] scanty, they are forced to leave Bill and push [illegible]ward.

Meanwhile, a rich strike has been made on [illegible] of the claims, a company negotiating for its [illegible]chase, when the exhausted prospectors arrive [illegible] tell Jim of his pal's sad fate. A few days l[illegible] the big deal is closed, Jim taking possession o[illegible] whole fortune, leaves for the outside.

Bill returns, visits the law office and is s[illegible] the proof of his friend's perfidy. He starts [illegible] the home town of Jim. Calling at the Forster [illegible]dence, is told that Jim is in Europe. He [illegible] uptown, reaching a busy thoroughfare just a[illegible] Forster horses dash away. He hears some o[illegible] it is Nell Forster in the carriage, and for a mo[illegible] hesitates, then at the risk of his own life, saves [illegible].

He is badly hurt, and Nell orders him tak[illegible] her home. By the time he is able to leave, [illegible] are deeply in love with each other, both striv[illegible] hide it. Bill determines to let Jim go scott [illegible] accordingly, when recovered sufficiently, he [illegible] Nell ferewell. Jim returns home and hears the [illegible] of her rescue and is staggered to learn that B[illegible] not dead.

He notices her altered looks and depression [illegible] suspects the cause, which is ratified when he [illegible] in the window and sees her kiss a note-book [illegible] he knows belongs to Bill. This calls to th[illegible] all the latent manhood in Jim Forster. He [illegible]termines to follow him and make every repar[illegible] possible.

He reaches the Wildern home just as Bill [illegible]ding his mother and sisters goodbye ere mak[illegible] fresh start for the gold fields. A reconciliati[illegible] effected and a happy lovers' reunion.

BOUNDER (Mar. 12).—Ruby Blackwell a [illegible] young girl of Arizona, lives wit[illegible] brother Tom, and their widowed mother, in a [illegible] in the mountains. One day Tom takes Ruby [illegible] lion hunt. They track a puma, or mountai[illegible] Tom shoots the beast, which, wounded, bounds [illegible] into the canyon.

Tom instructs Ruby to proceed to the ridg[illegible] await him there, while he follows the pum[illegible] the mountainside Ruby discovers the cubs bel[illegible] to the puma which Tom has shot, and she

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diately becomes so engrossed in playing with the huge kittens that she forgets the rendezvous her brother had appointed. Tom finally locates her.

The cubs are taken home. They grow up around Ruby like friendly dogs. Pete Lopez, a bad Mexican, who admires Ruby very much, tries to steal one of them at night, after Ruby has refused to sell the animal to him, and the baby puma defends itself vigorously until Tom and Ruby rush to its rescue.

Two years later, when Ruby has become principal of the little mountain school, this puma, now full grown, finds opportunity to repay the loyalty of his mistress and "get even" with Pete by saving the life of Tom from ravishing wolves and the honor of Ruby from the miserable Mexican.

THE SLIP (Mar. 14).—Harold Sinclair, a "get-rich-quick" promoter, and his silent partners, George and Mina Hopkins, are doing a flourishing business in bogus stocks. However, such flourishing conditions cannot last long in the bunco business, and Sinclair finds this out when Zet Maiston, a victim, exposes the oily tongued promoter to the postoffice authorities. Sinclair's offices are surrounded by secret service men and plans are made to capture Sinclair and his aids.

Sinclair, an old hand at dodging detectives, almost makes good his "get-away," but through the agency of inevitable fate, the bloodhounds of the law finally overtake and capture the trio.

ACROSS THE ISTHMUS OF PANAMA IN 1912 (Mar. 15).—In this film, which was taken under the auspices of the United States government, the auditor is taken on an intimate inside trip across the entire canal zone. The first scenes show the Pedro Miguel Locks and the whole process of building these gigantic walls and gates of concrete and steel. We are shown huge cranes carrying sand, rock and cement to the mixers. Then the carrying to and dumping of the cement upon the locks. Miraflares Locks, the top of the gates at Gatun, the huge conveyors and cranes at Gatun, the building of the gates, lake walls, and locks at Gatun, and an interesting panorama of Gatun lake and locks gives us a thorough understanding of this phase of the great project. Then we are taken to the Culebra cut region, where we follow the work as it progresses rapidly under the perfect system directed by the most skilled U. S. A. engineers. The drills, steam shovels, spreaders, trains, dumpers, etc., are all shown and we leave Culebra after viewing an interesting panorama of the entire cut. We are now taken to Panama City, on the Pacific Coast, and after viewing the track shifter and its almost human functions, we can indeed say that we have seen the canal zone and it's vast work under better conditions than most of those who travel to the zone in person.

BIOGRAPH.

A SPANISH DILEMMA (March 11).—Jose and Carlos, brothers, are smitten with the same Senorita, and as she cares for the one as much as she does for the other, there comes the great difficulty of choosing, for brotherly love is so strongly imbued that each is loath to do anything to vanquish the other. In fact, they are what might be called the "Non-militant rivals." Their endeavors to induce the girl to decide between them are most unique, and each time they find themselves even. At last they draw cards, only to find, when this plan has been successful, the young lady lost to them both by being betrothed to another.

THE ENGAGEMENT RING (March 11).—Harry is successful in winning Alice, despite the efforts of Redmond to dethrone him in her esteem. Redmond swears vengeance, and declares his determination to win the proud beauty. Harry, being rather impecunious, is forced to buy the engagement ring on the "$5 down, $1 per week" plan. Redmond sees his chance here to get the better of Harry and would have succeeded had not an auto accident proven a "mudfall" for Harry to clear his debts with the money he receives for damages.

IOLA'S PROMISE (March 14).—Iola, the little Indian girl, is held captive by a gang of cutthroats, from whose clutches and abuse she is rescued by Jack Harper, a prospector. She is truly grateful to Jack, for she regards him as something different from the white people she has seen. Jack's sweetheart and her father are parties of a wagon-train headed for this place, and as luck has been against him, he is somewhat gloomy. Iola learns the reason, and promises to help him find gold. He is amused at this and says "Will you?" "Yes." "Cross your heart?" This cross-your-heart action mystifies the little Indian. She thinks it is a sort of tribe insignia and tells her people that "Cross-heart" people are all right. Iola surely pays her debt of gratitude, not only in finding gold, but in giving her life to protect Jack's sweetheart from her own people, who are embittered against all whites.

MELIES.

TROUBLES OF THE XL OUTFIT (March 21).—Dora Watson, a pretty nurse, is taken by her father, the doctor, to attend Tidewater Pete, a cowboy, who has broken his leg. By the time Pete is well, the other boys have become so fond of Dora that they are loath to let her go back home, and conspire to keep her.

Shorty has an idea. He feigns intense pains in the stomach and the boys carry him to Dora, who was just leaving. The latter suspects their little plot and administers a dose of bitter medicine that sends Shorty to the nearest pump to cleanse his mouth.

Finally, in desperation, Long Jim resolves to wound himself in the foot. Closing his eyes he pulls the trigger, but accidentally misses his foot and shoots Ralph, the ranch owner's son, who is really in love with Dora.

She has to stay and attend him, and the period of nursing, under the watchful eyes of the cowboys, completes the romance, much to the surprise of the doctor and the boy's father, but to the pride and joy of all the boys.

Scene from "Troubles of XL Outfit"—(Melies).

PATHE.

PATHE'S WEEKLY, NO. 8, 1912 (Feb. 19).—

Wallsend-on-Tyne, England. The launching of a dry dock proves a success for the first time. This dock weighs 12,000 tons and has a lifting power of 32,000 tons. It is built for repairing ships of the Dreadnaught type.

Tarrytown, N. Y. The frozen Hudson offers a splendid course for the automobile races which are occupying the attention of racing fans.

Melbourne, Australia. Thirty-eight competitors start in the Melbourne Cup Race which is won by "Parisien," winning a $50,000.00 purse.

Pauillac, France. Two hundred Senegal steers are imported by the government in an effort to overcome the high cost of beef.

Flagtown, N. J. A freight engine explodes, wrecks the train, kills the fireman and brakeman and seriously injures the engineer.

Tripoli, Tripoli. The Italo-Turkish War. After a victorious fight the Italians intrench themselves under the protection of their new 12-inch guns. Fourteen traitorous Arabs are court-martialed and hung by the Italians.

New York, N. Y. F. Rodman Law, "the dare-devil steeple-jack" with aerial aspirations, makes his first parachute jump from the hand of the Statue of Liberty, 311 feet from the ground.

PATHE'S WEEKLY, NO. 10, 1912 (Mar. 4).—

New York, N. Y. A tablet to the memory of the late Lieutenant-General Henry C. Corbin is placed in Corbin Hall, on Governor's Island.

New York, N. Y. The corner-stone of the Maine Memorial Monument is laid with army and navy officers presiding.

Washington, D. C. The Arizona delegation at the White House awaiting the signing of the proclamation making their territory a state, and President Taft at his desk in the Executive Offices, signing the proclamation admitting Arizona to statehodd.

Buenos Aires, Argentine Republic. After a protracted series of heavy rains, the residential section of the city is flooded.

Bucharest, Roumania. The Archbishop Timus d'Arges is buried in accordance with the Greek rites. The funeral cortege passes through the streets with the deceased sitting upright in a chair and supported by two priests.

London, England. A farmer in the suburbs uses camels and elephants to plow his land.

Special for the Ladies.

Paris, France. Advance spring styles in walking suits and afternoon house gowns.

WHO IS
MR. ALMOST BUTT
?

National Film Distributing Co.

RELEASE DATES.

Monday, February 19, 1912.
Belmar—The Runner ....West. Dra
Clarendon—The Flying Demon..............Come
Hepwix—In Fear............................Dra:

Tuesday, February 20, 1912.
Wrytograph—A Summer's Day..............Drai
Cricks & Martin—The Theorist............Come
Helios—Hours Away........................Drai

Wednesday, February 21, 1912.
Mohawk—Blue Bird's Plight........Indian Drai
Latium—The Friar's Repose.................Drar
Hepwix—The Stork.........................Come

Thursday, February 22, 1912.
Washington—The Trigger..........Western Drai
Cricks & Martin—Fence and Coat..........Come
Film d'Art—Marriage ....Drai

Friday, February 23, 1912.
Wrytograph—Budding Genius............ ...Drai
Clarendon—The Mystery of It..............Come
Acquila—The Mighty Steam................Drai

Saturday, February 24, 1912.
Oklahoma—In the Storm..........Western Dran
Bioscope—At the Meeting...................Dran
Savoia—The Beginning.......................Dran

Sunday, February 25, 1912.
California—Worry and Care............W. Dran
Messter—Stolen Sweets......................Comec
Comerio—In Search of It....................Dran

Monday, March 4, 1912.
Mohawk—The Indian Prayer........Western Dran
Clarendon—A Driver's Peril.................Dran
Acquila—The Ferryman's Luck.............Dran

Tuesday, March 5, 1912.
Wrytograph—A Child's Voice................Dram
Biograph—Stolen Sweets ....Comed
Helios—Beauty and Love....................Dram

Wednesday, March 6, 1912.
Oklahoma—Ranch Life......................W. Dram
Hepwix—Victory ....Comed
Latium—Pride ....Dram

Thursday, March 7, 1912.
Washington—Hidden Paths..............W. Dram
Clarendon—Delightful Thoughts..............Dram
Cricks & Martin—Fools Fancy..............Comed

Friday, March 8, 1912.
Wrytograph—Getting Mother's Consent.....Comed
Bioscope—A Dreaded Incident..............Dram
Mondia—The Watchman's Hope..............Dram

Saturday, March 9, 1912.
Mohawk—White Fawn's Hopes..........W. Dram
Hepwix—Aunt Diana's Secret..............Comed
Savoia—Running the Gauntlet.............Comed

Sunday, March 10, 1912.
Arrowhead—Amid the Ice Floes..............Dram
Cricks & Martin—Pinhead's Surprise........Comed
Comerio—An Italian Lake...................Sceni

Among the Exhibitors

Horicon, Wis.—A moving picture theater, a nev enterprise for this city, has been added to the at tractions which Horicon offers the public in th recreation line. A site was purchased from F. G Westfall, on Lake Street, and a new building erecte thereon, the size being 20 x 100 feet. The buildin was designed expressly for moving picture purpose and has a sloping floor, a fine stage, is lighted b electricity and will seat 250 people. The theater i run under the management of J. W. Heft.

Great Bend, Kan.—A local company is being or ganized to build an opera house.

Macksville, Kan.—Work has been started on th erection of an opera house here.

New London, Ia.—Ed. Magers will build a new playhouse here.

Philadelphia, Pa.—The Allegheny Amusement Co will remodel the building at 3139-49 Frankfor Avenue into a theater at a cost of $5,000.

Lake City, Fla.—This town will have a handsom 3 story theater building which will exhibit movin pictures.

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Watch for further announcements

Independent Film Stories

IMP.

RHODA ROYAL'S TRAINED HORSES (March 9).—This picture depicts various scenes which form part of the well-known Rhoda Royal Circus, in which the animals are put through a series of remarkably clever evolutions and performances. The picture shows the clever manner in which the horses, ponies, dogs and other animals can be trained to do amusing acts.

THE HOME STRIKE-BREAKERS (March 9).—Mr. Michael McCarthy and his associates struck work. They were brick layers and building men by trade. They struck and gathered themselves together; formed a local; elected "Mickey" McCarthy president, and asserted their freedom.

Mr. "Builder," whose work was stopped, offered a reward of $500 to anybody who would break the strike. Mrs. McCarthy got wind of the offer. She gathered the wives of the strike-breakers together. They went in a body to the builder and offered to do the work, leaving their husbands at home to do the domestic work; a job of which they soon tired. The result was, of course, inevitable; the men went back to work.

Mr. "Builder" kept his promise and paid the reward to the chief strike-breaker. This was Mrs. McCarthy, who triumphantly pocketed the $500 check.

A TIMELY REPENTANCE (Mar. 11).—John Crawford, an honest mechanic, and Wilbur Robinson, a young man of leisure, both love the same girl. She marries Crawford and a baby comes to cheer their home. Crawford is engaged in perfecting an invention and, pending the expected money, does not provide liberally for his family. The wife is dissatisfied.

Robinson notes this fact and lures away the wife of the mechanic. She goes with him deserting the baby, leaving a note for her husband. They plan to leave the city, but while walking about awaiting the departure of a train, they happen to pass the doors of a moving picture theater and Mrs. Crawford expresses a desire to go in. They enter and the story thrown on the screen is identical with the experience in which they are passing through.

Unable to witness the closing scenes and filled with remorse, Mrs. Crawford begs Robinson to take her out in the open. Then and there she repudiates him and, refusing to ride in an automobile, she hurries towards her humble home, hoping she may return before the husband.

She reaches the house, searches feverishly for the note, finds it and destroys every vestige of her attempted perfidy. She finds the child sleeping peacefully and takes it in her arms. The husband returns triumphant. He has disposed of his invention for a sum sufficient to make them rich. The wife takes him in her arms delirious with joy and satisfaction.

SHAMUS O'BRIEN (Mar. 14).—Shamus O'Brien was a patriot and in fighting for his country places himself in the position of a rebel with a price on his head. He is hiding in the hills, but anxious to attend a dance, at which his friends and sweetheart will be present, sends word that he will be there. Arrangements are made for the dance, and Shamus surprises the guests by appearing in a surprising manner. Michael O'Farrel, who has not met with sucess in his suit for the hand of Aileen Brennan, the sweetheart of Shamus, learns of his whereabouts and notifies the Redcoats. They reach the barn, where the dance is taking place, too late to capture the patriot, who escapes to the loft, only to return as the girl of his heart is being insulted by Captain McDonald. O'Brien floors the officer and makes a thrilling escape, only to be again given up by O'Farrell, when he is visiting his mother. He is then taken to prison and stands trial. He is convicted and the day of the execution set. As this draws near, his mother makes a plea to the parish priest for help which is readily given and through a ruse Shamus is saved, and the picture closes as the mother, son and sweetheart sail for America.

DARING FEATS ON A CAVALRY HORSE (Mar. 16).—This film will be of interest to the general public as it depicts daring feats of horsemanship. The riders are seen scaling obstacles and performing other tactical cavalry movements.

PERCY LEARNS TO WALTZ (Mar. 16).—Percy and Edith are sweethearts and he escorts her to a ball under the pretense of being a finished dancer. They arrive at the function and to inspiring music they commence to waltz. But to Edith's dismay, she finds that she has been deceived, as Percy only succeeds in falling all over himself as well as the furniture, and lastly, to her mortification, he causes her to fall also. Edith then becomes indignant and leaves the room accompanied by another admirer. Percy is seized by the green-eyed monster and rushes home alone.

Percy then decides he will learn to waltz, and makes life miserable for the boarders in the house, by making them dance with him. Finally the cook in the kitchen comes in for her share of the attention, and much against her will Percy tries a turn with her, in the end falling over the stove in his evolutions.

After great perseverance Percy acquires the art to perfection and attends another dance. Edith is there also and he refuses to dance with her, devoting his time to the other girls present. Edith becomes very jealous, but after an amusing scene, Percy forgives her, and they spend the remainder of the evening enjoying the dances together, and this time she does not refuse to allow him to accompany her home.

REX.

MAKING HEROES (Mar. 7).—The city of Denver has the best equipped and the most efficient fire department in the world. We do not venture to state that this is because the men of Denver are more valorous or courageous than other humans, but we do imply that it might be due to the effective training school connected with the department in which the firemen are once a month rehearsed in a sham battle with the flames, from the first stage to the last of the fire-fighter's arduous art.

The Rex Company locomoted a camera down to Denver and photographed the stirring scenes depicted during one of these dress rehearsals. The engines rush to the scene of bogus peril, and the firemen set to work very earnestly to conquer the imaginary flames. Thrilling rescues are effected, daring risks assumed, danger and death completely disregarded. So is heroism manufactured.

BLOWING UP THE JOHN DAY RAPIDS (Mar. 7).—The U. S. government recently blew up the John Day Rapids. Several hundred feet of interesting celluloid show how the scientific feat was performed. A general view of the rapids and rocks to be blasted, loading the rolls with powder, drilling in water for blast, loading the sacks with dynamite, lowering the powder sacks into the water—and then—the rapids by moonlight.

SONGS OF CHILDHOOD DAYS (Mar. 10).—There was poverty in that little country home, but there was also its one redeeming corollary: Hope, which was represented in the girl's violin. The mother gave the girl their meagre surplus, and she came with her hope and her genius to the far-away city. Her music sang its way into the hearts of the metropolis, and she became famed and favored.

Then she met him, and he loved her. He was the son of aristocratic and arrogant wealth. And in her love and its happiness and the ecstacy of her triumph she forgot the humble home and the tender, trusting mother. The short and seldom letters soon ceased entirely, and the anxious mother-heart hungered and yearned for news of the girl. So she came to the city.

The girl made it evident that her presence displeased and embarrassed her, so she returned to the farm.

A few weeks later the girl received the news that scattered and shattered her joys. Her mother had made her last earthly pilgrimage to her last earthly hope—had gone over the hills with her ills to the poor-house. With a sob she read the accusing words and heard her heart and its true message. Everything became desperately dark; her mind forgot, and for a moment the world was not. And in the darkness she saw the light.

Love knows no caste—so she told him, told him all; and together they went to her. Outside the old mother's room she stood and played the songs of her childhood; and ghosts of the dreams of the past visited the desolate woman's mind, and phantom smiles lighted up her face with the old happiness and the old hope. Still the girl played, and the haunting, happy notes floated into the room and into the soul of the woman, and her heart responded. She moved toward whence the message of another day had come; she opened the door that was the barrier between herself and the resurrection of a dead desire—and she was clasped to the redeemed heart of the girl.

REPUBLIC.

TWO MEN (Mar. 12).—An officer of the Northwestern Mounted Police is sent out to capture a lawbreaker. After a dangerous journey through ice and snow, he succeeds in getting his man and bringing him to headquarters. The man escapes and the officer again sets forth to capture him. In climbing a steep mountain his horse throws him, and he sustains a fractured skull. For hours he lies in the freezing temperature, until his legs become frozen, and when he regains consciousness, he is unable to walk. By a heroic effort, suffering untold agonies, he crawls to a deserted cabin and falls unconscious on the threshold.

The escaped convict, tired from his battle against the frightful storms and the cold, comes to the deserted cabin and is startled to find his former captor lying there unconscious. He gloats over the fact that the man is helpless and plans a vengeance that can only come to a deranged mind. But when he goes to start his tortures, a long forgotten manliness asserts itself, and instead of seeking vengeance, he tries his utmost to save his enemy. He treats the frozen feet with snow, then wraps the in blankets and clothes which he tears from h own person. He finally discovers that the m must have medical attention. He throws the u conscious body across his shoulders and begi the painful journey to a settlement. The man life is saved and the lawbreaker is rewarded by full pardon.

THE SCAR (Mar. 16).—A young doctor seeki to build up a practice, finds little time for h family and the wife, being a pleasure-loving woma decides to seek amusement in the company of oth men. The doctor hears of her acquaintance wi Mr. Tolane, a sporting man, and calls his wife account for it. This brings about a severe quarr in which the doctor, in a heat of passion, unintentionally strikes his wife across the face with h riding crop.

Although the husband is sorry, the wife is d termined to leave him. She takes the child a goes to a small country town, taking a positi as school mistress. Mr. Tolane, who is a la broker, gets a call to come to the same town whe the wife is teaching school. He meets her u expectedly and continues his attentions. Th arouses the tongue of gossip, which becomes severe that the wife is forced to give up her pos tion. This gives Tolane the opportunity he h sought, and he persuades the wife to go with hi They board a train for a distant city, but prov dence wills otherwise. The train is wrecked whi going through a tunnel—the tempter is killed, a the erring wife becomes a cripple.

A call for medical aid is answered by the hu band, who, arriving on the scene of the acciden finds Tolane dead and his wife injured. He tak her back to his home and although she is compelle to go around the rest of her life on crutches, h husband's love and devotion repays her for all t suffering, and she realizes that a husband's devotio is worth far more than a life of pleasure.

GAUMONT.

WHAT'S IN A NAME? (March 12).—Jones, pr vision dealer, is in search of a fittingly appetizi name for a new delicacy he is about to put on th market. The Italian word for butterfly "Farfalett appeals to him much more than any other and i boundless enthusisasm over such a happy nan selection Jones invites the members of his club t attend a banquet on "Farfaletta." The wife happens to come upon one of these invitations and immediately begins to suspect the worst, namely tha "Farfaletta" be the name of some immoral actres with whom her husband has become enamore After agitating herself and her mother up t the point of frenzy, she learns that Farfaletta i after all, only a kind of macaroni.

MATERNITY (March 16).—Joan, a peasantess, i left in miserable poverty with a six-months'-ol child, the very heart of her life, upon an attac of a lingering malady to her husband. Circumstances compel her separation from the child sh so cherishes and idolizes. She becomes a nurs to the young baby of a fashionable couple. Th comparison of her own child to the ward, pall her more and more as time goes on, and cause her deepest melancholy. So indifferent is her mistress, that she even uses an intercepted letter o Joan's as curling papers. Quite by accident, Joa discovers the crimpled letter, advising her of he own child's sinking health. With a heart overflowing with anguish, she upbraids her cruel mistress for her heartlessness and hastens home t tend to her own dear little babe. At the end o the film a contrast of the two mothers is presente in unique form, at opposite sides of the picture.

THANHOUSER.

FLYING TO FORTUNE (March 12).—A wealthy old man, who has been a semi-invalid for years, i informed by his physician that his case is hopeless. The invalid decides to put "his home in order." Therefore it is a matter of gratification to him when he sees that his only daughter and the young partner in whom he implicitly relies seems to be mutually attracted. The partner is called to Europe just before the doctor gives his verdict, but the invalid makes "everything all right" in his will. He provides that the bulk of his estate shall go to the girl, if she marries the partner within one year from the hour of her father's death. Should she fail to comply, the property reverts to her father's sister. This unique document pleases the girl, and the partner is willing to carry the provisions into effect, for he loves her. In fact, had it not been for the aunt, the entire affair would have been commonplace.

The elder woman was jealous, however, and aided

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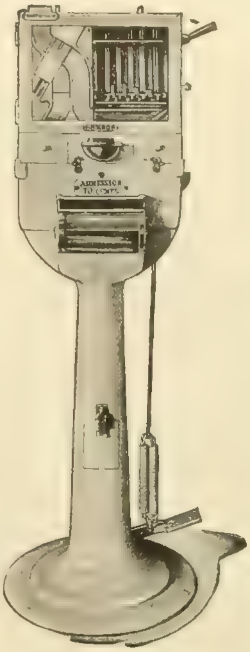

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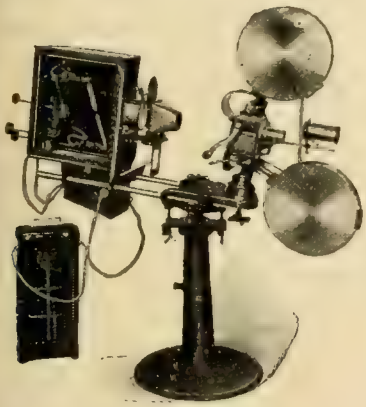

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and advised by a dishonest lawyer, who was in love with her, she plotted to win the fortune for herself. The girl's marriage was set for the last day of the year of grace. The afternoon before, she is spirited away by a ruse, and held prisoner on an island owned by the aunt, the lawyer acting as jailer.

The bridegroom-to-be searches for her in vain, but does not get a clue to her whereabouts until the time is nearly up. In fact he knows it will be impossible to bring her back in time to save the fortune. But what a boat cannot do, an airship can, and a gallant aeronaut sails to the island, and flies back with the bride and has time to spare. The lawyer follows in an auto, but is easily outdistanced.

THE POACHER (March 15).—A rich old man owner an estate in the Adirondacks, where he spent most of his time. Having nothing of real importance to occupy his time, he devoted all his energies to hunting down poachers.

Therefore it was with feelings of great joy that he greeted two keepers who had captured a man shooting game on the magnate's estate. The rich man was a magistrate, partially because he enjoyed sending persons to jail, and in this particular case he signed the commitment papers with great personal satisfaction.

It was a flimsy old country jail, and the prisoner managed to break out. Then he started through the woods, hoping to keep out of the way of his enemy.

There was only one person the magnate really loved, his little grandson. The boy had been present when the poacher had been arraigned, and had expressed sympathy for him. This child was accustomed to having his own way, and impressed by what he had heard, decided to be a poacher himself.

With his sturdy toy gun, he started out for an expedition in the woods all alone. He was lost, but finally found refuge in a cabin, where he sank exhausted, unable to go further.

There was no one in the shack to help him, as it was deserted and falling into decay, and the child would undoubtedly have perished of the cold had it not been for the arrival of the fugitive poacher. He carried him through the woods, intending to leave him at the door of his home, and then escape if possible, but was pounced upon and captured just as he wearily toiled up the steps with his burden.

The keepers triumphantly produced him before the magnate and waited for words of praise, but the boy revived in time to make it clear that he owed his life to the man who was fleeing from the law. The magnate marked "Complaint dismissed" across the warrant, in the case where he was both accuser and judge, and told the prisoner that he would see that he had a fair chance to succeed in life.

NESTOR.

THE MILLS OF THE GODS (March 4).—"You will like her!" so writes Grace to her uncle, George Gaylord, refering to the traveling companion she's bringing home with her. Mr. Gaylord almost brutally puts her out of his home. His strange behavior calls for an explanation, and telling the girl to listen, the uncle unfolds the story dealing with the woman's past life—a story in which he played so prominent a part.

Many years before we see him as a happy young married man. But for Myrtle Merrill he might be happy yet. She appears at a reception given by the Gaylords, and piles her wiles upon her host. George is dazzled by the woman's fascinations, and follows her out into the garden, where they are discovered by the young wife. She goes to her room and fails to conquer the impulse of self-immolation. Mrs. Gaylord's sudden and tragic end brings the bereaved husband to his senses. He spurns the adventuress' advances and shuts her out of his life forever.

Years later Myrtle Merrill worms her way into the home of the Russells. Her old mischievous nature plays havoc with the affairs of Henry Locke and Norma Russell. The young people's engagement is soon broken, for Henry is unable to withstand Myrtle's subtle power. Fortunately for the lovers, Mr. Gaylord pays a visit to his old friends, the Russells, and drives away the designing woman.

As Uncle George finishes his recital, Grace clings to him. Through the parted curtains they watch the receding form of a woman. It is Myrtle Merrill going out into the world, friendless, but thoroughly repentant.

THE DOUBLE TRAIL (March 6).—Two brothers, Frank and Jack Morley, both love their mother's ward, Bess Roher. Both propose and Jack is accepted. Declaring that she will not hear from him until he has earned the right to claim her, he goes away.

At the railroad station he meets a tramp who asks aid. Jack gives him a nickel. The tramp takes him to a freight car and proposes that Jack come along, as he is going the same way. Jack agrees. The next morning the tramp awakens first and calls Jack, who turns over, taking his head from off his coat, in which his money has been placed. The temptation is too much for the tramp. He folds up his own coat, places it by Jack's head, then taking Jack's hat and coat, jumps from the moving train. His head hits a railroad tie. Some cowboys pick him up and take him to a nea hotel, where he soon dies. The papers in pocket proclaim him to be Jack Morley, of Pla Nev. Accordingly, the proprietor of the hotel wi his brother Frank. Frank comes on, sees the tra declares he is not his brother, but takes his co etc.

Before he reaches home, however, Frank deci to carry out the deception to his own advanta allowing his folks to believe that Jack is rea dead and thereby win Bess for himself.

A year later, he receives a letter from Ja saying that he has struck it rich. Fearing brother's return, Frank hurries to Bess and ur her to hasten their marriage. She agrees. J has reached the house in the meantime and ov heard their conversation. He waits until his brot comes outside, then demands an explanation. Fr the sitting-room Bess hears Jack's voice and h ries out to rush into Jack's arms. Miseral Frank beats a retreat, while the mother ent and greets Jack.

THE VILLAGE RIVALS (March 9).—Dave We owns a grocery store and loves Miss Doublecat Jim Cole also owns a grocery store and loves t same girl. The beauty likes both suitors and v tory in this instance is sure to go to the swifte Dave and Jim do swift things. Each endeavors forestall the other. Jim is getting the upper ha and incidentally the girl, when Poeticus, the villa scribe, comes to Dave's aid. The poetic mi evolves a prosaic plan. Dave is to court Wid Plunks, who is fat, fifty and rich, and Jim will made to realize what a prize he's missing. T plan works most beautifully. So well does Poetic shuffle his cards that Jim purchases a love son for the widow, proposes to her and is accepte Meanwhile, Dave has had plain sailing and wi the village belle. Jim goes out driving with t widow and inwardly rejoices for having "cut ou Dave. His rejoicings, however, receive a terrib jolt when he meets his hated rival driving a happy with the girl he has loved and lost.

ARIZONA (March 9).—This subject takes us Sessers Point, whence a complete panoramic circ of the famed canyons is spread before our asto ished gaze. We feast in wonder over a vista grand as it is awe-inspiring, and actually tremb at its terrifying immensity. A trail party, som 3,500 feet down a canyon, is also shown.

CHAMPION.

THE FATAL GLASS (March 11).—George Marsto leaves his home to go to his work. He is a cler in the office of Wm. Hall, a broker. On his wa to the office, Marston meets two friends, who insis on treating him. He accompanies them into saloon, and calls for a temperance drink. The ridicule him for this and insist on his taking glass of liquor. He succumbs to their ridicul and tastes of the liquor, and that one glass prove fatal to him.

When he arrives at his desk in the broker's office he is very late and slightly intoxicated, for whic two reasons the broker very promptly discharge him. In his befuddled condition he threatens th broker, and he is ejected from the office. Shortl after this a blackmailer turns up at the broker' office. Confronted by a "ghost of the past," th broker is driven to desperation.

The "blackmailer" gives the broker 15 minute to decide on making an impossible payment—t make the payment he must rob the firm, and it i disgrace or death, and he chooses the latter. In the meantime, the clerk, Marston, has returned home, bringing sorrow to his wife and babe. The tears of the wife arouse in him his latent goodness and manhood, and he solemnly vows he will never again taste the fatal glass. With this resolution made, he starts back to the office to make a plea for reinstatement. He arrives just as the broker has committed self-destruction, and Marston is accused of the crime. He is convicted and receives a life sentence, and we see him working out the weary years on a stone pile.

In the meantime, his wife goes back to the home of her childhood, taking her little boy along. Years pass, and the boy grows to manhood. He marries, and brings his wife to live with his mother, and a beautiful little girl blesses the union. In after years the blackmailer gets into the toils, being caught red-handed in a burglary. He is convicted, and makes an attempt to escape from prison and is shot and mortally wounded. Having recognized in prison the man who was wrongly accused of the crime of murder, he tells all that he knows concerning the matter, and Marston is liberated and starts for the place where he won his sweetheart. He arrives in the village and is begging for food, when a child takes pity on him. The child proves to be his granddaughter, and the meeting leads to a visit to his wife, and the reunion is graphic and intense—a reward for years of suffering.

THE EDITOR (March 13).—An election has just been held for district commissioner, and George Mason is the successful candidate.

His sweetheart, Alice Fisher, congratulates him next day on his victory, and tells him he can do great and lasting good for the community in the way of bringing about reforms. He tells her that no matter what his inclinations may be he can do nothing to offend his supporters. His attitude in this respect brings about an estrangement between himself and his sweetheart. Later, we see

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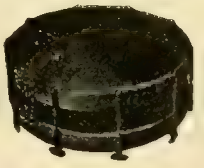

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him granting a favor to one of the most notorious gamblers in the city, and he does so under stress of circumstances and is thoroughly disgusted with himself in consequence. A month later the father of Alice Fisher purchases the leading newspaper of the city, and the dive-keeper, the friend of Mason, has become a stench in the nostrils of all law-abiding citizens.

A woman whose husband has been fleeced in his dive, calls at the office of the sheriff and asks him to close the place, but the sheriff is bribed, and nothing comes of the appeal. Then a minister takes a hand to bring about reform, and he is bluffed.

The paper owned by the father of Alice takes up the cudgel, and the methods of the gambler are shown up in scathing terms. He decides to call down the editor, and when he arrives at the office he is met by the charming young woman, Alice Fisher, who tells him she is the editor and responsible for the utterances of the paper, and he retires, crestfallen, but vindictive. The fair editress is in the fight to a finish, and the bluffer's place is stormed by indignant women, who oust him, bag and baggage.

Then the political cohorts appeal to the district commissioner to down the editor, and the commissioner takes his orders and sends for the editor, only to be surprised and filled with consternation when he discovers that the editor is his quandom sweetheart, Alice Fisher. He is importuned by the crooked politicians to use every means in his power in their behalf and he is confronted with a dilemma.

There stands his sweetheart and all that is uplifting and ennobling on one hand, and the dive-keeper and brothel-house proprietor on the other, and in the balance hangs his own fate—for good or evil. The pure love of a sweet woman redeems him, and he severs his connection with the undesirable element. Of course, he marries the girl, and is thus rewarded.

LUX.

A ROMANCE OF THE STOCK EXCHANGE (March 8).—William, the son of the banker Monroe, is in love with his father's typist, and resolves to marry her, contrary to all the desires of his family. He resolves to leave home, to marry the girl of his choice, and to change his name. Years roll on, a panic is caused upon the Stock Exchange by the circulation of rumors hinting of the unsound financial conditions of the great Bank of Bellefontaine. Mr. Monroe, the manager, is terror stricken as he realizes that these malicious statements will lead to his ruin. In the course of a day the price of his stock drops so low that it is quite evident that he is absolutely ruined. At the last moment he receives a letter from a strange banker, offering to assist him in his dilemma. In due course the strange banker arrives. It proves to be William, come back to his father a wealthy and influential man, quite capable of preventing the impending failure. Proud of his son, and only too thankful to have him back again, the old banker relents and welcomes him and his wife home again.

A ROUGH SEA (March 8).—Splendid views of a storm upon the seacoast, concluding with a pretty little picture of the fishing fleet returning to port after the storm.

AMERICAN.

THE BROKEN TIES (March 7).—Jack Nelson and his father are good chums until he meets a widow, who inveigles him to marry her. She is no sooner installed in the new home than she starts to make things unpleasant for Jack.

The stepmother takes Jack's clothes from his room and turns them over to her son, telling Jack to make himself a bed in the barn. Jack endured it all until the son begins to make advances to his sweetheart. He quarrels with her and returns to have it out with the stepbrother. The mother interferes, and when the father hears them quarreling he defends the wife, and orders his son from his home. Jack goes back to say goodbye to his sweetheart and then leaves. In the meantime Nelson's new wife makes him uncomfortable and unhappy. And her son continues his attentions to Jack's former sweetheart until a city girl comes to the country, when he forsakes the country girl for the more vivacious girl. When she plans to return to the city, the son prevails on his mother to rob her husband of his savings and return with him to the city. Left alone the poor old father repents his harsh treatment to his son and the little girl Jack loves finds herself longing to throw herself in his arms and plead for his forgiveness. She goes to the desolated home and comforts Jack's father. A freight train pulls into town and out from a box car drops Jack. He has come to wreak vengeance on his destroyers. He approaches the old home and pulling out his gun examines it carefully to see that it is working properly. And then looking up he sees his sweetheart framed in the doorway. She comes to him and tells him the miserable story of robbery and faithlessness and begs his forgiveness. She calls the father and the three are reunited to start all over again.

AFTER SCHOOL (March 11).—After the death of their mother, Jane Terrell agrees to stay home and do the housework, while her little sister Bessie attends school. When the new schoolmaster arrives he comes to their home to board and admiring Jane's kindness, determines to give her lessons home. Both girls learn to admire and then to l the handsome teacher and when Bessie sees tl his evenings are all given to Jane she resents and confesses to her sister that she loves hi Jane sacrifices herself, discontinues her lessons a avoids the teacher. He is at a loss to understa her actions, for he has become deeply interested her, while he looks upon Bessie as an interesti child.

This was the condition when Jim Reeves, a sal man, stopped at the farm. Soon Bessie is more i terested in him than she is in Jack Redmo And then one night Bessie runs away to the c with him, leaving behind a note.

One morning Jane finds her little sister near t door. She sobs out the miserable story to Jane betrayal and desertion. Jack Redmond finds the and when he learns the truth swears to track do the salesman and force him to make retributio Fearing the father's wrath, they conceal Bessie the barn and the schoolmaster hurries to the cit Jack finds the girl's betrayer and asks him come with him. Reeves is defiant until Jack sho him that the suspicious-looking bulge in his pock is a revolver trained on him and he is forced to g with Jack to a justice of the peace. The thr of them return to the farm and under the tr Jim had met little Bessie the justice performed th ceremony. Jack tells him to be gone and nev come back. But with a newly awakened manhoo he decides to live with the little girl, of who innocence he had taken advantage, and togethe they go to the father. When Bessie shows hi she is married the father forgives them and take Bessie back into his heart. And out under th tree another romance reaches its culmination, fo Jack and Jane reach a perfect understanding a last.

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SOLAX.

THE BOARDING HOUSE HEIRESS (March 13).—Old Betsey Older lives in a boarding house i which money-loving Bud Doolittle and wise Tom Dear are also unfortunate boarders. Poor Betsey loses her heart to both of these gentlemen. Betsey tries hard to win the love of these gentlemen, but the harder she tries the less progress she makes; in fact, she gets so tangled up that before long she thinks she "sees things."

Bud and Tom try to stake her to each other, for they are both victims of flirting Marian. Tom finally gets Bud to propose to Betsey, misleading him with a phantom legacy. Bud learns the truth of the heiress' real financial position and then leaves her at the altar.

FALLING LEAVES (March 15).—Trixie Thompson concludes that the only way she could save her sister from dying of the "white plague" is by preventing the autumn leaves from falling. Little Trixie knows all this because she had heard her elders say that those troubled with weak lungs usually begin to suffer and probably die when the leaves begin to fall.

Winifred, Trixie's older sister, is on the verge of contracting tuberculosis. The little girl loves her sister too much to let her die, so one night she steals into the garden in her "nightie" and fastens the fallen leaves with twine and hangs them up on the trees. Trixie keeps a rigid vigil for months and all the leaves that fall in the garden are replaced on the trees.

While Trixie busied herself with this metaphorical occupation, Dr. Earl Headley, a young lung specialist, discovers a serum which cures consumption. He is called in by the Thompsons and Winifred is soon brought back to health. The doctor not only restores her lungs but takes her heart. Little Trixie then permits the leaves to fall.

RELIANCE.

THE YEGGMAN (March 6).—Davenport, a youthful member of a yegg gang, is a fugitive from justice with a price on his head. Exhausted and fainting from hunger he enters a lonely railway station only to discover another poster facing him detailing his being wanted by the sheriff. He starts to leave, but drops from weakness. Belle Heddon, the girl telegraph operator, goes to his assistance, revives him with a glass of water and then shares her lunch with him. When he is in good enough condition to leave he takes her outside and shows her the poster, asking her if she realizes that she has befriended a criminal with a price on his head. She is startled for a moment then holds out her hand. He takes it and leaves. At the meeting-place of the gang he is told that a large amount of money for the mines will arrive at that same lonely station that afternoon and that they have planned to steal it when it arrives. Realizing that the girl that assisted him would be in danger of being killed he refuses to be a party to the crime. The leader of the gang fells him with

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a blow and they leave him there stunned. When he becomes conscious again his only thought is of the girl. He staggers away and to the railway track where a limited is taking on water. At the point of a gun he forces the engineer and fireman to bring the train at full speed to the station. In the meantime the yeggmen have arrived at the station and are trying to break their way in. The girl is without gun protection and has barricaded all the means of entrance. As the yeggmen finally burst in the door she sees the train backing in, and smashing the window of her little office with a chair she grabs the money box and jumps through to the platform. Davenport rushes to her as one of the yeggmen fires through the window, and the bullet intended for Belle lodges in his heart. In that way he pays with his life the service done him by the girl only a few hours before.

THE BETTER MAN (**March 9**).—Walter Earl and Elmer Hay are two young farmers who are suitors for Dot Maynard's hand. Her father favors Walter while she herself favors Elmer. Walter is a clean cut young chap, but is inclined to be rather wayward and it is just those shortcomings that cause Dot to think that her sympathy and pity for him amount to real love. The rivalry comes to a climax shortly before the party at Dot's house. Elmer finds Walter trying to kiss Dot as she is returning from school after having a show fight with him. Taking Elmer's proffered arm she leaves Walter laughing at her and goes home with Elmer. The night of the country dance and candy-pull when all the country side is on hand the two young men almost come to blows. In fact after Elmer has been cautioned by Dot's father not to show her too much attention he finds the hard cider much to his liking and when the two are about to come to an ugly fight it is only averted by the father's anger and the breaking up of the party. Maynard has Walter wait and tells Dot that it is his wish that she marry him and his command that she have nothing further to do with Elmer. Elmer has waited outside for Walter to leave and then throws a snowball to Dot's bedroom window. She sees him and comes down to meet him by stealth. They arrange to elope the next day. On the way to meet her the next day, Elmer somewhat under the influence of drink, curses and beats his horse unmercifully when the sleigh overturns. Dot, coming along with her bundle of clothing, oversees his brutality and her seeming love at once turns to hate. Walter happens by when Elmer tries to force her into the sleigh and takes her home with him. She tells her father everything and he leaves her with Walter. She asks Walter's forgiveness and discovers that she has really loved him all along.

POWERS.

THE MYSTERY (**March 9**).—In this story, a young man is convicted of the murder of his sweetheart's father and is only saved at the eleventh hour by an important discovery made by his rival in love, who also was the judge who sentenced him. The real cause of the old man's death was a microscope, which acted as a sun glass and discharged an antique pistol.

THE POWER BEHIND THE THRONE (**March 12**).—Aria is the daughter of a gifted but poor musician. A baron, while riding past Aria's home, is thrown from his horse and injured. The nobleman is cared for by Aria and her mother. The first person to meet the baron's gaze when he returns to consciousness is Aria, and it is love at first sight between them.

In the governor's suite is his secretary, who is in love with Aria. He is rejected by Aria and he leaves the house.

The baron, longing to again see the musician's daughter, becomes her father's pupil. The king writes the governor, informing him that his son, the baron, must marry at once a duchess. The secretary tells the governor that the baron will not consent to forming such an alliance. The governor hastens to Aria's home and there finds the baron and hands him the king's letter. The baron tears it up. The governor then gives the secretary carte blanche to plot against Aria.

The first step of the secretary is to obtain the aid of a gay young count who also admires Aria's beauty and would give anything to have her in his power. Then the father and mother of Aria are arrested and placed in the public pillory and Aria is told that the only way she can have them set free will be for her to write and sign a certain letter. She is summoned to appear at a court ball. It is intended by the plotters that Aria shall show great fondness for the count and ignore the baron. She is then to be given drugged wine and carried away by the count. However, the duchess's maid and the baron's orderly are sweethearts and through the maid the orderly discovers the nature of the plot and warns Aria not to drink the wine. During the ball, the letter which Aria wrote is dropped, picked up and shown to the baron, who is thus led to believe Aria false and he upbraids her before the whole court. Aria is unable to defend herself.

Later, the baron, driven to desperation, visits Aria for one last interview before taking his life by means of poison. While he is talking with her, the orderly enters and substitutes for the poison the narcotic formerly intended for Aria.

The baron drinks the supposed poison. Aria drinks it also. Then believing herself to be dying, she tells the baron the truth respecting the letter and he begs to be forgiven for his unjust suspicions. the two then become unconscious and are discovered shortly afterwards by the governor and his suite who come in search of the baron. Aria's father and mother who have been set free, arrive at the same time. Everyone believes the young couple to be dead. The orderly explains to the governor and Aria's parents how he substituted a narcotic for the poison and the lovers are finally resuscitated.

WHO IS

MR. ALMOST BUTT

?

AMBROSIO.

TWEEDLEDUM'S EVASION (**Feb. 28**).—Tweedledum is a society burglar, and is assisted in his knavery by his sweetheart. She is apprehended by the police and cast into a cell. Tweedledum cleverly effects an entrance and the two make their escape in an amusing manner.

TWEEDLEDUM'S GIFT (**Feb. 28**).—Tweedledum is presented with a football and develops such extraordinary strength while playing with it that it becomes a missile of destruction, to the grief of pedestrians and the damage of crockery and glass. Tweedledum is finally punished by a crowd of furious people.

BISON.

THE BATTLE OF THE RED MEN (**March 8**).—The Sioux Indians are seen in their village, and the marriage custom is shown as Black Eagle weds Silver Moon. The Cheyennes invade the Sioux hunting ground and a Cheyenne attacks and slays a bear with a knife to prove his bravery. The party is attacked by the Sioux and war is declared. The Sioux ambush the Cheyennes and a desperate hand-to-hand struggle takes place, in which Black Eagle is killed, Silver Moon is broken with grief, and while seeking the body of her husband is captured by Cheyenne women and made a slave to the chief. The Sioux send Little Wolf to look for her, and he manages to crawl into her tepee during the night. Fascinated with her beauty the Cheyenne chief has become infatuated with his slave and, burning with hatred for the death of her husband, the Indian woman conceives a plan of revenge. She sends word to the Sioux by Little Wolf that she will lead the Cheyenne chief away and urges them to attack the leaderless tribe. The Sioux array themselves for the battle, and with coquettish wiles the pretty Indian woman lures the Cheyenne chief far from the camp. Like a bolt from a clear sky the Sioux hurl themselves upon the Cheyenne village. Without the guidance of their chief the Cheyennes fall easy victims to the Sioux, and but few escape. In a few moments the Cheyenne Village is a mass of flames. As the smoke rises to the sky the Cheyenne chief, startled, endeavors to run back, but he is held by Silver Moon, and in a sensational and dramatic scene she pushes him over the cliff.

GREAT NORTHERN.

FOR HER SAKE (**March 9**).—Marjorie is happily married to Jack, and the two of them dote upon their offspring. Presently, however, Marjorie's first love, a yachtsman, whom she had given up as lost, returns. Calling upon her, he is welcomed by Jack as a friend, and the serpent is installed in paradise. The light of the love that lasts still flickers in Marjorie's bosom, and she falls a ready prey to the first love's advances. He endeavors to induce her to elope with him, but the sight of her little one recalls her to her sense of duty. Six months later her husband is called away and leaves home for a long journey. No sooner has he departed than the yachtsman turns up again, and resumes his overtures. Leading him to her room, Marjorie shows him her sleeping child and says: "She will always stand between you and me." Meanwhile the husband has missed his train and returns home, thus discovering his wife under suspicious circumstances. The yachtsman escapes by the window, but is observed by a trusted servant, who informs her master. Finding he is discovered, the man again returns to the bedroom, where he is captured by Jack, who, finding him with a jewel box under his arm, imagines him to be a thief, and orders him out of the house.

MAJESTIC.

THE CLOSED BIBLE (**March 10**).—Driven to desperate expedients by the necessity of providing adequate food and shelter for his wife and babe, John Manners is tempted to avail himself of the opportunity an open window affords. Inside the room another man equally desperate has just take down his old family Bible and reads the old recor of his birth—the date of his marriage, the birt of his now five-year-old son, the death of his wif a year before and then writes his intention to joi his wife in the great beyond.

Manners is startled by a pistol shot and he catche the falling body of the owner of the house, Ran dolph Werner. A policeman has followed Manner through the window and he is placed under arres and sentenced to twenty years of imprisonment.

His wife drops dead in the courtroom. The year old babe of the dead woman claims the in terest and sympathy of the court and the District Attorney takes the child to his home. Twenty years have nearly passed and fate throws Randolph Werner, Jr., across the path of the girl. During her adopted father's absence from home a love affair soon matures and the girl presents young Randolph to her father as a suitor for her hand.

The District Attorney of twenty years back, now Judge Karthy, at once remembers the boy's father and refuses his consent to the marriage. He refuses to explain to the girl, but tells the boy that he may not marry Mabel because twenty years before he convicted her father of murdering the boy's father. Young Werner realizes the horror of the situation and also the wisdom of keeping Mabel in ignorance that she is an adopted daughter and resolves to give her up, but love is too strong, and a week later the Judge reads with sinking heart a note from Mabel that as he had given her no good reason for not marrying Werner she had eloped.

That very day the prison doors opened and released her father. At the moment Judge Karthy is facing death at the hand of the father the daughter is inscribing her name on the old dusty Bible of the Werner family, which has not been opened for twenty years. As her husband turns the pages he comes across the entry made by his father at the moment of death. Taking the "Book of Books" with them they fly to the Judge's home and arrive in the nick of time to save two lives and themselves a lifetime of regret.

THE UNWILLING BIGAMIST (**March 12**).—Nature, like history, sometimes repeats itself. It did so in the instance of Walter Smith and William Jones by making one the exact duplicate of the other. Neither knew not one whit of the other's existence until an automobile injures one of them so severely that he is landed in a hospital. Smith is the victim of the machine. The hospital officials fail to find anything on the man's person to establish his identity and the morning newspapers run his picture the following day, at the head of an account of the accident, as the unidentified victim of a careless chauffeur.

William Jones had left his home the morning of the accident, and his wife seeing the picture of the unknown in a newspaper identifies it as that of her husband. Smith disclaims any acquaintance whatever with the woman. She attributes his failure to recognize her to a lapse of memory due to the bump on his head.

Mrs. Jones carts him off to her home. In one of his efforts to communicate with his wife, a letter he bribes the housemaid to deliver is intercepted by Mrs. Jones. On reading this letter she is convinced of the fact that her spouse is a bigamist. She immediately communicates by phone with Mrs. Smith, whom she firmly believes is wife No. 2.

The real Jones comes on the scene at the critical moment. Explanations follow. Mrs. Jones is tearfully penitent and the Smiths are happily reunited.

Among the Exhibitors.

Oconomowoc, Wis.—The Palace Moving Picture Theater has been leased by Frank Erdman.

Lewistown, Mont.—Messrs. Rowland & Olds will open a moving picture theater here.

Knoxville, Pa.—A. B. Hitchcock is erecting a moving picture house here.

Rochester, N. Y.—Isaac Fisher will erect a $4,000 moving picture theater at 954 Portland Avenue.

Scranton, Pa.—The new Star Theater, remodeled and renovated, opened its doors Saturday night to capacity audiences.

Hickman, Ky.—Jake E. Dillon, manager of the Lyric Theater, has leased a building and will use it for another motion picture house.

Elmira, N. Y.—Manager Lee Norton of the Lyceum Theater, has received offers for the lease of the Family Theater on East Market Street, which has been closed since last spring.

Marion, Ind.—Harry J. Bernstein has made a contract whereby his new building an Adams street, between Fourth and Fifth Streets, will be leased to Thomas Wols, who will operate a moving picture theater there.

Missouri Valley, Iowa.—The Palm, a playhouse controlled by C. C. Pratt, has been sold to Ross McLaughlin, R. C. Lohman and Guy Mahoney, who plan to remodel and convert it into a high-class picture house.

Nebraska City, Neb.—Fred Hamilton and Gus Nanos are planning to open a motion picture theater in York. Mr. Hamilton has had previous experience in the picture business, having been the proprietor of an elaborate picture house known as the Empire.

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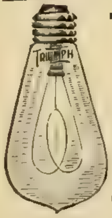

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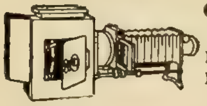

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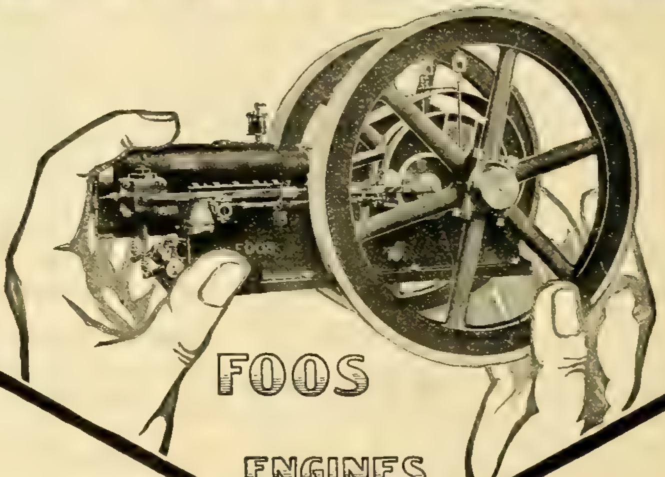

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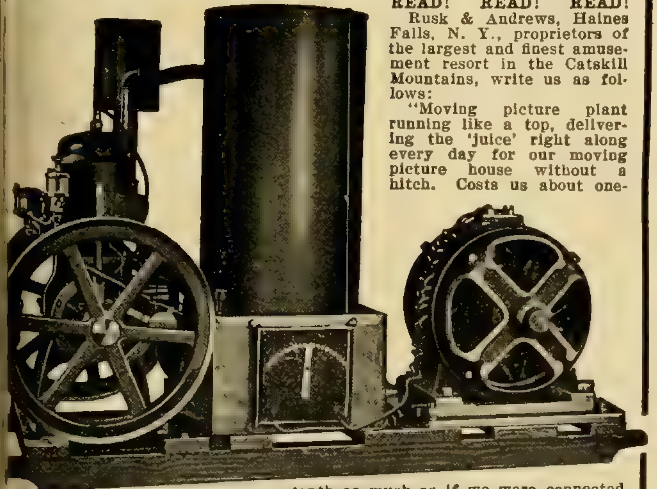

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INDEPENDENT Release Dates

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Feb. 29—An Assisted Elopement (Com.).......1000
Mar. 4—From the Four Hundred to the Herd (W. Dr.)..........................1000
Mar. 7—The Broken Ties (W. Dr.)...........1000
Mar. 11—After School (Dr.)..................1000
Mar. 14—A Bad Investment (Dr.).............1000
Mar. 18—The Full Value (Dr.)...............1000

CHAMPION.

Feb. 14—For Her Father's Sake (Dr.)......... 950
Feb. 19—The Merchant Mayor of Indianapolis (Dr.) 950
Feb. 21—A Wife's Discovery (Com.)........... 950
Feb. 26—The Robbery at the Railroad Station (Com.-Dr.) ....
Feb. 26—A Higher Power (Dr.)................
Feb. 28—Wrongly Accused (Dr.)...............
Mar. 4—The Manicurist (Dr.)................ 950
Mar. 6—Blind (Dr.).......................... 950
Mar. 11—The Fatal Glass (Dr.)............... 950
Mar. 13—The Editor (Dr.).................... 950

COMET.

Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)...............
Jan. 15—The Braid (Dr.).....................
Jan. 19—Thirty Days (Com.)..................

ECLAIR.

Feb. 22—Jealous Julia (Com.).................
Feb. 25—A Terrible Night (Com.)..............
Feb. 25—The City of Mosques (Scenic)..........
Feb. 27—The Guardian Angel (Am. Dr.)......
Feb. 29—Getting Dad Married (Am. Com.).....
Mar. 3—The Interrupted Telegram (Dr.)......
Mar. 3—Prague, the Beautiful (Scenic.)......
Mar. 5—A Child's Plea (Am.-Dr.)..........
Mar. 7—No Wedding Bells for Me (Am.-Com.)
Mar. 10—Alcohol (2 reels) (Dr.)...............
Mar. 12—Bridge (Dr.) ....
Mar. 14—The Kodak Contest (Com.)...........
Mar. 14—Shriners' Parade at Rochester, N. Y. (Topical) ....
Mar. 17—The World's Champion (Com.).......
Mar. 17—Willie's First Cigar (Com.)..........

GREAT NORTHERN.

Jan. 20—A Summer Flirtation (Com.)........
Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....
Feb. 3—Vengeance vs. Love (Dr.)...........
Feb. 10—A Burglar's Love (Dr.)..............
Feb. 17—Unexpected Duty (Com.).............
Feb. 17—Along the Italian Riviera (Scenic)....
Feb. 24—Those Married Men (Com.)..........
Mar. 2—Revenge Is Sweet (Com.)............
Mar. 2—Obverse and Reverse (Com.)........
Mar. 9—For Her Sake (Dr.)..................

IMP.

Feb. 22—The Lie (Dr.).......................1000
Feb. 24—Ice Boating on the Shrewsbury River, N. J. (Sporting)..................... 400
Feb. 24—The Broken Lease (Com.-Dr.)....... 600
Feb. 26—The Immigrant's Violin (Dr.).......1000
Feb. 29—The Rose of California (Dr.)........1000
Mar. 2—Beat at His Own Game (Com.)....... 400
Mar. 2—The Right Clue (Com.)............... 600
Mar. 4—Far From the Beaten Track (Dr.)....1000
Mar. 7—The Call of the Drum (Dr.)..........1000
Mar. 9—The Home Strike Breakers (Com.).. 600
Mar. 9—Rhoda Royal's Trained Horses (Top.). 400
Mar. 11—A Timely Repentance (Dr.)..........1000
Mar. 14—Shamus O'Brien (Dr.)...............1000
Mar. 16—Daring Feats on a Cavalry Horse (Topical) 400
Mar. 16—Percy Learns to Waltz (Com.)....... 600

LUX.

Feb. 2—Fickle Woman (Com.-Dr.).......... 550
Feb. 2—The Skivvy and the Mat (Com.).... 878
Feb. 9—The Tramp's Dog (Dr.).............. 744
Feb. 9—Weaving Carpet (Ind.) 239
Feb. 16—Bill Tunes the Piano (Com.)......... 541
Feb. 16—Baby's Ghost (Com.)................ 400
Feb. 23—The Cook's Revenge (Com.)......... 459
Feb. 23—Bill's Motor (Com.).................. 414
Mar. 1—Bill and the Lions (Com.)............ 377
Mar. 1—The Skivvy's Ghost (Com.).......... 557
Mar. 8—A Romance of the Stock Exchange (Dr.) 761
Mar. 8—A Rough Sea (Scenic)................ 223

BISON.
(N. Y. M. P. CO.)

Jan. 30—Love and Jealousy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.)........
Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus....................
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)...........
Mar. 8—The Battle of the Redmen (Dr.)......
Mar. 15—The Deserter (Dr.) ....
Mar. 22—Blazing the Trail (Dr.).............
Mar. 29—The Crisis (Dr.)....................

AMBROSIO.

Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....
Feb. 28—Tweedledum's Evasion (Com.)........
Feb. 28—Tweedledum's New Year's Gift (Com.)
Mar. 6—Duchess' Lady Companion............

ITALA.
(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

MAJESTIC.

Feb. 2—An Old Lady of Twenty (Com.)......
Feb. 2—Lucky Man (Com.)....................
Feb. 4—A Game for Two (Com.)..............
Feb. 9—Honor Thy Father (Dr.).............
Feb. 11—Arresting Father (Dr.) ....
Feb. 16—His Step-Mother (Com.)..............
Feb. 18—Petticoat Perfidy (Com.).............
Feb. 25—Bought (Dr.) ....
Feb. 27—Strip Poker (Com.)...................
Mar. 3—Does Your Wife Love You? (Com.)..
Mar. 5—The Best Man Wins (Com.)..........
Mar. 10—The Closed Bible (Dr.)..............
Mar. 12—The Unwilling Bigamist (Com.) .....

NESTOR.

Feb. 19—Blind Man's Buff (Com.).............
Feb. 21—Rollicking Red's Big Lark (W. Com.)
Feb. 24—Settled Out of Court (Com.)........
Feb. 24—Tightwad Almost Saves a Dollar (Com.)
Feb. 24—Grand Canyon, Arizona (Scenic)......
Feb. 26—The Smugglers (Dr.)................
Feb. 26—At Rolling Forks (W. Dr.)...........
Mar. 2—His Good Intentions (Com.).........
Mar. 2—The Battle of Roses (Topical)........
Mar. 4—The Mills of the Gods (Dr.)..........
Mar. 6—The Double Trail (W. Dr.)..........
Mar. 9—The Village Rivals (Com.)..........
Mar. 9—Arizona—the New State (Scenic).....
Mar. 11—The Revelation (Dr.).................
Mar. 13—The Fighting Chance (W. Dr.) .....
Mar. 16—The Unknown Model (Com.).... .....

POWERS.

Jan. 30—Billy's Surrender (Dr.)...............
Feb. 3—The Explorer (Dr.)...................
Feb. 6—The Nurse (Dr.).....................
Feb. 10—A Walter of Weight (Com.-Dr.)......
Feb. 13—The Turning Point (Dr.)..............
Feb. 17—A Woman of No Importance (Dr.)....
Feb. 20—His Brother Willie (Com.)...........
Feb. 24—As Fate Would Have It (Dr.).......
Feb. 27—A Tangled Courtship (Dr.)...........
Mar. 2—The Path of Genius (Dr.).............
Mar. 5—The Honor of a Pugilist (Dr.)........
Mar. 9—The Mystery (Dr.)...................
Mar. 12—The Power Behind the Throne (Dr.)..

RELIANCE.

Jan. 31—Solomon's Son (Dr.)................
Feb. 3—The Man Under the Bed (Dr.)........
Feb. 7—The Stolen Letter (Dr.)..............
Feb. 10—Bedelia's Busy Morning (Com.)......
Feb. 10—Natural History Series, No. 3 (Edu.)..
Feb. 14—Wanted a Wife (Dr.).................
Feb. 17—The Gambler's Daughter (Dr.)........
Feb. 21—Key West Celebration (Topical.)....
Feb. 21—Bedelia and Mrs. Busybody (Com.)...
Feb. 24—A Child's First Love (Dr.)..........
Feb. 28—Bedelia and the Suffragette (Com.)..
Mar. 2—The Duel (Dr.).......................
Mar. 6—The Yeggman (Dr.)...................
Mar. 9—The Better Man (Dr.)................

REPUBLIC.

Feb. 4—Northern Hearts (Dr.)...............
Feb. 10—Mother's Old Armchair (Dr.)........
Feb. 11—The Reckoning (Dr.).................
Feb. 17—Human Nature (Com.-Dr.)...........
Feb. 18—The Girl Who Waited (Dr.)..........
Feb. 24—A Tangled Skein (Dr.)...............
Feb. 27—In the Government Service (Dr.)......
Mar. 2—His Partner's Wife (Dr.)............
Mar. 5—The Dream (Dr.)....................
Mar. 9—A Brand from the Burning (Dr.)....
Mar. 12—Two Men (Dr.)......................
Mar. 16—The Scar (Dr.)......................

REX.

Jan. 25—A Sane Asylum (Com.)..............
Jan. 28—The Defendar of the Name (Dr.)......
Feb. 1—Fine Feathers (Dr.).................
Feb. 4—Readin', Ritin' an' Rithmetic (Com.-Dr.) ....
Feb. 8—The Bargain (Dr.)...................
Feb. 11—Through Twisting Lanes (Dr.).......
Feb. 15—Taming Mrs. Shrew (Com.-Dr.)......
Feb. 18—So Speaks the Heart (Dr.)...........
Feb. 22—Under Her Wing (Dr.)...............
Feb. 25—The End of the Circle (Dr.)..........
Feb. 29—The Final Pardon (Dr.).............
Mar. 3—Through Flaming Gates (Dr.).........
Mar. 7—Making Heroes (Vocational) ....
Mar. 7—Blowing Up the John Day Rapids (Vocational) ....
Mar. 10—Songs of Childhood Days (Dr.)........

SOLAX.

Feb. 9—Mrs. Cranston's Jewels (Dr.)........
Feb. 11—Lend Me Your Wife (Com.)..........
Feb. 14—Bessie's Suitors (Com.)..............
Feb. 16—A Terrible Lesson (Dr.)..............
Feb. 18—The Wise Witch of Fairyland (Dr.)..
Feb. 21—Hubby Does the Washing (Com.)....
Feb. 23—God Disposes (Dr.).................
Feb. 25—His Lordship's White Feather (Dr.)..
Feb. 28—Algie, the Miner (Com.).............
Mar. 1—Blighted Lives (Dr.)...............
Mar. 6—Sealed Lips (Dr.)..................
Mar. 8—The Animated Bathtub (Com.).......
Mar. 13—Nearly An Heiress (Dr.).............
Mar. 15—Falling Leaves (Com.)...............
Mar. 13—The Boarding House Heiress (Com.)..
Mar. 15—Falling Leaves (Dr.)................

THANHOUSER.

Jan. 26—East Lynne (Parts 1 and 2—Dr.)....
Jan. 30—As It Was in the Beginning (Dr.)....
Feb 2—On Probation (Dr.)....................
Feb. 6—The Trouble Maker (Dr.).............
Feb. 9—The Signal Code (Dr.)..............
Feb. 13—The Silent Witness (Dr.).............
Feb. 16—Surelock Jones, Detective (Com.)....
Feb. 20—Washington In Danger (Hist.-Dr.)....
Feb. 23—A Message from Niagara (Dr.)........
Feb. 27—The Guilty Baby (Dr.)...............
Mar. 1—The Arab's Bride (Dr.)..............
Mar. 5—Extravagance (Dr.)..................
Mar. 8—His Great Uncle's Spirit (Dr.).......
Mar. 12—Flying to Fortune (Dr.).............
Mar. 15—The Poacher (Dr.)..................

MISCELLANEOUS.

GAUMONT.

Feb. 22—Gaumont's Weekly, No. 1, 1912 (Top.)
Feb. 24—The Smuggler (Dr.)..................
Feb. 27—Jimmie's Artful Dodge (Com.).........
Feb. 27—Panorama of Bruges (Scenic).........
Feb. 29—Gaumont's Weekly, No. 2, 1912 (Top.)
Mar. 2—The Tale of a Dog (Dr.)............
Mar. 5—Jimmie Saves the Situation (Com.)..
Mar. 5—The Wonderful Adventures of Herr Munchausen (Com.) ....
Mar. 7—Gaumont's Weekly, No. 3, 1912 (Top.)
Mar. 9—The Trust (2 reels) (Dr.)...........
Mar. 12—Calino and His Boarder (Com.)......
Mar. 12—What's In a Name (Com.)...........
Mar. 14—Gaumont's Weekly, No. 4, 1912 (Top.)
Mar. 16—Maternity (Dr.) ....

GREAT NORTHERN SPECIAL FEATURE FILM CO.

Feb. 5—A Victim of the Mormons (3 reels—Dr.) ....

FEATURE AND EDUCATIONAL FILM CO

Nov. 20—Love and Aviation (Dr.).............
Nov. 20—Zigomar (Dr.).......................
Dec. 18—The Love Chase (Com.)..............

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An Admirable Western Drama in 985 Feet

A PIPPIN every foot of it. GET IT!

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A Refreshing, Rural Comedy in 628 Feet

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A dramatic gem of flawless quality that will appeal to every man and woman.

Feb. 27—IN THE GOVERNMENT SERVICE
March 2—HIS PARTNER'S WIFE
March 5—THE DREAM
March 9—A BRAND FROM THE BURNING

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LICENSED Release Dates

BIOGRAPH.

Feb. 15—The Mender of Nets (Dr.)............
Feb. 19—The Fatal Chocolate (Com.).........
Feb. 19—Got a Match (Com.)................
Feb. 22—Under Burning Skies (Dr.)..........
Feb. 26—The Sunbeam (Dr.).................
Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)...........
Mar. 4—A Siren of Impulse (Dr.)............
Mar. 7—A String of Pearls (Dr.).............
Mar. 11—A Spanish Dilemma (Com.)..........
Mar. 11—The Engagement Ring (Com.).......
Mar. 14—Iola's Promise (Dr.)................

CINES.

(G. Kleine.)

Feb. 17—Darling (Com.) ....
Feb. 17—Kerka Falls (Scenic)..................
Feb. 20—Leah's Trick (Com.)..................
Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000
Feb. 27—Happy in Spite of Herself (Com.-Dr.).
Feb. 27—Jenkins, A Perfect Steward (Com.)...
Mar. 2—A Sister's Stratagem (Com.)..........
Mar. 5—The Chauffeur (Com.-Dr.)............
Mar. 5—Lucca, Italy (Scenic).................
Mar. 9—The Moorish Bride (Dr.)............
Mar. 12—From Tent to Mansion (Dr.).........
Mar. 16—Out of Tune (Com.).................
Mar. 16—Zoological Gardens in Rome (Sc.)....

EDISON.

Feb. 13—His Daughter (Dr.)...................1000
Feb. 14—Hogan's Alley (Com.)..................1000
Feb. 16—At the Point of the Sword (Dr.)......1000
Feb. 17—Curing the Office Boy (Com.)........1000
Feb. 17—The Little Delicatessen Store (Com.)..1000
Feb. 20—The Muse (Dr.) 1000
Feb. 21—One Thousand Miles Through the Rockies (Sc.) 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Edu. & Dr.)...1000
Feb. 24—New York City Street Cleaning (Vocational) 425
Feb. 24—The Lost Kitten (Com.)............. 575
Feb. 27—How Motion Pictures Are Made and Shown (Vocational) 1000
Feb. 28—My Double and How He Undid Me (Com.) 1000
Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.).............. 380
Mar. 5—Lost—Three Hours (Com.)...........1000
Mar. 6—The Yarn of the Nancy Bell (Com.).. 970
Mar. 8—The Heir Apparent (Dr.).............1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ind.) 540
Mar. 9—The Patent Housekeeper (Com.)...... 460
Mar. 12—The Baby (Com.).......................1000
Mar. 13—Her Polished Family (Com.).........1000
Mar. 15—For the Commonwealth (Dr.).........1000
Mar. 16—Personally Conducted (Scenic)........1000

ESSANAY.

Feb. 13—Tracked Down (Dr.)..................1000
Feb. 15—There's Many a Slip (Com.)..........1000
Feb. 16—The Wife of a Genius (Dr.)..........1000
Feb. 17—The Prospector's Legacy (W. Dr.)...1000
Feb. 20—The Biter Bitten (Com.).............
Feb. 20—Curiosity (Com.) ....
Feb. 22—The "Lemon" (Com.) 1000
Feb. 23—The Little Black Box (Dr.)..........1000
Feb. 24—A Western Kimono (Com.) 1000
Feb. 27—Positive Proof (Dr.)..................1000
Feb. 29—Her Masterful Man (Com.)..........1000
Mar. 1—Do Dreams Come True? (Com.)......1000
Mar. 2—The Ranch Girl's Mistake (Dr.)......1000
Mar. 5—The Turning Point (Dr.)..............1000
Mar. 7—Getting a Hired Girl (Com.).........1000
Mar. 8—The Baby of the Boarding House (Com.)
Mar. 8—Trombone Tommy (Com.)............
Mar. 9—A Romance of the West (Dr.).......1000
Mar. 12 The Ranch Widower's Daughters (Com.) 1000
Mar. 14—A Flurry in Furniture (Com.)........1000
Mar. 15—The Madman (Dr.)....................1000
Mar 16—The Bandit's Child (Dr.)..............1000

KALEM.

Feb. 2—A Princess of the Hills (Dr.)........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.)..................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.)............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000
Feb. 26—The Bell of Penance (Dr.) 1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
Mar. 8—Captain Rivera's Reward (Dr.).......1000
Mar. 11—A Spartan Mother (Dr.)...............1000
Mar. 13—A Victim of Circumstance (Dr.)......1000
Mar. 15—The Belle of New Orleans (Dr.)......1000

LUBIN.

Feb. 1—The Physician's Honor (Dr.)........1000
Feb. 3—The Impostor (Dr.)....................1000
Feb. 5—A Cure for Jealousy (Com.)..........1000
Feb. 7—Tricked Into Happiness (Dr.)........1000
Feb. 8—What Fate Ordained (Dr.)..........1000
Feb. 10—An Antique Ring (Dr.)..............1000
Feb. 12—'Tis an Ill Wind that Blows No Good (Dr.) 1000
Feb. 14—His Mistake (Dr.)....................1000
Feb. 15—A Note in the Orange (Com.)......... 680
Feb. 15—Oversea Celebration (Educational) 350
Feb. 17—Gingerbread Cupid (Com.)...........1000
Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19—A Midwinter Night's Dream (Dr.)... 800
Feb. 21—In Dis-a-Countree (Dr.)..............1000
Feb. 22—Her Heart's Refuge (Dr.)...........1000
Feb. 24—Willie, the Hunter (Com.)........... 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)..........1000
Feb. 28—Love and Tears (Dr.)................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000
Mar. 4—Fishing In Florida (Vocational)......
Mar. 4—The Baby Tramp (Com.).............
Mar. 6—My Princess (Dr.)....................1000
Mar. 7—The Handicap (Dr.)...................1000
Mar. 9—Mother Love (Dr.)....................1000
Mar. 11—Tough Guy Levi (Com.)............
Mar. 11—Wifey's Ma Comes Back (Com.)......
Mar. 13—His Wife's Mother (Dr.).............1000
Mar. 14—The Price of a Silver Fox (Dr.)......1000
Mar. 16—The Preacher and the Gossip (Com.)..1000

MELIES.

Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.).......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)..................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.).....................1000
Jan. 22—Melita's Ruse (Dr.)...................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).. 1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000

ECLIPSE.

(G. Kleine.)

Jan. 24—A Woman's Wrath (Dr.)............. 980
Jan. 31—Kitty In Dreamland (Juvenile)......... 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)............ 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.).............1015
Feb. 21—The King's Command (Dr.)...........1000
Feb. 28—Cousin Bill (Com.)...................
Feb. 28—A Glimpse of Tripoli (Scenic)........
Mar. 6—The Factory Girl (Dr.)...............
Mar. 13—The Sentry on Guard (Dr.)...........1015

PATHE.

Feb. 7—A Boomerang Joke (Am. Com.)......
Feb. 8—Niagara Falls In Winter (Am. Sc.)..
Feb. 10—Two Brothers (Am. Dr.)............
Feb. 12—Pathe's Weekly, No. 7, 1912 (Topical)..1000
Feb. 14—Two Convict Brothers (Am. Dr.)......
Feb. 15—His Wife's Jealousy (Am. Dr.)......
Feb. 17—Pawnee Love (Indian Dr.)...........
Feb. 19—Pathe's Weekly No. 8—1912 (Top.)..1000
Feb. 21—Marriage or Death (Am. Dr.).........1000
Feb. 22—Poor Jimmy (Am. Dr.)...............1000
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Feb. 28—The Squaw's Debt of Gratitude (Dr.)..
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Mar. 2—His Mexican Sweetheart (Dr.)........
Mar. 4—Pathe's Weekly, No. 10, 1912 (Topical)
Mar. 6—Cholera on the Plains (Am.-Dr.)......
Mar. 7—Buster's Nightmare (Am.-Com.).....
Mar. 8—Small Trades in Havana (Ind.).....
Mar. 9—How the Play Was Advertised (Am. Com.) ....
Mar. 11—Pathe's Weekly No. 11, 1912 (Top.
Mar. 13—A Midget Sherlock Holmes (Am.-Com.)
Mar. 14—When Duty Calls (Am.-Dr.).........
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Mar. 15—The Coin of Fate (Dr.).............

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Feb. 12—The Heart of a Man (Dr.).........
Feb. 13—Winning is Losing (Com.-Dr.)......
Feb. 14—Bunny and the Twins (Com.)......
Feb. 16—The Chocolate Revolver (Dr.)......
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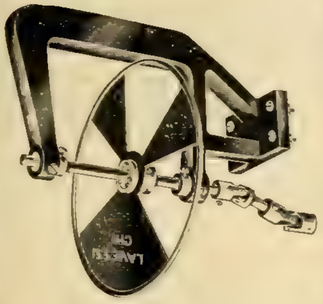

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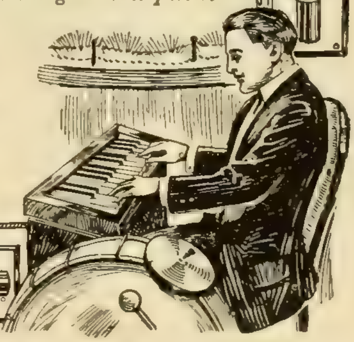

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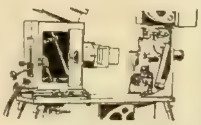

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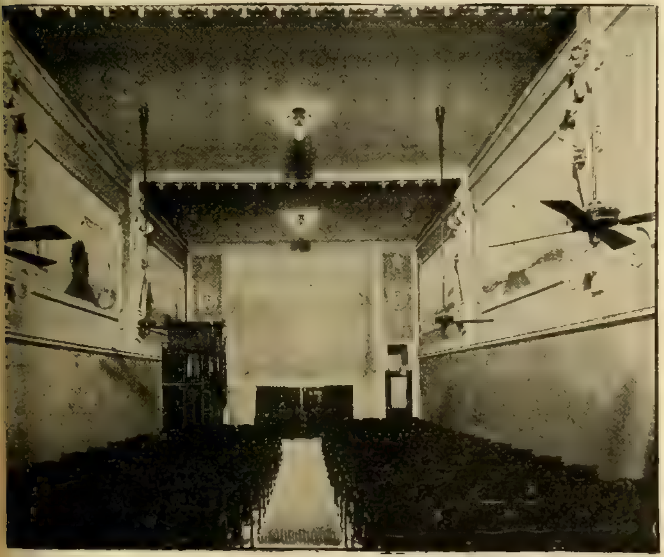

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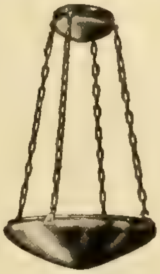

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October to December 1911

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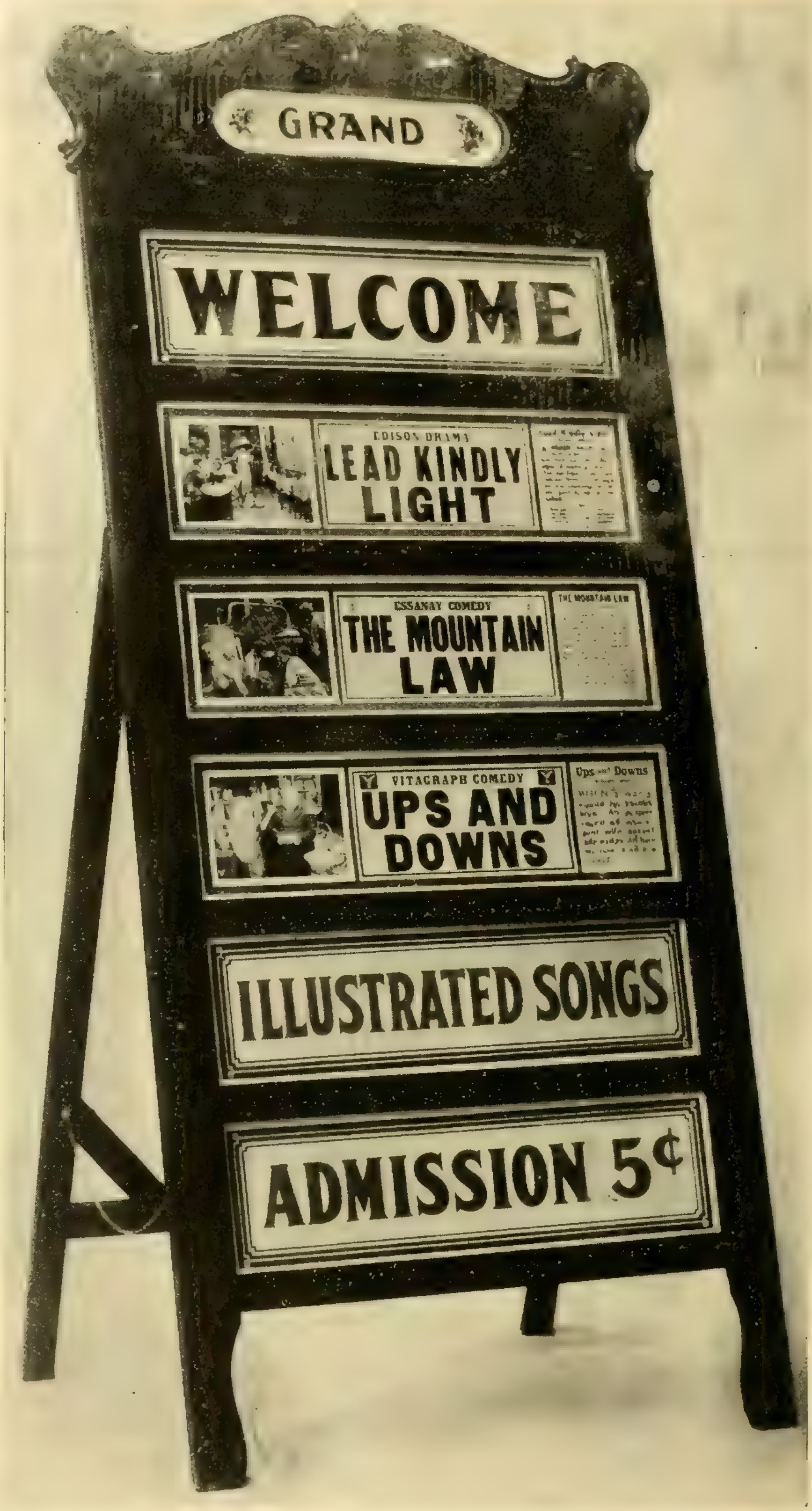

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Jim, discovered teaching his little sister to play cards, having already been reprimanded by his father for gambling, is turned out of the house and becomes a professional gambler and bandit. Twelve years later his father is taken sick, and the sister, now grown, goes to town for a doctor. The gambler, not recognizing her and taking a fancy to her beauty, disables and impersonated the doctor. On the road home the girl, finding herself at his mercy, looks into his eyes and he sees in hers the depths to which he has sunk. Ashamed, he confesses. Meanwhile, the real doctor raises an alarm and a possee chases and captures Jim and takes him before the sheriff, who is about to order severe punishment when he recognizes in him his own son. Jim begs forgiveness, and the posse leaves him to his father to deal with as he sees fit.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

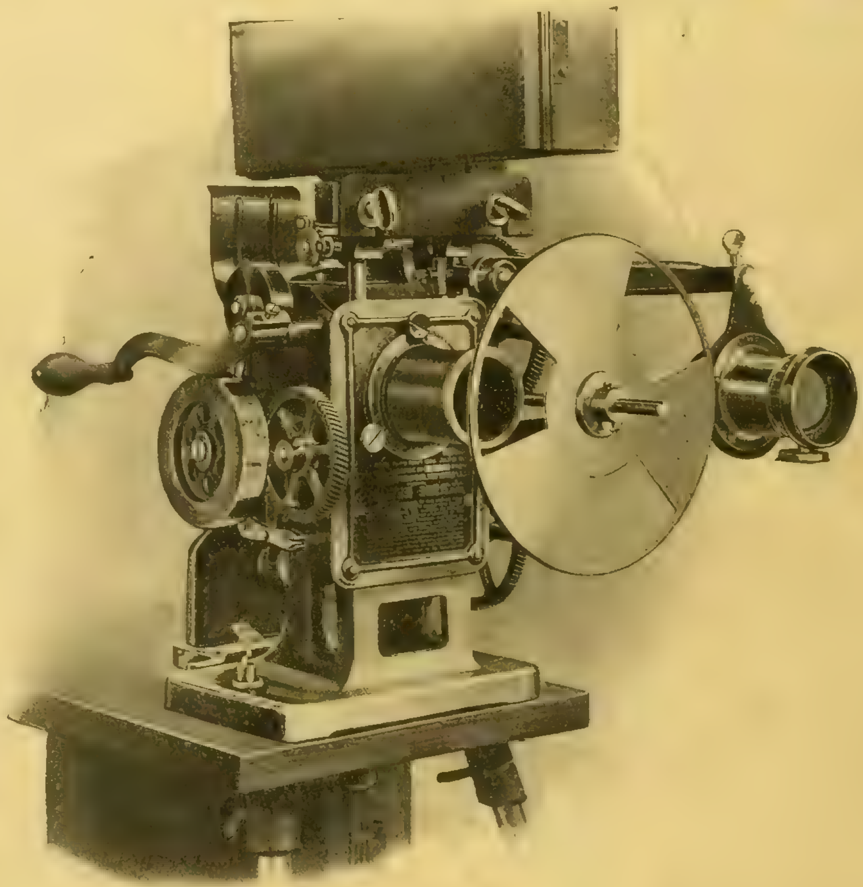
APPROX. 1000 FT.

3-14-12

MOVED

To meet the growing demand for

Power's Cameragraphs



Ours has been a growing business; each year has shown an increase in sales; each model has been an improvement over the previous one, and our No. 6 has "put it over" all previous efforts, and swamped us with orders.

"Big sales" is the barometer of merit, and "big sales" has compelled us to seek larger quarters.

In our new plant we are better equipped than ever before. Every known mechanical device which we can use efficiently is at hand, and only the best of material and skilled labor are utilized.

For fourteen years "POWER'S" has been telling its story, and to-day it is recognized in every country in the world as the best moving picture machine.

Flickerless, steady pictures, ease of operation, solid construction—these are but a few of its virtues.

We are going to give you better service NOW: we have got the best machine, NOW. You can't afford anything less, Mr. Exhibitor. How about *you, NOW?*

Let us send you Catalogue G, telling all about it.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

For fourteen years the leading makers of motion picture machines

CAREY PRESS, N. Y.

Vo. 11. No. 11 March 16. 1912 Price. 10c.

H F HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS GUIDE

Scene from George Kleine's Cines Drama, "A Christian Slave."

125 East 23rd Street New York—Chicago 169 W. Washington St.

THE THANHOUSER TWO-A-WEEK

Tues., March 19 "NICHOLAS NICKLEBY" by Dickens
IN TWO REELS

Tues., March 19 "NICHOLAS NICKLEBY" by Dickens
IN TWO REELS

ASK YOUR EXCHANGE FOR 3-SHEETS FOR

"NICHOLAS NICKLEBY"

Scene from "Nicholas Nickleby"

3 Sheets and Two 1 Sheets Ready

RELEASED TUESDAY, MARCH 19

Complete in Two Reels

Nicholas Nickleby

By CHARLES DICKENS

As our first two-reel feature since January, and our first Dickens' story since "Copperfield," this will be much sought by showmen WHO REALLY GET THE MONEY. How about asking for YOUR date? And ask your exchange for three-sheets, too. You can no more "lose out" on "Nickleby" than you did on "Copperfield." But, remember, you DID bill "Copperfield" BIG! Ditto on "Nickleby!"

RELEASED FRIDAY, MARCH, 22

Great Thanhouser Funnyfilm

The Taming of Mary

Poor Mary! It was TOO BAD! She got into the direst predicament of her existence through her red-hot jealousy AND OUR DESIRE TO MAKE YOU LAUGH. Let us tell you now, we succeed. The reel gets smiles, cheers, laughs, YELLS, from you. Its value as a laugh-maker will help your show through its scenic effects alone. Take your patrons to beautiful Florida! And on the same reel, another comedy:

THE GOLF CADDIE'S DOG

Thanhouser Co., New Rochelle, N. Y.

Send me FREE Lobby Decorations for your features "In March." I am getting "The Thanhouser News" [illegible]

Name........................

Address........................

Exchange........................

THANHOUSER COMPANY

New Rochelle, New York

Sales Company Agents for U. S. and Canada

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GETTING 2 TC 2 A WEEK?

Next Feature, "CRY OF THE CHILDREN"

FOUR-A-WEEK

Essanay

THEY ARE HERE!

THOSE TWO GREAT WESTERN PICTURES

Features—Both of 'em

RELEASED TUESDAY, MARCH 12th

"The Ranch Widower's Daughters"

Joy, joy and more joy from Snakeville! "Alkali" Ike in one of his funniest roles, and you know what that means—shrieks of hearty laughter. Don't overlook this for your comedy bill!

RELEASED THURSDAY, MARCH 14th

"A FLURRY IN FURNITURE"

The real flurry will come in your patrons' hilarious chuckles on seeing this clean-cut funny one. Photographically perfect!

RELEASED FRIDAY, MARCH 15th

"THE LOAN SHARK"

A sensational dramatic subject for the masses. A powerful, thrilling and absorbing sermon against the present-day usury evil. Superbly enacted, and a big feature for any bill. Get it! Get it!

RELEASED SATURDAY, MARCH 16th

"THE BANDIT'S CHILD"

A splendid Western drama, interpreted by G. M. Anderson and a picked cast. The story is a cracker-jack, and the photography above par—combinations irresistible! Get your order in early for this!

COMING! "AT THE END OF THE TRAIL"

A grim tragedy of the far North!

Hurry in your name for our mailing list! Some real "Business Getting" Advertising Matter awaits you!

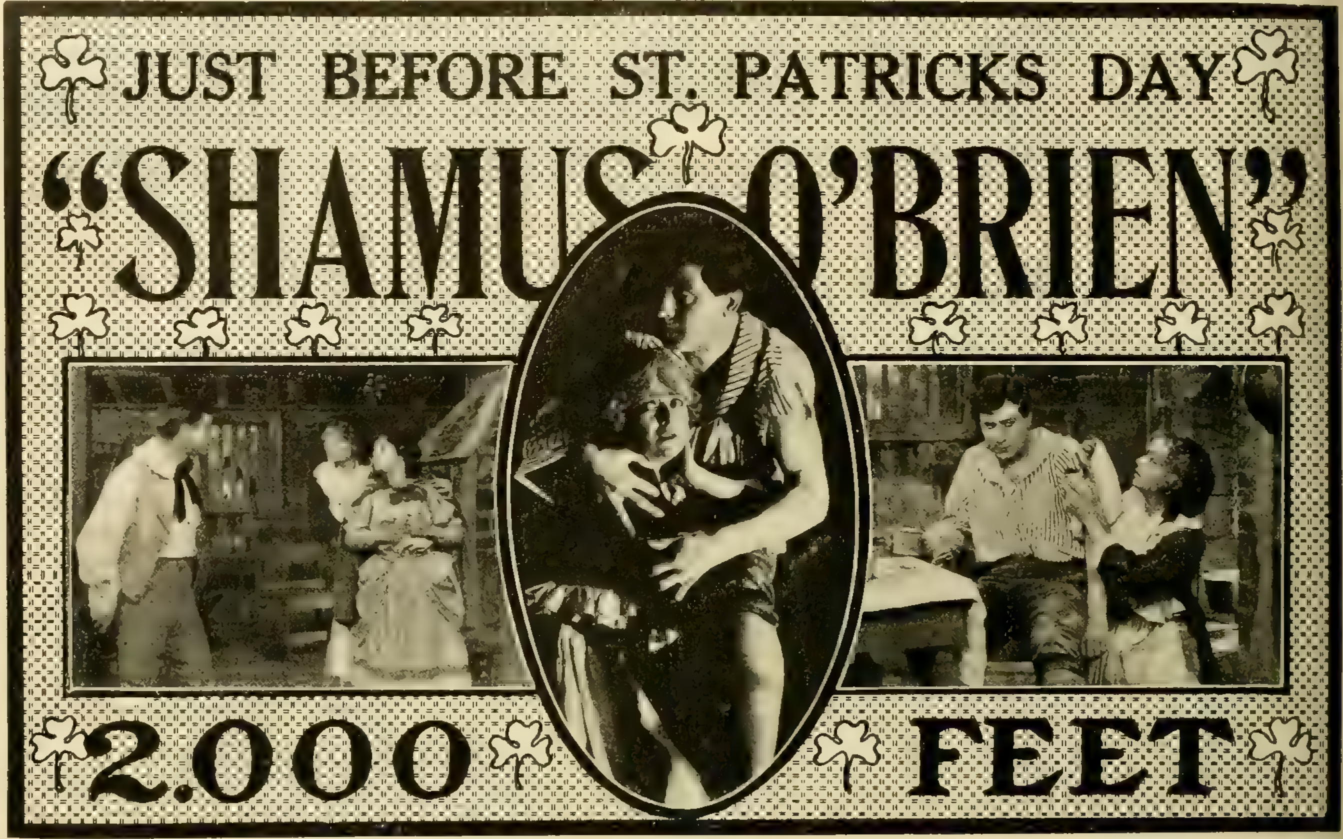
Essanay Film Manufacturing Co.
521 First National Bank Building, Chicago, Ill.

OFFICES IN

LONDON BERLIN BARCELONA

LOOK! LOOK! LOOK!

Grandest Picture Ever Produced by the "Imp"


JUST BEFORE ST. PATRICKS DAY
"SHAMUS O'BRIEN"
2,000
FEET

It's Irish through and through!
Adapted from a Classic Irish Poem by an Irishman!
Leading Performers are Irish. Producer Also an Irishman!

THIS 2,000-FOOT IMP

is released THURSDAY, MARCH 14th, just before the Big Day that is Celebrated by Irishmen the world over, the glorious "sivinteenth." Remember the Imp's previous 2,000-foot picture, "From the Bottom of the Sea," and what a sensational money-maker it was for every exhibitor who used it. See that you get an early booking on "SHAMUS O'BRIEN." Go after it with all your heart and soul and might and main—AT ONCE!

"Better than Gold"

(*Copyright 1912, Imp Films Co.*)

Another splendid drama of the mining country. Released on THURSDAY, March 21st. Are you getting these great Thursday Imps?

Countess De Swirsky Dances for the Imp!

One of the many specialties which the Imp has secured at heavy expense is released on the Saturday Split Reel Imp of March 23rd. The Russian Countess whose dances have created a furore all over the world has posed in special dances for the Imp. It's a great big relief from the commonplace. See that you get it. On the same reel we will release "The Tankville Constable," a rattling good comedy.

"The Man from the West"

(*Copyright 1912, Imp Films Co.*)

Released Monday, March 18th. Another film in which King Baggot takes the leading role. Enough said. See that you get it!

IMP FILMS COMPANY IMP

IMP FILMS COMPANY

102 West 101st Street New York
CARL LAEMMLE, Pres.

DEMAND 3 IMPS EVERY WEEK

Coming---"THE LOAN SHARK"

SOMETHING NEW!

We've made a picture that gives the "Nothing-New-Under-the-Sun" idea a slap on the wrist! Prepare your listeners!

There seems to be a general belief among the trade that SUB-TITLES are essential in a picture in order to understand the plot. FOR THE FIRST TIME in the annals of picturedom, a picture has been made WITHOUT SUB-TITLES! MARION LEONARD'S art makes the story so clear, lucid and intelligible that *a single sub-title isn't necessary!* Therefore—AN INNOVATION!

The means whereby we refute the *necessary sub-title-theory* is entitled "IN PAYMENT FULL": we respectfully ask your eye to drop to the cut to your right:

"Eyes That See Not"

Released Thursday, March 14th

A tale of the twilight and the dawn; of souls groping in the shadows; of mouths that hunger and hands that work. The moral proves that love alone is wealth, and mere yellow gold only a spurious substitute.
If you have

"Eyes That See Not"

you will see double in receipts! SEE that you get it!

"In Payment Full"

Released Sunday, March 17th

If the dictionary were copyrighted, it wouldn't be a violation to spread adjectives all over this page describing

"IN PAYMENT FULL"

"In Payment Full" tells a powerful story exposing the false god Clothes WITHOUT A SINGLE SUB-TITLE! Instead, so many more feet of **MARION LEONARD** and another feat!

All our efforts are concentrated and consecrated in YOUR behalf! We expect next week's pictures to be even better than this week's—but they probably won't!

The Rex Motion Picture Masterpiece Co.

573 ELEVENTH AVENUE : : : : NEW YORK

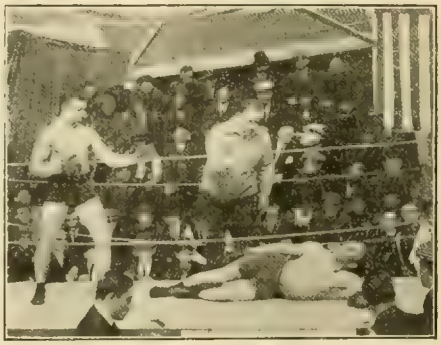
"EVERY INCH A FILM"

Sold through Motion Picture Dist. & Sales Co.

Your exchange knows you want Sunday and Thursday REX, but REMIND IT!

"IRELAND AND ISRAEL"

TRUE HOSPITALITY



DEFEATED

FRIENDS

Champion Release of Monday, March 20th, 1912

A lesson of human hearts that beat together, although of different creeds. A Hebrew immigrant and an Irish pugilist become fast friends. Young Riley protects Abie and receives him into his home. Later Riley is defeated in the ring and counted out by the Referee, TOM SHARKEY, the famous ex-pugilist. Riley meets with reverses, but in later years, Abie, who has become wealthy and Americanized, gives him a truly helping hand and puts him again on his feet. "IRELAND AND ISRAEL" is already famous o'er the country.

ACTUAL NEW YORK SCENES — A BIG BOUT — TOM SHARKEY

Get from us the synopsis, lobby sheets and magnificent posters. **BOOK IT BIG AND ADVERTISE IT RIGHT**

"A NIGHT'S ADVENTURE"

Released Monday, March 25th

is a siren comedy of three frightened girlies in a burglarized house, who 'phone for help, and when it comes they create another scare.

"THOU SHALT NOT"

Released Wednesday, March 27th

is a swell comedy of side-whiskers on a seeming Rev. Smith, who gets into a load of trouble with them.

Two reel Feature

KID CANFIELD

Released April 1st

startling career and gambling expose.

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, Mgr.

145 West 45th Street, New York, N. Y.

"ELECTRA" CARBONS

PINK LABEL

THE CARBON OF SUPERLATIVE QUALITY

LASTS LONGEST. GIVES BEST RESULTS. WHITEST, BRIGHTEST AND STEADIEST LIGHT. ABSOLUTELY UNIFORM IN DIAMETER

Imported solely by

HUGO REISINGER 11 BROADWAY, NEW YORK

THIS TRADE MARK IS YOUR PROTECTION

AGAINST FAULTY FILMS
IT GUARANTEES YOUR PATRONS

INTELLIGENTLY selected plays staged by Directors of note: enacted by players of prominence: photographed under ideal conditions by French experts in America and technically treated in the world's most perfectly appointed laboratories. INSIST ON SEEING AN ECLAIR. A fitting demonstration available in the following:

Out Tuesday, March 19th

A Sermon Drama for Young Girls

IT PAYS TO BE KIND

Written by G. T. EVANS

with Dorothy Gibson, Julia Stewart, Dorinda Bainbridge, Gussie Hunt, Isabel Lamon, Guy Oliver, John Adolfi, Edw. L. Johnstone and a large cast.

Rich ECLAIR settings add to the story's attractiveness.

Photos in Sets FREE. Length 950 ft. **Elegant Art Posters**

The Regular Thursday Comedy
March 21st

A Symphony in Black and White

An unusual Negro story effectively filmed. Here ECLAIR introduces photographic "tricks" entirely new and novel, which add to the natural humor of the offering. Length 950 feet.

PHOTOS IN SETS and ART POSTERS AT EXCHANGES

SYMPHONY IN BLACK AND WHITE
ECLAIR FILM

Paris Sunday ECLAIR, March 24th

THE HEIGHT OF HER TRIUMPH
(Drama)

ANCIENT PHILAE
(Educational)

GET ON OUR BIG LIST

ECLAIR FILM CO.

Fort Lee, New Jersey
SALES COMPANY - - SOLE AGENTS

IMP THANHOUSER

LUX

ORDER IT NOW

OUR FIRST

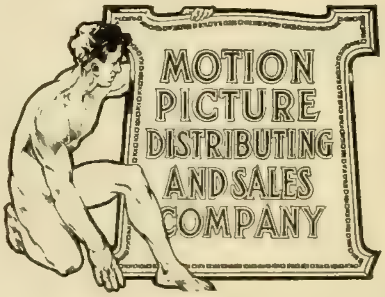
ANIMATED WEEKLY

CONSISTING OF LATEST
AMERICAN AND EUROPEAN
HAPPENINGS WILL BE
ISSUED WEDNESDAY

MARCH 13th

REP RELIANCE. BISON MAJESTIC

GREAT NORTHERN POWERS ITALA AMBROSIO TORINO



Motion Picture Distributing and Sales Company

111 East 14th Street New York, N. Y.

REX AMERICAN THE COMET NESTOR

"THE CRISIS"

The Story of
The Regeneration of
a Man at the Crisis
of His Life.

"101" BISON

In Two Reels

Released
Friday, March
29th

A MAMMOTH FRONTIER PRODUCTION

Troops of Cavalry — Hordes of Indians — Settlers, Etc.

Taking refuge in the rude church, the settlers make a last desperate stand against the attacking Indians. Midst a hail of arrows and bullets, the parson encourages his flock to heroic deeds until the United States cavalry, in a whirlwind ride, arrives.

Disowned by his father for his waywardness, the parson's son redeems himself by breaking through the lines of the Indians and guiding the soldiers to the scene of conflict, saving the lives of the besieged settlers. The film abounds with inspiring situations.

"101" BISON FILMS ARE COPYRIGHTED

Take No Chances!

The penalty for infringement is severe and we will take drastic measures with all offenders. By booking your "101" Bison Films from the exchanges listed below you protect yourself from trouble. They have legitimate prints of our films.

A Reward of $250

Is offered for information that will lead to the conviction of any one using, exhibiting or making a dupe of our films. We are spending fortunes in their production and will protect ourselves and our buyers to the fullest extent.

SOLD ONLY THROUGH THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY

Anti Trust Film Exchange	Chicago, Ill.
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Baltimore Film Exchange	Baltimore, Md.
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Central Film Service	Cincinnati, O.
Cincinnati-Buckeye Film Exchange	Cincinnati, O.
Consolidated Film Exchange	Atlanta, Ga.
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Canadian Film Exchange	Calgary, Can.
Empire Film Exchange	New York City.
Eagle Film Exchange	Philadelphia, Pa.
F. B. Exchange	Los Angeles, Cal.
Great Eastern Film Exchange	New York City.
Greene, W. E.	Boston, Mass.
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Independent Film Exchange	Pittsburg, Pa.
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Laemmle Film Service	Omaha, Neb.
Laemmle Film Service	Des Moines, Ia.
Majestic Film Service	Chicago, Ill.
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Morgan, J. W.	Kansas City, Mo.
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Miles Brothers	San Francisco, Cal.
Peerless Film Exchange	New York City.
Pittsburg Photoplay Co.	Pittsburg, Pa.
Philadelphia Film Exchange	Philadelphia, Pa.
Pacific Film Exchange	Seattle, Wash.
Rex Film Exchange	Albany, N. Y.
Standard Film Exchange	Chicago, Ill.
Swanson-Crawford	St. Louis, Mo.
Swaan Film Service	Philadelphia, Pa.
Swanson, W. H.	Denver, Col.
Toledo Film Exchange	Toledo, O.
Texas Film Exchange	Dallas, Tex.
Victor Film Service	Cleveland, O.
Western Film Exchange	Milwaukee, Wis.
Western Film Exchange	New York City.
Western Film Exchange	Kansas City, Mo.
Wichita Film & Supply Co.	Wichita, Kan.

NEW YORK MOTION PICTURE CO., 251 W. 19th St., New York City

POWERS PICTURE PLAYS

Two *Comedies* this week. One of them a *Split Reel.*

Release for Tuesday, March 19th

"Tender Hearted Mike"

— and —

Scenes of Richmond, Virginia

Release for Saturday
March 23rd

"Her First Assignment"

SEE SYNOPSIS

"Action Speaks Louder than Words"

POWERS MOTION PICTURE COMPANY,
511 West 42nd Street New York City

GREAT NORTHERN

Release for Saturday, March 9th

FOR HER SAKE

An admirably enacted dramatic production. A story with a moral.

Release for Saturday, March 16th

CAPRICIOUSNESS OF LOVE

A delightfully amusing feature comedy. Portrayed by star performers.

Arrange with your exchange for a booking NOW.

ALL FIRST-CLASS INDEPENDENT EXCHANGES HANDLE OUR PRODUCT!

GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.
(NORDISK FILM CO. OF COPENHAGEN.)

Listen!

have seen advance exhibitions of
rious pictures to be released by
dependent manufacturers during
arch and April and, believe me,
ey are **simply great.** The thea-
e that uses these attractions will
ean up a fine and fancy profit.
) be sure that **YOU** get them,
nnect immediately with the big-
st and best film renter in the
orld. Climb onto the **FRONT**
EAT of the Independent band-
agon!

Carl Laemmle, President

he Laemmle Film Service

New Number:
04 West Lake St., Chicago, Ill.

Sykes Block, Minneapolis, Minn.
1312 Farnam St., Omaha, Neb.
421 Walnut St., Des Moines, Iowa

T. BIGGEST and BEST film renter
in the World

8States Sold Last Week

20 YEARS IN SING SING
GREATEST MOVING PICTURE EVER MADE

Sites Unsold

Coecticut	$650
Deware	400
tdo	450
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Machusetts	700
Mtana	450
Naska	550
Ne Hampshire	500
Rle Island	350
Vemont	500
Wmming	400
Me	500

ese prices include one print of film and
th reels, complete lobby display and carry-
in crate outfit for street drive and one week's
ad nce billing. Terms 20% deposit on ac-
ce ance, balance C. O. D., subject to exam-
n on. Write in for our prices on two and
th states with one outfit.

inch Your State by Wire Today

Aerica's Feature Film Co.

403 Schiller Building,
CHICAGO, ILL.

COMING

Our dramas and our comedies are attracting attention. All agree that we have "Some" pictures — Read!!

THE MORNING TELEGRAPH
SUNDAY, MARCH 3, 1912.

Send in your name for a Solax Calendar

"BLIGHTED LIVES."

Solax—March 1.

It begins tritely and has all the appearance for a few scenes of an old story, then it takes a turn for the better and develops interestingly and ends with dramatic conviction if not happily. Two men are in love with one girl and one is accepted. The successful suitor is pressed financially and his rival loans him a check accusing him of forgery when it is presented for cashing. The fiance is sent to prison. Conscience takes its turn and the rival gives monetary aid to the imprisoned man's mother. The girl learns of his kindness and marries him in the belief that the other was guilty On the convict's release he returns home seeking vengeance on the guilty usurper, but on realizing all that his enemy had done for his mother he relents and leaves a photograph of the girl on which he writes his forgiveness of the couple. The photo is found by the wife and for the first time she learns of the guilt of her husband and she leaves him forever. This finale deserves especial praise, for it is unusual in films and true to dramatic instincts if not to all lives of such tragic experience.

Send in your name for a Solax Calendar

Released Wednesday, March 20th

COUNT HENRI, THE HUNTER

A "game" fortune hunter in the guise of a foreign nobleman comes to America with nothing to recommend him but a "musty" castle and a colossal nerve. He parades himself in American society as a fearless hunter of wild animals—although in reality he had never held a gun. Some American young men get wise to him and the "fearless" count is "shown up." This is a feature Billy Quirk comedy.

ON THE SAME REEL

THE BATCHELOR'S CLUB

A Rollicking, Musical Comedy, in Motion Pictures.

Released Friday, March 22nd

THE CHILD OF THE TENEMENTS

The illness of her child and the strike at the mills reduces an impulsive mother to absolute penury. She has dreams of California, the land of roses and health, but to take her sick child there is out of the question. She has barely enough money with which to carry on housekeeping. In a moment of impulsive desperation the mother steals from one of her benefactors. She only steals enough money to take her to California. She is accused of the theft, but her benefactor allows that he loaned her the money. The scenes are tensely dramatic and emotional.

Solax Company

CONGRESS AVE., FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

Solax

Now Comes the Harvest

The best Season of the Year for the Moving Picture Manager is at hand and he is looking hard for the

BIG MONEY-GETTING FEATURES

THE

Great American Round-Up
The 1911 Cheyenne Celebration

Both are :: **TOP-NOTCH** Productions

EXHIBITORS PLEASE NOTICE

EXCLUSIVE RIGHTS FOR OHIO FOR
"The Great American Round-up"
AND OHIO AND INDIANA FOR
"Round-up and 1911 Cheyenne"
CONTROLLED BY
CENTRAL FEATURE FILM CO.
LIMA, OHIO

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"Round-up and 1911 Cheyenne"
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WE STILL HAVE A FEW STATE RIGHTS FOR SALE AT BARGAIN PRICES

To Get Your Share of the Big Money, Write Us At Once

THE TOURNAMENT FILM COMPANY, TOLEDO
OHIO

Oldest and Best

NESTOR

Always a Feature

3 A WEEK

3 A WEEK

"The Worth-While Film"

Scene from

THE REVELATION

Release of Monday, March 11th, 1912

A Feature Drama of Highest Excellence

GET IT! You'll wish it were more than 1000 feet

Wednesday, March 13th

THE FIGHTING CHANCE

A Wholly Worth-While Western Drama

GET IT! 965 feet of virility and thrills

Saturday, March 16th

THE UNKNOWN MODEL

A Comedy Among Comedies

GET IT! 976 feet of classy fun. GET IT!

COMING NESTORS

March 18th, THE FEUDAL DEBT (Drama)
March 20th, A PAIR OF JACKS (W. Comedy-Drama)
March 23rd, OVER A CRACKER BOWL (Comedy)
March 23rd, SANTA FE (Scenic)

For mammoth PHOTO of entire NESTOR FILM COMPANY, send 50c in stamps to

DAVID HORSLEY : : BAYONNE, N. J.

TUESDAY

REP FILMS

SATURDAY

THE "REP" ALPHABET

"C" stands for chance

"Chance happens to all, but to turn chance to account is the gift of few."—Bulwer Lytton.

We give you the chance by making "REPS." Are you turning this chance to account by showing them?

Remember this! REP productions are NOW acknowledged by all critics to be the equal of the best, and the superior of many.

Tuesday, March 19

A New Lease on Life

The Romantic Educational reel wherein the largest State Institution is used as a studio.

Saturday, March 23

The Face at the Window

An Arctic production of love, hate, jealousy and madness.

March 5—THE DREAM
March 9—A BRAND FROM THE BURNING
March 12—TWO MEN
March 16—THE SCAR

Fill this in and send to us:—
Name of Theater..
Address..
Town..........................State..........................
What age service do you use?..
Name of Exchange..

REPUBLIC FILM CO., Dept. W, 145 WEST 45th ST. NEW YORK CITY

LUBIN FILMS

RELEASED WEDNESDAY, MARCH 13th, 1912

Length about 1000 feet

"His Wife's Mother"

Jack Hancock, confidential clerk in a broker's office, has, as is usual, treated his wife's mother pretty badly. His wife and child are on a visit to Grandma when one day the firm gives Hancock $10,000 to deposit in the bank. Jack gets the stock-market fever, and in a plunge loses every dollar. He is on the point of committing suicide when the grand old dame comes to his relief and hands him the money.

RELEASED THURSDAY, MARCH 14th, 1912

Length about 1000 feet

"The Price of a Silver Fox"

Frank Wardour has a lovers' quarrel with his sweetheart, Grace Thornton, and in a fit of temper joins a hunting party for Northern Canada. Before leaving, Grace tells him if he will bring back the skin of a silver fox she will make up. Frank bags the silver fox, but it is stolen by an Indian. In tracking the thief, he is overcome by the cold, and frost-bitten and disfigured he returns and finds Grace being married to another. With a broken heart he goes back to Canada.

RELEASED MONDAY, MARCH 16th, 1912

Length about 1000 feet

"The Preacher and the Gossips"

When the young and good-looking Rev. Frank Speakman reported at the village church as the new minster, the ladies all primped up and set their caps for him. He, however, got into hot water by favoring a pretty milliner of the flock. The gossips get busy, and with the aid of an unfinished letter to his sister found on his table, put him on trial. He, however, is acquitted, and his first sermon is on malicious gossiping.

RELEASED MONDAY, MARCH 18th, 1912

Length about 1000 feet

"The New Constable"

The ladies of Woodlawn Heights cannot keep any help, and on discussing the matter it is resolved that the reason is that the constable of the town is fearfully homely and wonderfully sour. The mayor is petitioned to get a new officer, and he imports a perfect Apollo, and the housemaids are made happy.

LUBIN MANUFACTURING COMPANY, MODEL NEW STUDIOS
20th and Indiana Avenue
Philadelphia, Pa.

CHICAGO: 154 WEST LAKE ST. B. NICHOLS, 86 WARDOUR ST., LONDON, W., ENGLAND. BERLIN: 35 FRIEDRICH STR.

VITAGRAPH

“FIRST WOMAN JURY IN AMERICA”

MONDAY, MARCH 11th

California has given woman the right to vote and to try the men. Have a look at them in the jury box and you will see that they are still women. This will make you laugh, but they can't help it.

“FIVE SENSES” “A STORY OF THE CIRCUS” } Split Reel

TUESDAY, MARCH 12th

“FIVE SENSES”—Is the effect produced on our sense of Hearing, Seeing, Smelling, Feeling and Tasting. A laugh in every one of them.

“A STORY OF THE CIRCUS”—A little trapeze performer has the friendship of the performing elephant. The boy meets with an accident. The elephant will not be parted from him. A combination of humor and pathos.

“MRS. 'ENRY 'AWKINS”

WEDNESDAY, MARCH 13th

It is a “bloomin' good 'un.” A story of the coster folk of England. It is of the right sort, too. You mustn't pass it by.

“THE GREAT DIAMOND ROBBERY”

FRIDAY, MARCH 15th

A soubrette loses her dog and diamond ring. Two “Sherlock Holmes” deduct that the dog swallowed the ring, and that Kraut used the dog for sausages. They buy all Kraut's sausages. The dog and the ring are found. The detectives lose their money and their reputations as sleuths.

“SUNSET,” or “HER ONLY ROMANCE”

SATURDAY, MARCH 16th

Resplendent in the scenic grandeur of the Golden West. A romance on the Pacific Coast that grasps, because it rings true to life.

NEXT WEEK NEXT WEEK

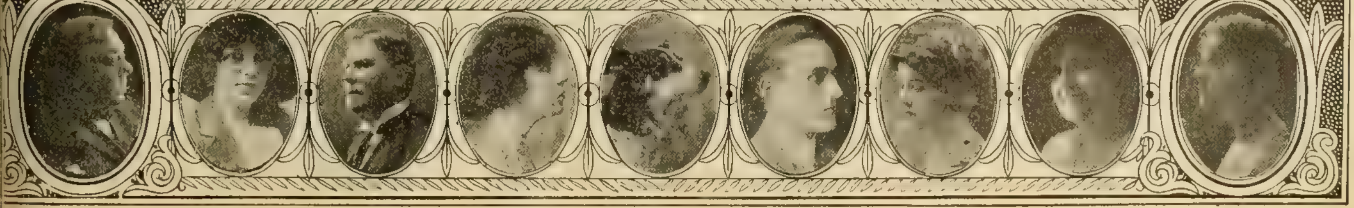
“THE BLACK WALL”—Strikes 'way down deep.
MONDAY, MARCH 18th.

“THE OLD SILVER WATCH”—Up to the minute.
TUESDAY, MARCH 19th.

“THE TWO PENITENTS”—Western drama.
WEDNESDAY, MARCH 20th.

“MR. BOLTER'S INFATUATION”—Funny love scrape.
FRIDAY, MARCH 22nd.

“TAFT'S CABINET” }—Split reel.
“HER FORGOTTEN DANCING SHOES” } SATURDAY, MARCH 23rd.



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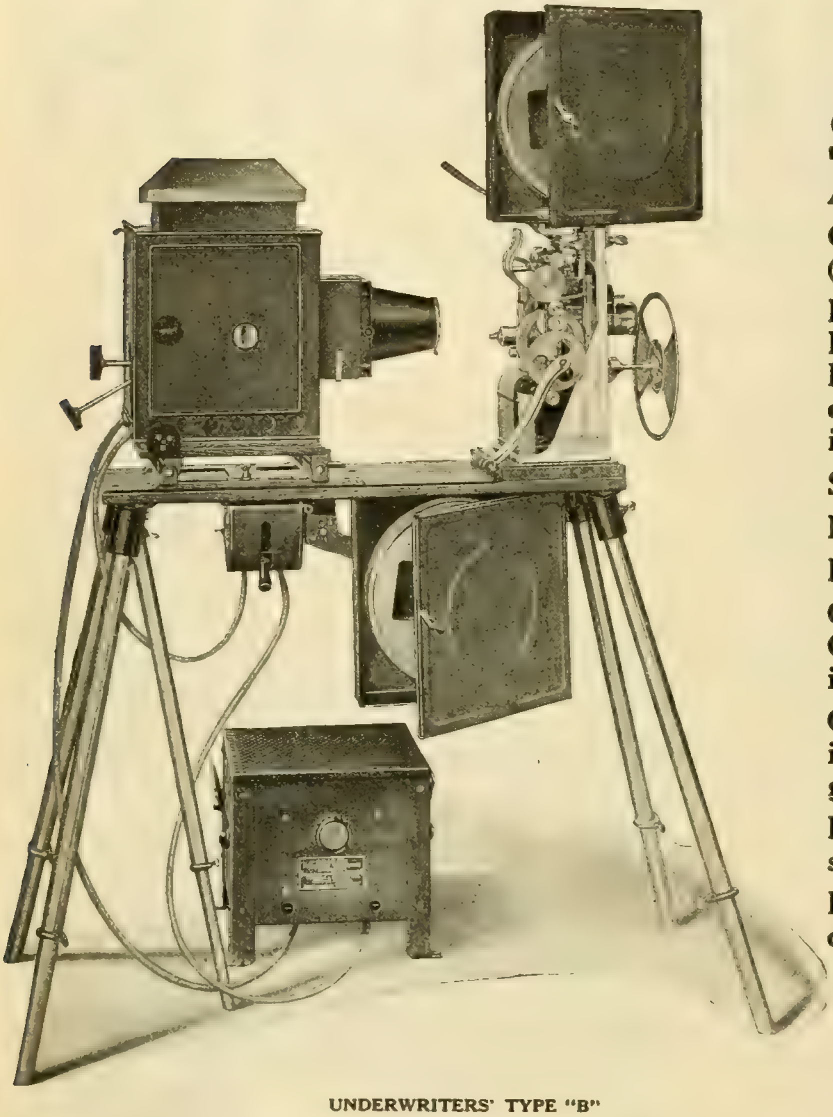

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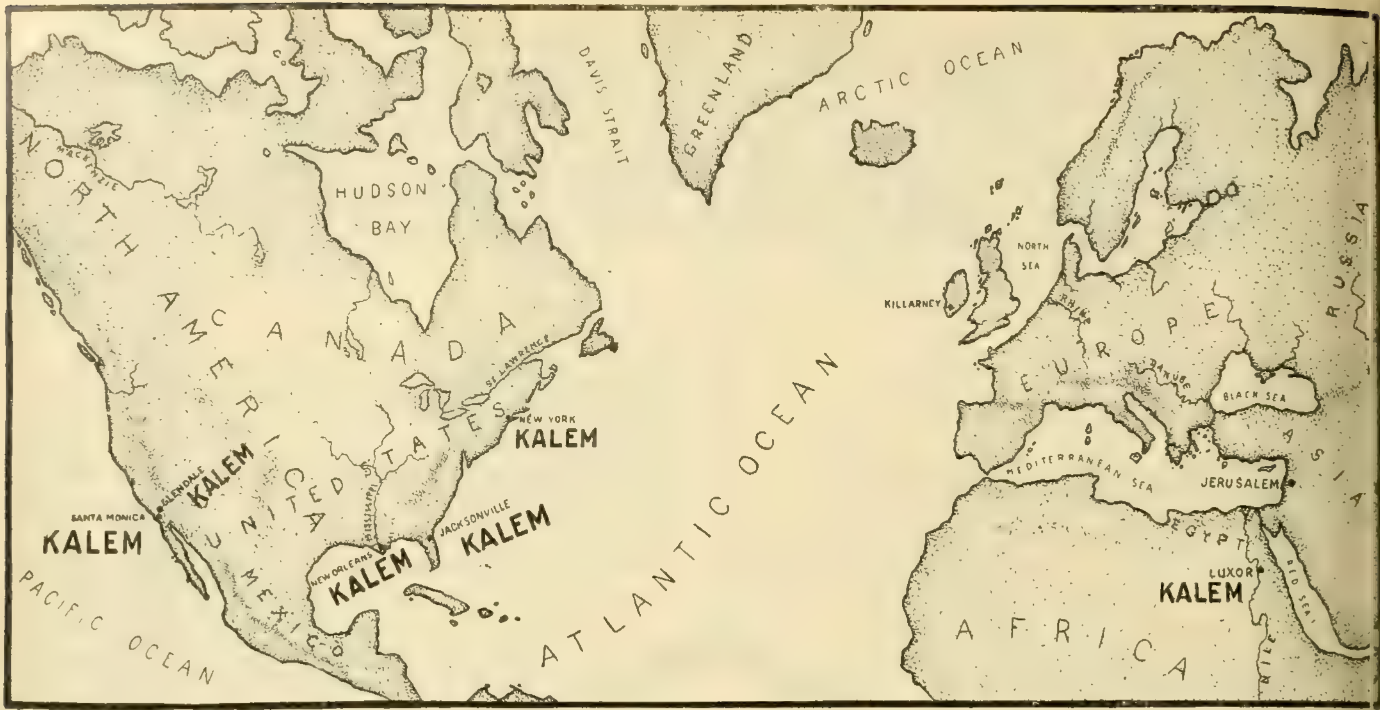

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Facts and Comments

EXHIBITORS should be advised to use unusual care in making selections of feature films. The extraordinary, but natural and logical success of the genuine features has given rise to a perfect mass of so-called features, which have no real merit and fall far below the average of the regular weekly output in both the Licensed and the Independent camps. While it would be difficult to give an exact and permanent definition of the term, feature film, the thing itself is well understood and easily recognized by any discerning eye. The element of freakishness or of vulgarity or of yellow sensationalism should never in any shape or manner appear in a genuine feature film. Though the classic subjects lend themselves especially well to cinematographic adaptation, there may be features in the true sense of the word dealing with problems in modern life or with educational, industrial, historical and religious topics. The manner of treatment counts for much in determining whether any given feature comes up to the severest test. The artistic finish and the evidences of long and careful preparation are other infallible touchstones. From the exhibitor's point of view the feature, to be available to him, should consist of more than one reel. The shortest and yet broadest definition of a feature film would be "a combination of greater quantity with superior quality."

*

There can be no question that the exhibitor who is able to present, say, two feature films a week has a decided advantage over his competitor whose features are few and far between. Features surely help to increase the average quality, and four very ordinary programs on four days of the week may be made acceptable to the regular patrons if on the other two days of the week genuine features are offered. The MOVING PICTURE WORLD time and again has insisted that the method of presentation is the all-important thing and that a feature film should in every way possible be made different from the ordinary release. Lecture, music and effects are indispensable, and to give these three powerful adjuncts to the picture their proper effect there should be enough rehearsals to have everything move smoothly and harmoniously. Profits and popularity await the exhibitor who knows how to handle features.

*

In the Kinemacolor presentation of Oedipus Rex, exhibitors will find a concrete and tangible example of what we mean by a lecture. In the reproduction of this immortal tragedy the lecturer plays a most vital part. He takes the place of the ancient chorus, which in the Greek drama helped to advance as well as to explain the action on the stage. They call the lecturer by another name, "the narrator," which is really a much better term than lecturer. "Narrator" is the Latin variation of the more familiar Saxon word "The Story Teller." The story is told in pictures and in words, the words and pictures moving together in harmonious unison.

*

There should be a competent "narrator" in every first-class moving picture theater and there will be, when Erlanger's prophesy of the two dollar seat has been fulfilled. "The narrator" will be part of the permanent equipment. He must be a man of parts, quick to unde stand, ready and able to explain; he must possess trained mind and some education. With the class of fe ture films which are now winning popular favor an gaining friends for the motion picture every day, th narrator is an essential portion of the show.

* * *

THE responses to our campaign for a modern Sunday are very numerous and we are asked for mor advice. We shall be glad indeed to give suc advice, but the questions should be specific, as we hav treated the general aspects of the Sunday problem in series of articles. As an example of a wise and cautiou policy we are glad to cite the action of a corresponden from Clinton, Ill. This exhibitor had arranged to have Sunday performance for the same day on which a number of religious bodies had intended to meet and hold great "union revival." He was requested to defer hi Sunday performance and prudently complied with th request, thereby, as he says, "gaining the sympathy an respect of the public." The "sympathy and respect o the public" are the essential things in the Sunday agitation and there are many ways in which the exhibitors using a little diplomacy, can secure them.

* * *

COMPLAINTS are heard from exhibitors regarding the posters sent out with the regular release of the licensed and unlicensed manufacturers The objection is made that the posters too often show scenes that give a very poor or a totally incorrect idea o the subject which they are supposed to illustrate. According to the experience of many exhibitors the sensational is made too prominent, and there is too much gun-play, too many realistic struggles between men and women, and too much horror generally. The thing is proving a source of annoyance to exhibitors and to the public. It must be borne in mind that many people form their idea of moving pictures entirely from the nature and character of the poster display. A prosecuting attorney in a neighboring State showed himself overzealous in his attention to moving picture theatres. An exhibitor asked him what he knew about pictures and how many he had seen. He then reluctantly admitted he had never seen a picture in his life, but formed his ideas of moving pictures from the lithographs he saw in the lobbies. No wonder he was prejudiced. It sickens us every time to look at the huge banners displayed on the streets of New York, wherever the traffic is heaviest, announcing motion pictures of "famous bandits" and "terrible crimes." Millions of people pass these places, see these awful "banners" and not unreasonably conclude that the motion picture is little better than a pictorial Police Gazette in motion. Thus for the sake of a few wretched nickels incalculable harm is done to this great industry.

* * *

EXHIBITORS in New Jersey are much worried about the strict enforcement of the law forbidding minors under sixteen years to enter their theatres unaccompanied. We advise them to look at the law once more and examine it carefully. The law says that minors under sixteen shall not be allowed to enter motion picture theatres unless “accompanied by parents, guardians or an adult friend.” Consider the last two words, “adult friend.” This means that any grown-up person has the right to take children into the theatre, for the law does not of course acquire a special proof of friendship. If the adult friend takes a boy or girl into the theatre there can be no legal objection whatever. Why do the exhibitors there scatter their energies, and why do they not organize?

HOMER'S ODYSSEY. THREE REELS.

(Milano Films.)

Reviewed by W. Stephen Bush

THE filming in three reels of a number of episodes taken from the Odyssey of Homer marks a new epoch in the history of the motion picture as a factor in education. To make my meaning clear, I wish o emphasize once more that I do not use the expression “educational” in its narrowest sense; in other words, I do not speak of A-B-C books, primers, slates, lead pencils, chalk and blackboard. Every film that broadens the mind, stimulates the faculties and awakens an admiraion for what is beautiful may in the best and widest sense of the word be termed educational. If the work of the Milano Films Company should only please readers and students of Homer, if its superb art were entirely ost upon the masses, I could say but little for the genuine educational value of these reels. Unless these reels shall please, delight, entertain and instruct the average moving picture audience, they fail in the highest mission and destiny of the cinematograph, *i. e.*, to bring he great treasures of art and literature within the reach of the general public. Here is the crucial test: Have the makers of the film transferred the spirit of the poem, its indescribably charming and fascinating atmosphere, its sweetness, its power, its heroic size, its winning simplicity from the cold black type to the moving strips of celluloid? The answer is “Yes.” They have indeed done all of this, and have performed their task in a manner which leaves the critic silent in admiration.

It is but just to say in connection with the subject that he Milano Films Company and their American sponsors owe no little debt of gratitude to the small group of ambitious and resourceful American manufacturers who have within the past five or six years labored without ceasing for the uplift of the motion picture. They have paved the way for the success of such a picture as this. n improving the quality of the American-made film they have improved the taste of the moving picture patrons nd have slowly but surely attracted the best classes of he population to attendance at the moving picture enterainment. Utterly discarding the cheap melodrama and the vulgar farce, which at one time threatened to overwhelm the picture, they went for the sources of their inspiration to history, to sacred and classic literature, to clean and popular fiction, steadily growing with the greatness of their tasks. The names they used to conjure with were immortal names, from Shakespeare and Molière to the great dramatists, novelists and poets of more modern days. Were it not for their labors such a roduction as this release of the Milano Films Company might have small reason to expect a welcome at the hands of the average exhibitor.

With a full appreciation of the labors of these few American film-makers I have no hesitation in saying that their best efforts have been eclipsed by this Milano production. To find a standard of comparison I will have to take the Inferno of Dante, made by the same manufacturers. In both productions I find the same painstaking care in the elaboration of details, the same ability to understand and make visible in pictures the spirit of the poems. The Milano Films Company bring to the aid of their director or directors the suggestions of scholars, of painters, of sculptors, of historians. No scene is presented that does not show these pleasing proofs of artistic skill and thoroughness. Every inch of film proclaims the fact that different masters of their crafts are doing their best. I am convinced that every human being looking at these reels is bound to feel from the very first scene the subtle influence of the genius of Homer. Let it be remembered that Homer sang his heroic ballads to a primitive people who knew nothing of libraries and of all the aids of modern education and who had to be moved chiefly by the beauty of form. In this respect the masses of the people have undergone little change; they are still enchanted by the beauty of form. With the possible exception of vaudeville performers on the cheap circuits no man or woman can stand in the aisles of a Gothic cathedral without feeling a deep, yet pleasing thrill; no man or woman can hear the strains of Mozart's music without perceiving, however vaguely, some of its spell over the heart; nobody can look at a great painting without at least a slight stirring of the nobler nature. It is much the same with a first reading of Homer. The spectator at an exhibition of these reels will have an even keener experience than the reader of the poem. Am I paying too high a tribute to this production? Consider that the Odyssey, after more than twenty-five centuries, is still revered and cherished as the greatest of poems; remember how generation after generation has held fast to this precious heritage; bear in mind that it is even at this day the basis of every academic course, and no tribute here can be more than as a drop of water in a mighty ocean.

The story of the Odyssey is simplicity itself. Ulysses, the King of Ithaca, a small island in the Ionian Sea, having helped to conquer Troy, sets out on his homeward journey. He meets with many misfortunes and adventures, at last reaches his native land and wreaks his vengeance on the men who in his absence had cruelly harassed his wife and eaten up his substance. He is recognized by his wife, and the two are reunited. Less than a hundred words tell the tale. “The “plot” of the story was old before Homer was born. The unsurpassed merit of the great epic lies in the characterization of its hero, Ulysses, and in the description of the incidents of the long and troubled journey. To understand and to feel fully what is meant by the genius of Homer you must see the pictures.

It has seemed strange to me that the makers of the films contented themselves with the production of three reels. They have chosen the parts of the poem which presented the most difficulties, and seemed to enjoy the work just because it made unheard-of demands on the filmer's art. The adventure of Ulysses and his companions in the cave of Polyphemus, the giant, seemed next to the picturing of the Sirens, the hardest to render in moving pictures. The skill the producers have shown in these two scenes is beyond the power of praise. The scenery and settings of the feasts of the Phæacians are a delight to the eye and marvelously true in respect to Greek customs, manners, religious rites, the appointment of the household, as they existed in the Homeric age. The adventure on the Island of Helios and the fearful passage through the narrows between Scylla and Charybdis are based on famous classic paintings and have now the element of motion added to their art. The Milano Company has created a true Ulysses even to the fine physical proportions, a hero in the ancient sense of the word. He commands both admiration and sympathy from the first. The acting of Ulysses makes the character perfect from the standpoint of the reader of Homer. There is not a false move throughout the three thousand feet of film, every look, every gesture measures up to the Homeric conception. Telemachus, the son of Ulysses, is another perfect creation of Milano art. Even the semblance of son to father, so often mentioned in the poem, is there. Penelope is well rendered, and so are the minor characters—Laertes, the old swineherd Eumaeus, Antinous, the chief of the suitors, Alcinous and Arete, the king and queen of the Phæacians and their lovely daughter, the "white-armed Nausicaa." Even in this minute detail the film makers have adhered to the letter of the poem. The element of the supernatural has been cleverly treated by the makers. A modern audience is all too easily surfeited with an overdisplay of supernatura forces and yet it would be impossible to portray the adventures of Ulysses without showing in some way the intervention of the gods. The Milano Company wisely confined themselves to the introduction of Pallas Athene (Minerva), always an impressive figure and not without the attributes of loveliness. Music and effects will suggest themselves to every intelligent exhibitor and a lecture would of course greatly heighten the effect of the reels on any audience, whether cultured or otherwise.

Few people will content themselves with one view o these pictures. As with a favorite book we want to renew the acquaintance as often as we can. The eterna message of Homer, the message of youth and happiness is much like the "eternal feminine"—"it draws us on."

There is much proof in these pictures that the motion picture is both a fine and an useful art.

Talbot on Motion Photography Unreliable

By Epes Winthrop Sargent.

CATERING to the demand for information regarding the making of motion pictures, the J. B. Lippincott Company brings out an American edition of Moving Pictures, "How They Are Made and Worked," by Frederick A. Talbot, printed in England and made up largely of a rehash of articles originally appearing in The Scientific American and the European periodicals of a kindred nature, but containing also a weird mass of misinformation and half truths whereby the author, seeking to appeal to his British public, endeavors to make it appear that the English manufacturers from whom he obtained his data, lead the world in the production and development of the picture business. Some of the misstatements may have been innocently used, but there are times when it is apparent that the author deliberately slights the performances of the French and American makers to the greater glory of the Briton. The result is a work that reads plausibly enough to the uninformed layman, but which is utterly useless as a reference work because of the intent of the author. It is unreliable and misleading, even at times archaic, and irritating to a degree.

As an example of the manner in which the truth is glossed to glorify British endeavor we may cite the opening chapter on trick films. The pioneer work of George Melies is too well established, even in Great Britain to be slighted, and the chapter opens with the admission that "The trick film owes its inception to the well-known French prestidigateur, Monsieur Meiles" * * * "His first attempts were of the simplest description," but having found these acceptable he later "introduced all the devices known to the 'Black Art'" and "the Melies trick films enjoyed a remarkable vogue."

The entire work of M. Melies is dismissed in less than a page. There is no citation by title of any of the wonderful subjects that constitute the second stage in the progress of the projected motion picture, and there is no reference to "A Trip to the Moon," here or elsewhere, nor of any of the other of the Melies products. Surely no authoritative work on motion pictures can dismiss the work of Melies in a page where sixty-seven pages in all are given to trick effects. Instead, we are informed that "Meanwhile Robert Paul, of England, had been considering the feasibility of the same feat, but had feared that the personality of the magician would be missed. Seeing the success of the Frenchman, he decided to embark upon a similar line of activity." Whereupon the work of this follower of Melies, who had come into the business through his experiments in connection with the pirating of the Edison Kinetoscope, is treated in detail where the originator is ignored.

One grows tired of Robert Paul before the end of the volume is reached for his name appears with a frequency that suggests that he must have supplied the facts to Mr. Talbot.

The opening chapters deal with the development of the idea of photographic reproduction of motion and due credit is given Muybridge for his early experiments, to Thomas A. Edison for the Kinetoscope and to Eastman and Walker for the celluloid film which made the Edison kinetoscope possible. Reciting that a kinetoscope was taken to London by two Greeks, who saw the machine at the World's Fair in Chicago, the author tells how they approached Paul to duplicate the apparatus. He found that the machine was not patented in London and produced many machines not only for the Greeks but for his own business.

Driven by the efforts of the American company to keep films from him, he builds a taking camera and gets the idea of a projection machine, which he is enabled to develop through the presentation to his attention of the invention of Birt Acres for the printing of bromide positives by mechanical means. This gives him the idea of the intermittent movement and he develops his projection machine. That Edison and Lumiere were working along the same lines is only indirectly made apparent when the late Sir Augustus Harris is made to say to the inventor that he had seen a similar device in Paris. This was in 1896 and that the claim to originality may not be made too apparent the author states that "so far as Great Britain is concerned, he certainly fathered the enterprise of animated photography," though many might gain the idea that he was the first to work upon the device, even while it is stated that his impetus was received from the inventions of Edison and Acres. Mr. Paul is entitled to all credit for his research work, but this should not be accorded at the expense of others who even more prominently contributed to the development of cinematography in France and America.

Later on Mr. Talbot makes the direct statement that the Lumieres developed the cinematograph simultaneously, also deriving their inspiration from the kinetoscope, but the impression is conveyed that Mr. Paul had most to do with the advancement of motion photography. Wherever possible he is cited as the inventor or improver of devices. He is given credit for the production of the first photoplay (forty feet in length), made in Great Britain, but there is slighting reference to the efforts of the Edison company; "a crude attempt" in a building "unpretentious in the fullest sense of the word," the Black Maria at the Orange works, while "at about the same time" the Mutoscope company (now the American Biograph) commenced work in the same field, on the roof of their building at Broadway and Thirteenth Street.

There are two references to the Passion Play made in this country by interests headed by Richard G. Hollaman, of the Eden Musee, but no reference to the Edison "The Great Train Robbery," which assuredly attracted equal attention, and which is entitled to being called the first photoplay as the term is now understood.

Quite remarkable is the statement that "Moving pictures without darkness have been exploited in the United States upon a small scale, and on one or two occasions in this country." He expresses his preference for the dark house and believes the public to be in agreement with him as "daylight projection is no more popular today than it was in 1897." This in a book just off the press and with the 1912 imprint!

Fully as illuminating is the remarkable statement that "The Edison company has fourteen principals at Orange, in New Jersey; and in addition a company of seven stationed in Western America for plays having a western setting. The Selig Company has thirty players in its Chicago and Los Angeles establishments." No mention is made of the Vitagraph, Kalem, Lubin or others having fifty or more players on the permanent payroll. There is no reference to the small army of players on the various Pathe payrolls, and, although there is an illustration of the Edison studios at edford Park, New York City, evidently an old one without he fence, the company is located in Orange; no serious mis- ake, perhaps, but characteristic of similar mistakes through- ut the book.

The author does not approve of the American system of elease through the General Film or the Sales Companies, s the manufacturer is "certain of the sale of 80 copies of very film he makes; and as the sale of ten copies is suffi- ient to pay the average expense of production, he is sure f a handsome profit on 70 copies or so," and consequently without ambition. We fear that someone has been "spoof- ng" Mr. Talbot, "spoofing" being a synonym for "kidding." ertainly the average "average production" would not show profit on the sale of only ten copies.

Mr. Talbot is good enough to say, however, that "not ll the American films are inferior to European produc- ions," which is very kind of him, indeed. He mentions Edi- on, Selig, Vitagraph, Biograph, Kalem and Lubin, "with one r two others," as having kept pace with the European roduct.

In spite of the fact that Trewey, a French illusionist (Mr. albot gives it Treuwe, evidently spelling it from sound), rought a Lumiere machine to London, T. J. West is very roperly credited with the spread of the picture show in reat Britain, but he ignores the fact that at the time that rewey was working in London there were numerous store hows in America, as W. T. Rock, of the Vitagraph; A. D. otaling, now comedy director for the Lubin company, and undreds of others can testify, and through the wording of he account would make it appear that the United States ollowed the French and British lead.

Considerable space is devoted to trick work, as might be xpected in a volume that is to appeal to the lay reader, ut in the chapter devoted to the principles of the work but single page is given the double exposure and several pages o the almost extinct double printing. At that, the trick hotograph section and that given over to micro-cinematog- aphy and similar topics is the more informative and reliable ince here the author has been helped by published articles nd does not have to rely upon biased informants for his nowledge. Even at that the impression is created that Rob- rt Paul pervaded this end of the business, too.

One looks in vain for mention of the name of Charles rban in the description of Kinemacolor and this section, fter a rather hostile discussion, winds up with the statement hat the Biocolor is much to be preferred, being based on e Friese-Greene process.

In the concluding chapter Mr. Talbot makes some start- ng statements. Admitting that the English product is not hat it should be, and expressing the hope that the English anufacturers may be able to get the necessary financial aid o enlarge their scope, he points to the Hepwix films as the eans of establishing the British film abroad. "The Colo- ies have become satiated with the American products," he almly announces, "and turns with relief to the English films, ut the supply is not equal to the demand. Even the Ameri- an public is nauseated with its home productions, and, as it ppreciates the work of British dramatists, so it approved of e British film play."

The book will interest those who purchase it for the pur- ose of finding out how trick effects are obtained, for some f the best articles of three and four years ago are repro- uced here, but the remainder is valueless since not only oes the writer hold back some truths and advance many rrors, but even in those sections devoted to machines the ork lacks comprehensiveness, since selection is apparently ade according to preference rather than importance, the ork of some men being given undue importance and that f others slighted or flatly ignored. When a book on motion otography is written it will have to be done by some one ualified to speak and not by a collator, dependent upon thers for his information. This book fails of its purpose.

WURRA-WURRA!

The Kinemacolor Company have surprised all of the wise- cres in metropolitan circles during the past fortnight by the nheardof innovation of leasing a Broadway playhouse—the ew York Theater—for a period of six weeks at a rental of 2500 weekly and showing there the gorgeous Kinemacolor ictures of the dazzling Indian Durbar to the fabulous profit f more than $5,000 for the first seven days of their tenancy, nd by the announcement that they have secured no less a amous duo of stellar personages than Madame Sarah Bern- ardt and Sir Herbert Beerbohm Tree to pose in their most otable characterizations for a series of films shortly to be hown by this company in the principal cities of the United tates and Canada.

MR. EDWARD E. PIDGEON, PUBLICIST.

Press agentry in all its glory has not yet gained wide favor among the makers and exploiters of the motion picture. Now and then, and especially in the West, a notable example of that delightful craft appears; but the splendor and consequence which attends him in other forms of amusement has yet to become a feature of the picture business. Recently New York picture enterprises have enlisted the regular press agent for special occasions. Frank Winch, who vied with Buffalo Bill in grabbing space from the rural press, is filling a limited engagement with the Monopol Film Company at $???.?? per minute. Walter Kingsley, who has prepared the "dope" campaigns for many notable legitimate attractions, is in charge of the celebrated "Sarah Bernhardt" pictures of the French-American Film Company. "I have been ahead of Bernhardt and am now content to die" is said to have been the last words of one of the famous Knights of the Cut Trunk. But few American advance men can claim this high distinction; the last chance was the picture and Walter got that, and you will believe us when we tell you that he is putting over some classy "dope."

All this is merely "by the way" of a proper introduction to the militant ranks of Picturemen of that Chesterfield of Agents, Smiling Edward E. Pidgeon, the flower of the flock, who has just dropped into the publicity department of the Kinemacolor Company of America. Just to let the brothers of the craft know that he was still in proper fettle he sat down to his Underwood Multiple Typewriter (we get a piece of change for that) and tore off 58 varieties of "dope" for the papers. Listen here:

> The fact that the Kinemacolor Company has annexed the expert services of "Eddie" Pidgeon to promote their interests indicates plainly that they "have thrown their hat into the ring" of the moving picture field, wherein soon we may expect to hear of big things doing. Mr. Pidgeon is a newspaper man of sterling worth, knows the full value of news thoroughly, turns out high grade copy, has an imaginative mind and a facile pen and, with his advent in the arena, a new era in publicity securing is assured. He was for years the Dramatic Editor of the New York Press, resigning from that position to promote the affairs of William Morris, Inc. It was he who was responsible for the name "William Morris" becoming a household word among the patrons of vaudeville. While with Mr. Morris he directed the tours of Harry Lauder, secured page upon page of newspaper space for that wonderful, educated chimpanzee, "Consul the Great"; developed Maude Odell, "The Sandow Girl," a $250 vaudeville act, into a headline attraction worth ten times the contract price as a box office attraction, and achieved many other noteworthy feats of publicity for his employers.

That select audience of newspapermen who were invited in by Eddie to witness the "development" of Maud Odell admitted at the time that he was one of "our best little developers." We do not rake that up now because we entertained any hard feelings in the matter. On the contrary we fully agree with the writer when he says: "Mr. Pidgeon steps into his berth with the Kinemacolor Company bearing the best wishes of hosts of friends in both the newspaper field and the theatrical world throughout the country."

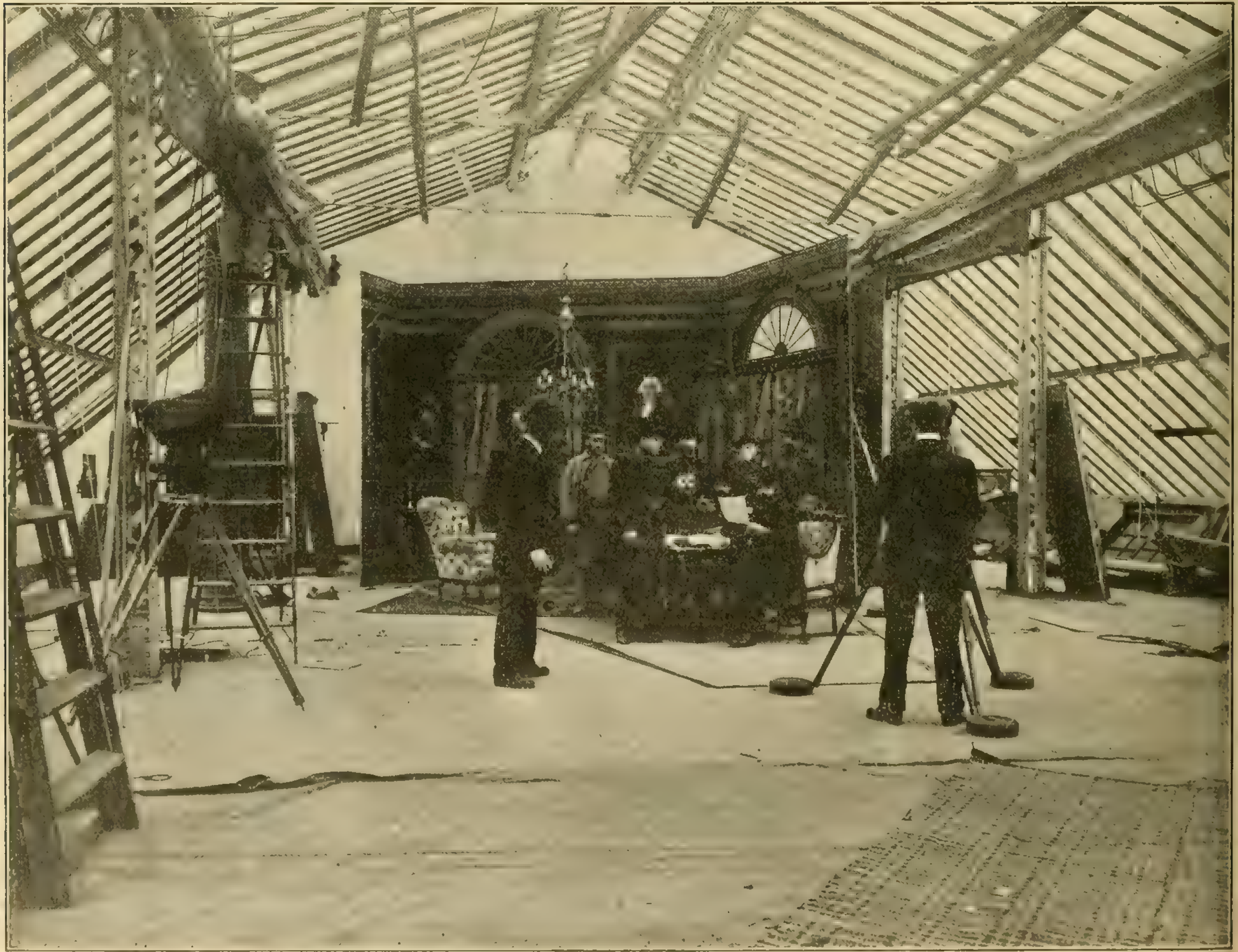
Studio Saunterings.

By Louis Reeves Harrison

WHERE the Palisades have retreated from the Hudson and the old road to Paterson winds down into the lowlands of Hoboken stands the Pathe American studio, commanding a sweeping view, when Jersey City smoke permits, from one end of New York City to the other. On the day of my visit, the towering structures of Manhattan were to be seen through a veil of coal fumes that gave them a Turner-like half reality without the great impressionist's color charm and atmospheric lambiency. The picture of our largest city as I saw it from a high window of the Pathe studio was as cold and gray as an overcast day in Winter, and I could not help thinking that it resembled many motion pictures thrown on the screen. I could not help recalling a day last summer when I dined at a little French restaurant on the edge of the Palisades opposite Washington Heights and looked out upon an afternoon scene of unsurpassed beauty—when river and shore and sky displayed all the prismatic hues to be found in the palate of a setting sun. Then I suddenly remembered that Pathe Freres were first in tinting moving pictures as in many other developments of the new art.

Why should I prefer the colored picture? Yankee-like I answer "Why should you?" Why do the poor of a great city spend their small savings in occasional efforts to get away from the dull gray monotony of their lives to where they can obtain a glimpse of radiant se or variegated woodland? The beauty of nature lays hol of our senses as does the charm of good music withou our being aware of an effort of attention; we lose consciousness of ourselves and our bitter thoughts when w are possessed by the external will; the love of color audition seems to be universal. If I am mistaken set m down as an impressionist.

There lies deep in artistic appreciation of any kind selective quality which exhibits preference for one thin at the cost of something else. In these saunterings I tr to picture what impresses me in the way of larger fact and thoughts without any attempt at completeness of detail and without intentional slight upon personalities unmentioned. There is no personality without characteristics which could enrich the world, but I can only giv passing shades of feeling without attempt at profoun insight. My visual perceptions are simple schemes without analysis of elements. I may, therefore, be excuse for thinking that one of the greatest things the Path brothers have done is that of presenting colored scene and plays so that millions may delight in the gratificatio of what seems to be a universal love of beauty, that the have touched many picture plays with the sympatheti warmth we find in Nature when she is in moods of self-revealing loveliness.



Pathe Studio Scene—Director Handworth Posing a Military Drama.

Winging closer to earth, I was started on this saun- ring at the Pathe New York office where "Bertie" oagland makes Americans feel as welcome as a piece New England pie after a trip abroad. He is some- ing like a good pie himself (not at a poker game), ith plenty of fine stuffing and mighty little crust out- de. It was "Bertie" who encouraged me to go over the studio, call for Mr. Berst and "find that every- ing will be all right." There was no band playing when arrived at the dignified structure and the oppressively illy boy at the telephone switch displayed no broad d inclusive sympathies. That snub-nosed kid shattered my ideals of the democratization of the human heart.

When I was finally allowed to see Mr. Berst in his ivate office, my repertorial courage had vanished. I lt as though I had come to borrow $10,000 on my own te with a doubtful endorser. I was held by a pair of es as blue as the steel barrels of two pistols, and I rew up both hands, figuratively speaking. Here was a an who *could* speak, but held his mental efforts in re- rve for more important occasions. I felt as though I ght to apologize for going around and recording im- essionist views of studios when I might be better and ore profitably occupied. I had, however, caught a mpse of Louis Gasnier, the most adventurous director the business, and the fact that I had become well ac- ainted with Gasnier upon his arrival in this country arly two years ago opened up conversation.

Only recently Gasnier was portraying a scene where actor was required to plunge twenty or thirty feet to a raging flood and declined—he was a man of fam- . Gasnier changed clothes with the actor and took plunge with characteristic love of the novel and ar- ous, trusting to escape through his mental alertness d physical strength. His most daring feat, however, s that of guiding a runaway horse through a lot of ngerous properties, including a circus tent and a heavy affolding. Gasnier was concealed in the body of the gon, guiding the runaway horse by wires and when scaffolding fell, had three ribs broken and his skull ctured.

Almost as rash is an American director named Hand- rth, who was recently assigned to the pleasant duty blowing up a torpedo boat with 200 pounds of jobbite. found himself in custody of the high explosive on aten Island when the day was too dark for accurate otography, and compelled to sleep with it or store it ere some careless individual would not solve futurity a fragmentary way, so he buried it in the sand be- een South Beach and Midland Beach, and retired for night. In a somnambulistic state, while dreaming t the Katzenjammer Kids were unearthing his buried asure, he rose and went forth to guard it. There he s found in the morning, pacing the beach in his pa- nas, drenched to the skin, but happy. I know of a od place for Handworth when it is time to send him ay. I have been there myself and I am completely ed.

While Mr. Berst warmed and gave me some idea of force I found it no easy matter to get at *his* distin- shing peculiarities, hidden as they were behind nat- l reserve and long training as the executive head of arge business interest. Events show that organization st be his specialty and system his habit, but along with se go some bold aboriginal views that are making a p impression on the observing portion of moving pic- e audiences. He has caught the "news idea" and de- oped it with such startling force that we are beginning see men in the public eye, like President Taft, at all ortant functions. Pictures may soon be playing a part in the political game, though some think the mission of the photodrama is up to the missionaries.

The Pathe Weekly has become such a feature that it draws well at all exhibitions, because it is original and up-to-date in its features, but I have a suggestive criticism to offer. Where the first warship of Republican Portugal is shown in New York harbor, the background might have been made of worldwide interest if it had taken in the interesting group of towering buildings at the lower end of Manhattan Island. The backgrounds are very important in giving glimpses of unvisited scenes to those who cannot afford to travel.

Chief Director Louis Gasnier.

As to Pathe photodramas, I have transcribed four or five of them into magazine stories and have studied others with a realization that they present a full harvest of art and idealism. Mere promise of profit on its realization may suffice for producers whose limitations are those of eating, breathing, sleeping and wearing clothes, but the clay of material existence is only good to grow *from*. When real men emerge from their imaginary importance to themselves they set about in the fullness of the ability given them to make our dreams come true. Pathe Freres have given the world glimpses of poetic history and dramatic story with ineffable graces in their finest efforts and with the broad idea of contributing to world-comprehension of what makes life better worth the living.

TO PICTURE THE "LOAN SHARKS."

The movement started by the Chicago Tribune toward correcting the "loan shark" evil will undoubtedly be greatly aided in its effectiveness by the Essanay Company, who have constructed a story based on several personal experiences published in the Tribune's columns. The film depicts the inhuman methods employed by these much-dreaded usurers, and will appear under the title of "The Loan Shark," March 15th. Over one million people will see this picture throughout the country, and its good results should be widespread in helping to stamp out the common evil.

PICTURE MAN FOR CONGRESS.

Francis A. Hauber, president of the Family Theater Company, of St. Marys, Pa., also a banker and lawyer, is being urged to enter the race for Congress in the Twenty-eighth District of Pennsylvania. Mr. Hauber seeks the nomination on the Republican ticket. The district consists of Elk, Mercer, Warren, Forest and Venango counties in which are several of the largest cities of Northwestern Pennsylvania. Wouldn't be a bad idea to have a picture man in Congress.

The Crystal Film Company, New York

The Superb Equipment of this New Studio and Factory, Onecf the Surprises of the Week.

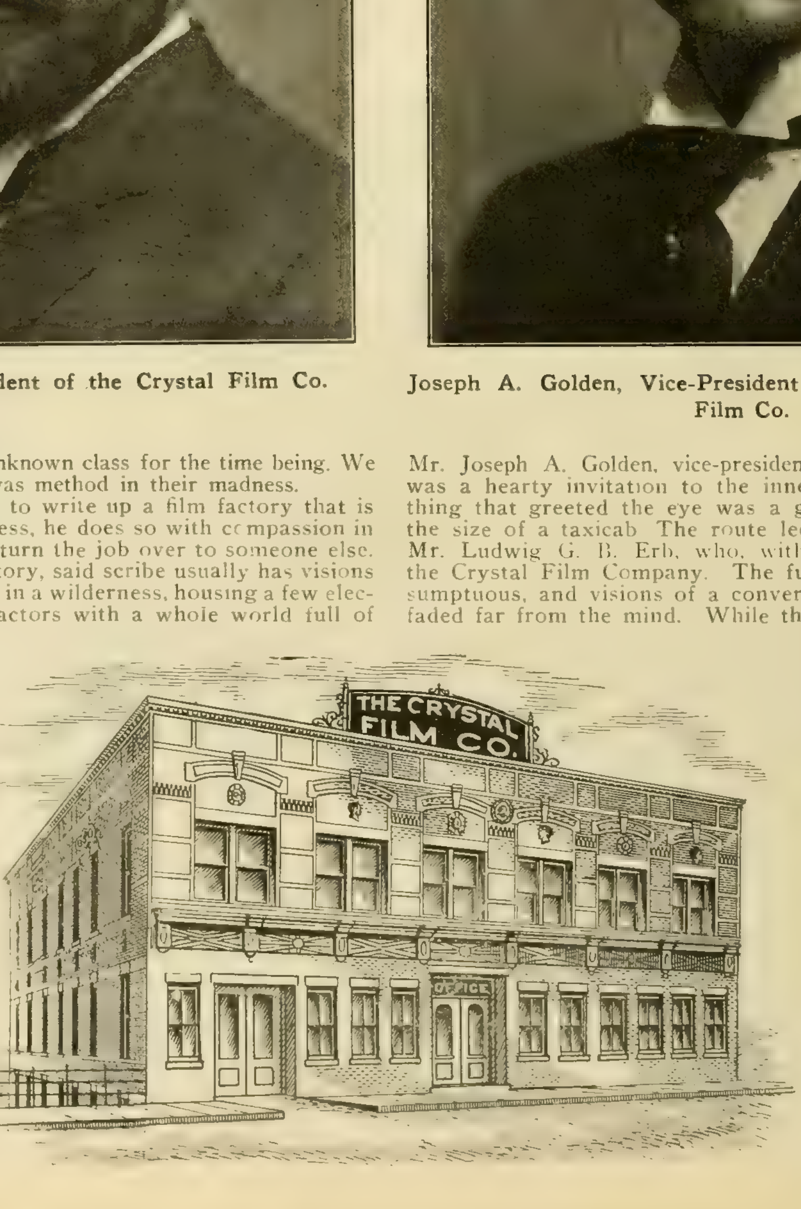
WITHOUT making any big noise, the Crystal Film Company, of New York, has been in existence for several months past. They not having any brass band to attract the attention of the world at large, our knowledge concerning their movements was limited and their modesty rather served to keep them in the unknown class for the time being. We found out later that there was method in their madness.

Ludwig G. Erb, President of the Crystal Film Co.

Joseph A. Golden, Vice-President and Treasurer, Crystal Film Co.

When a scribe starts out to write up a film factory that is just entering into the business, he does so with compassion in his heart and would rather turn the job over to someone else. On the way to said new factory, said scribe usually has visions of converted sheds, situated in a wilderness, housing a few electric lights, some stranded actors with a whole world full of high hopes that are destined to dwindle away to nothing in many cases, after much hard and discouraging work. With such visions in mind the journey to the Crystal Film Company was begun. But at the other end of the trip there was a jolt in store for the pessimistic reviewer. Instead of running into a converted shed in a wilderness the World man found himself standing before a fine new pressed brick, fireproof, concrete building situated at Wendover and Park Aves. He looked at the address on the slip of paper to make sure he was right and then went ahead in. It was the right place surely enough and a distinct surprise was waiting.

An air of newness pervaded; also handsome oak partitions prevented the intruder from getting to the inner regions. The reviewer's card went in and in a moment he was greeted by Mr. Joseph A. Golden, vice-president of the concern. There was a hearty invitation to the inner sanctum, and the first thing that greeted the eye was a great big new safe about the size of a taxicab. The route led into Mr. Erb's office—Mr. Ludwig G. B. Erb, who, with Mr. Golden, comprises the Crystal Film Company. The furniture in the office was sumptuous, and visions of a converted shed in a wilderness faded far from the mind. While the Crystal Film Company is new, its guiding spirits are old friends who have been in the moving picture business for a long time. In Mr. Golden we recognized an old acquaintance who had been associated with othe moving picture companies in the capacity of producer. Mr. Erb came in at once and he too, we knew of old. That put all hands on a friendly basis and a tour of inspection was begun.



Before going very fa the World man's eyes began to open very wide. The first depart ment visited was the studio, not fully com plete but one that wi a model of its kind. Banks of lights were already in ace and the electrical equipment of the very finest procur- le. It was all put together in such a professional way at it looked the part from the very beginning. The dressing oms were found to be clean and new, with accommodaons which actors do not always find. Mr. Golden's private ffice is screened off in one corner of the large studio where e will devote his time editing scenarios when not actually roducing. On the same floor is a reservation to be used as garage.

The entire ground floor is devoted exclusively to the office isiness and artistic work. The real surprises in store were aiting on the floor above. It was there that admiration beme unbounded upon viewing one of the most perfect manucturing plants in New York or anywhere. First came the rge sized vault for the storing of negative film; then into the rying rooms where large brand new drying drums were in sition ready for operations to begin. The assembling deartment adjoined this with clean, new benches for the girls to ork upon and a complete kit of tools for each assembler. earby stood a film polishing machine of Mr. Erb's own inention. With this machine it is possible to do the polishing ork in the same time that formerly required ten girls to do ie same amount of work.

The dark-rooms are by far the best equipped of any that have een seen hereabouts. They are arranged so scientifically that brought expressions of admiration every few minutes. This actory is indeed equipped to turn out a large amount of work. Nothing has been left undone; nothing unthought of remains to ake it perfect. The perforating room is equipped with Bell & Iowell perforators of the best grade, with compressed air sucon at both sides for removing dust and particles. The printg room is also equipped with the latest Bell & Howell printing achinery, each printer delivering an average of 18,000 feet of rinted film per day. One principal merit of this factory lies the admirable way in which it has been arranged and laid out. This is due to the genius of Mr. Erb, who is the mechanical man of the combination. It is quite sure that their employees will enjoy working under the conditions that Messrs. Golden & Erb have supplied. The plant is one that any film maker on earth could feel justly proud of and its owners are of course very proud of it.

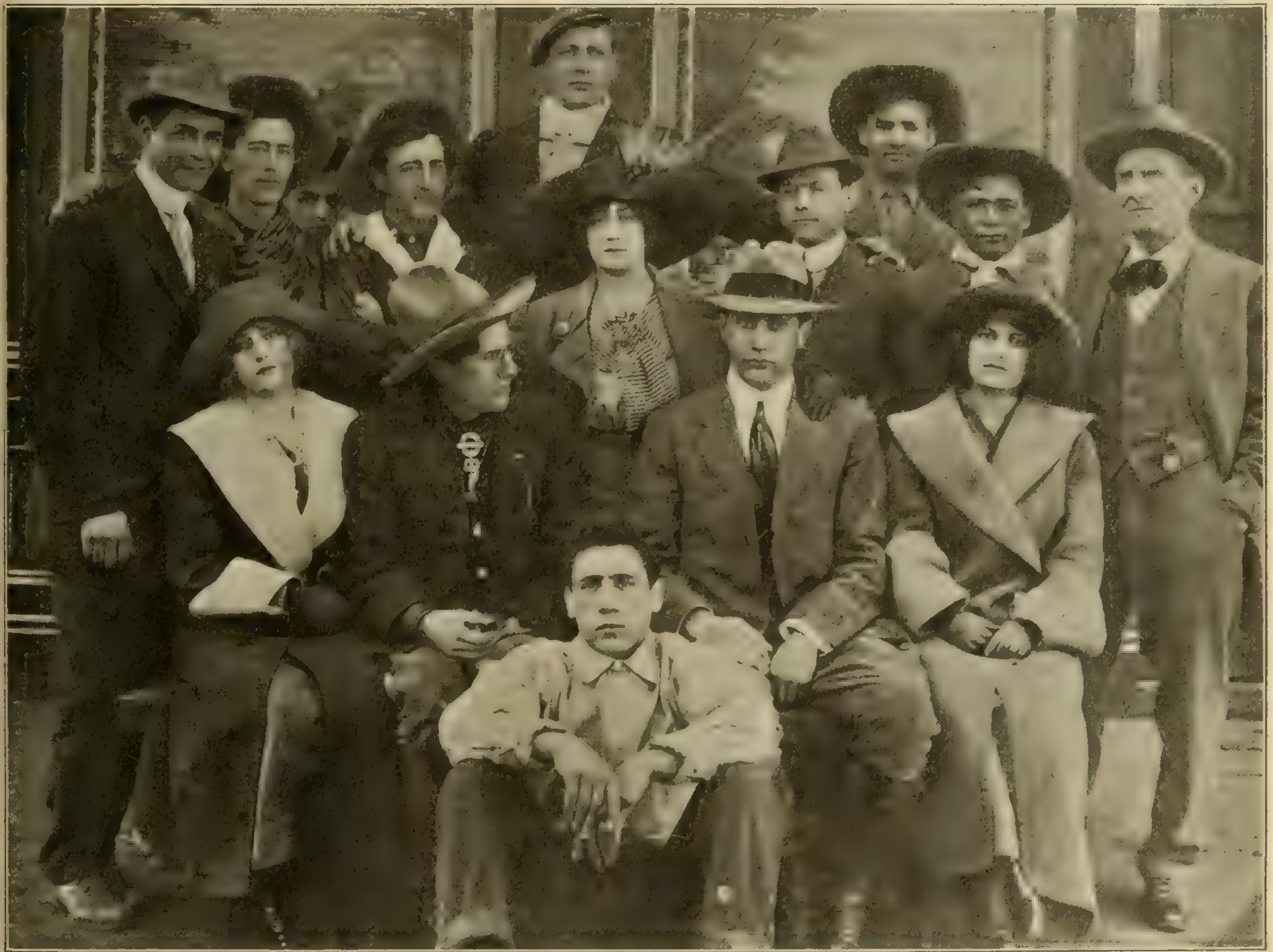
It is the intention of the Crystal Film Company to turn out as their principal product high class comedy and drama. There will be also forthcoming feature productions; sometimes adapted from classic literature; other times purely dramatic. In these productions none but experienced actors of reputation will take part. The Crystal Film Company is a concern that will bear watching. It represents an investment of $40,000, coupled with long experience. After what we have seen, great things may be expected of them. It was indeed a pleasure to visit such a model plant as this, and the scribe who had visions of converted sheds and other things came back with the satisfaction of an afternoon well spent.

THE "CITY OF KNOWLEDGE" JOINS THE PROCESSION.

On Wednesday evening, February 21st, one of the most exclusive churches in the city of Cambridge, Mass., the Epworth Methodist Episcopal, on Massachusetts Avenue, gave a motion picture entertainment in the church auditorium.

Several reels were run, all of them being of an educational nature. During the intermission Cy Warman, assistant manager of the Grand Trunk Railway System, and who is sometimes called "the poet of the Rockies," recited some of his original poems and told a number of funny stories.

The admission charged was twenty-five cents and the large auditorium was well filled, the audience being composed largely of people who seldom or never visit a regular picture theater. Everyone present seemed well pleased with the program and applause were liberal.



LUX AMERICAN STOCK COMPANY AT LOS ANGELES, CAL.

Reading from left to right: Top row—Frank LeClain, Joseph Bowering, Arthur Ortega, P. [illegible] Chrisman, Warren Ellsworth, Bob Boyce, A. D. McLeod, Felix Arrendando, Frank Apperman. Middle row, sitting—Dolly Larkin, George [illegible], Director, Agnes V. Egan, Secretary, [illegible] Hernoud, Manager; Vivian Rich. In center, on ground—Albert [illegible], cameraman.

The Wagner "Booth" Bill.

New Provisions for the Construction of Fireproof Picture Booths Before New York State Legislature.

AT the instance of the New York Exhibitors and Commissioner Johnson, of the Department of Water Supply, Gas and Electricity of the City of New York, Senator Wagner has introduced a bill in the New York State Senate amending the present law bearing on that subject. The introductory number of the bill is 784 and it is now before the Judiciary Committee of the senate.

Regarding the measure, Mr. John Collier, of the Board of Censorship, one of the conferees in the framing of the bill, says:

"This bill, if enacted, will accomplish the following points: (1) It would allow the use of any approved fireproof material in constructing permanent booths, would require a vent-flue in booths, and would reduce the required height of both from 7 to 6 feet. (2) The bill would provide for a portable booth to be used in temporary exhibitions. (3) The bill would provide for the enclosure of miniature motion picture machines in a fireproof box. (4) Other details, such as the storage of films, are covered in the bill, and it is specified that the law shall not be retroactive under certain conditions."

The text of the bill is given here in full:

AN ACT

TO AMEND CHAPTER SEVEN HUNDRED AND FIFTY-SIX OF THE LAWS OF 1910 IN RELATION TO THE OPERATION OF THE CINEMATOGRAPH OR ANY OTHER APPARATUS FOR PROJECTING MOVING PICTURES.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Article 12A. PUBLIC ENTERTAINMENTS OR EXHIBITIONS BY THE CINEMATOGRAPH OR ANY OTHER APPARATUS FOR PROJECTING MOVING PICTURES.

Section 209.—FIREPROOF BOOTH FOR CINEMATOGRAPH OR ANY OTHER APPARATUS FOR PROJECTING MOVING PICTURES.—No cinematograph or other apparatus for projecting moving pictures, **save as excepted in Sections 211 and 213 of this article,** which apparatus uses combustible films of more than ten inches in length, shall be set up for use or used in any building, place of public assemblage or entertainment, unless such apparatus for the projection of moving pictures shall be enclosed therein in a booth or enclosure constructed of (iron framework covered or lined with asbestos board or with some equally strong and fire-resisting material) **concrete, brick, hollow tile, or other approved fireproof material, or any approved fireproof framework covered or lined with asbestos board or some other approved fire-resisting material,** and unless such booth shall have been constructed as provided in Section 210 of this article, and the inspection provided in (Section 211) **Section 212** shall have been issued to the owner or lessee of the premises where such booth is situated.

Section 210.—CONSTRUCTION OF BOOTHS, APPROVAL OF PLANS AND SPECIFICATIONS. The booths provided for in Section 209 of this article shall be constructed according to plans and specifications which shall have been first approved, in a city, by the mayor or chief executive officer of the city department having supervision of the erection of buildings in such city; in a village, by the president of such village; in a town outside the boundaries of a city or village, by the supervisor of such town. Provided, however, that no plans and specifications for the construction of such booth shall be approved by any public official, unless the following requirements are substantially provided for in such plans and specifications:

1.—Dimensions. Such booth shall be at least (seven) **six** feet in height. If one machine is to be operated in such booth the floor space shall be not less than forty-eight square feet. If more than one machine is to be operated therein, an additional twenty-four feet shall be provided for each additional machine.

2.—General Specifications.—**In case such booth is not constructed of concrete, brick, hollow tile, or other approved fireproof material than asbestos,** such booth shall be constructed with (a framework of angle irons) **an angle framework of approved fireproof material,** the angles to be not less than one and one-quarter inches by one and one-quarter inches by three-sixteenths of an inch thick. the adjacent (iron) members being joined firmly with angle plates of metal. The angle members of the framework shall be spaced not more than four feet apart on the sides and not more than three feet apart on the front and back and top of such booth. (The fire-resisting material provided for in Section 209 of this article shall completely cover the sides, tops and joints of such booth.) The sheets of (such) **asbestos board or other approved** fire-resisting material attached to said framework shall be at least one-quarter of an inch thick and shall be securely attached to the (iron) framework by means of (iron) metal bolts or rivets. **The fire-resisting material shall completely cover the sides, tops and all joints of such booth.** The floor space occupied by the booth shall be covered with (said) fire-resisting material not less than three-eighths of an inch in thickness. **The booth shall be insulated so that it will not conduct electricity to any other portion of the building.** There shall be provided for the booth a door not less than two feet wide and (six feet) **five feet ten inches** in height consisting of (an angle iron frame) **an angle frame of approved fireproof material** covered with sheets of (said fire-resisting) **approved fireproof** material one-quarter of an inch thick, and attached to the framework of the booth by hinges in such manner that the door shall be kept closed at all times when not used for ingress or egress.

The operating windows, one for each machine to be operated therein and one for the operator therein, shall be no larger than reasonably necessary to secure the desired service, and shutters of (said fire-resisting) **approved fireproof** material shall be provided for each window. When the windows are open, the shutters shall be so suspended and arranged that they will automatically close the window openings upon the operating of some suitable fusible or mechanical releasing device

Where a booth is so built that it may be constructed to open directly on the outside of the building through a window such window shall be permitted for the comfort of the operator, but such booth shall not be exempted from the requirements of the installation of a vent-flue as hereinafter prescribed. Said booth shall contain an approved fireproof box for the storage of films not on the projecting machine. Films shall not **be stored in any other place on the premises; they shall be rewound repaired either in the booth or in some other fire-proofed enclosure.**

The booth in which the picture machine is operated shall be prov with an opening in its roof or upper part of its side-wall leading to outdoor air. The vent-flue shall have a minimum cross-sectional area fifty square inches and shall be fireproof. When the booth is in there must be a constant current of air passing outward through said ope **or vent-flue, at the rate of not less than thirty cubic feet per minute.**

(Inspection, certificate) **This Article Not Retractive under Certain ditions.** Section 211. **Sections 209 and 210 of this article shall not retroactive for any booth approved by appropriate public authority or ficial prior to this act taking effect provided such booth have or be reconstructed of the same material as to have dimensions as specified Section 210 of this article; provided such booth conform to the specificat of Section 210 as regards vent-flue, box for storage of films, specificati for rewinding and repairing films, specifications for windows and doors, provided such booth be of rigid fireproof material, and be insulated so not to conduct electricity to any other part of the building and be separated from any adjacent combustible material as not to communic fire through intense heat in case of combustion within the booth.**

Section 212.—(Section 212. Penalty for violating this Article)—Ins tion, certificate **for permanent booths.** After the construction of such bo shall have been completed, the public officer charged herein with the d of passing upon the plans and specifications therefor shall within th days after receipt of notice in writing that such booth has been c pleted cause such booth to be inspected. If the provisions of Sections and 210 of this article have been complied with, (and if, in the judgm of such public officer such booth is otherwise constructed in a manner as to render safe the operation of apparatus for projecting moving tures) such public officer shall issue to the owner or lessee of the pre ises wherein such booth is situated a certificate stating that the pro sions of Sections 209 and 210 of this article (shall) have been compl with.

Section 213.—**Portable booth for temporary exhibitions.—Where mot pictures are exhibited daily for not more than one month, or not ofte than three times a week, in educational or religious institutions or b fide social, scientific, political, or athletic clubs a portable booth may substituted for the booth required in Section 209 and 210 of this artic Such booth shall have a height of not less than six feet and an area of less than twenty square feet and shall be constructed of asbestos boa sheet steel of no less gauge than twenty-four, or some other approved f proof material. Said portable booth shall conform to the specifications Section 210 of this article with reference to windows and door. S portable booth shall be equipped with a fireproof vent-flue of not less th fifty square inches cross-sectional area, which flue should communicate w the outer air and shall be kept continuously open. The floor of said boo shall be elevated above the permanent support on which it is placed by space of at least one-half inch, sufficient to allow the passage of air tween the floor of booth and the platform on which the booth rests, a the booth shall be insulated so that it will not conduct electricity to a other portion of the building.**

Section 214.—**Exemption And Requirements For Miniature Cinematogra Machines.—The above sections, 209, 210, 211, 212 and 213 referring to perma ent and portable booths, shall not apply to any miniature motion pictu machine in which the maximum electric current used for the light shall 350 watts. Said miniature machine shall be operated in an approved b of approved fireproof material constructed with a fusible link or other a proved releasing device to close instantaneously and completely in case combustion within the box. The light in said miniature machine shall completely enclosed in a metal lantern box covered with an unremovab roof.**

Section 215.—**Inspection, Certificate For Portable Booths and Miniatu Cinematograph Machines.—Before moving pictures shall be exhibited with portable booth, under Section 212 of the above article and before a miniatu machine without a booth shall be used as prescribed in Section 213 of th article, there shall be obtained from the appropriate authority as defined Section 210 of this chapter, a certificate of approval.**

Section 216.—(Section 212). **1.** Penalty for violating this article.—T violation of any of the provisions of this article shall constitute a m demeanor. This act shall not apply to cities which have local laws ordinances now in force which provide for fireproof booths of any kind f moving picture machines or apparatus.

(Section 2). **2.** This act shall take effect immediately.

As before stated, this bill was introduced by Senato Robert F. Wagner and is now in the hands of the Judiciar Committee of the senate, which is composed as follows Chairman, Hon. Howard R. Bayne; Members of Judiciar Committee, Stephen J. Stillwell, James D. McClelland, Loring M. Black, Jr., Anthony J. Griffin, T. Harvey Ferris, William P. Fiero, George B. Burd, Harvey D. Hinman, Joshu T. Newcomb J. Mayhew Wainwright, Herbert P. Coats Robert F. Wagner.

Those interested in the passage of the measure shoul give it their immediate and hearty support. Efforts shoul be put forth at once to get it out of the committee. It i understood that Andrew F. Murray will introduce the bil in the assembly at once.

FUNNY FILM BY FLORIDA THANHOUSERITES.

O, Wicked Woman! You're always up to something Always makin' mischief—makin' boys leave home and hubbie leave their wives. And this latter trick is the very wickedes of all—this home-breaking. Take the Siren in "Mary's Case." Mary was a good and lovin' wife, even though an all-fire jealous one, and the Siren hadn't ought'n tried to steal he hubby away.

Mary knew it was wrong. She vowed that she'd hand a couple to Miss Siren. She got a horsewhip. She caught her hubby and the Siren comin'—and she stepped up and interrupted 'em. Then she saw it wasn't an elopement at all—that hubby had merely set out to cure her of her jealousy When you see "The Taming of Mary," released by the Thanhouser Florida Company, Friday, March 22, you'll realize that they DID.

Invading Egypt.

Looking Forward to the Pictured Glory of Egypt the Ancient, With Modern Views by a Kalem Cameraman.

By Louis Reeves Harrison.

A STRANGE discovery was made in Egypt this century which set thoughtful men to thinking very hard, especially in this country where a belief very generally and very naturally prevails that the march of time means uninterrupted progress. There is not the smallest doubt that we have gone ahead in a wonderful manner, but we are not particularly modest about it, and it comes in the way of a shock for us to occasionally learn in the dearest spot on earth, where nearly all the modern improvements calculated to make life better worth the living are concentrated, where architecture and decorative styles have come to be regarded as expressions of national feeling, that in some respects we have not advanced a step beyond ideas perfected thousands of years ago by people of the earliest known civilization.

A remarkable chair was found by Cairo authorities engaged in excavating near the tombs of Rameses III and Rameses XII in a solitary tomb of some branch of royalty which had not been entered by those who long ago despoiled the last resting places of the Egyptian monarchs, as it had remained undisturbed for over three thousand years. It was a veritable treasure house. There were three curiously modern chairs; all were beautiful works of art and one of them, in strict Empire style, was almost an **exact duplicate of the chair used by Napoleon I at his coronation.**

The Empire chair, of thirty centuries ago, with its elegance of design and solidity of construction, with its ball-and-claw feet so much imitated on the legs of our best tables and chairs of to-day, furnishes food for a great deal of thought. There is not only inspiration in its beauty and comfort but reproach as well for those who make our costly chairs on lines that do not delight the eye, of doubtful utility and so poorly constructed that they fall apart as soon as their articulations grow brittle with age.

In the same tomb were other articles startlingly modern in design and use. There was a bed with an exquisitely carved head, and its springs of braided flax were still good, though steel **might** have rusted in those three thousand years. There were bon-bon and toilet boxes of delicate tracery inlaid with carnelian and jasper; there was an embroidery box with bas reliefs in gilded plaster; there was a wicker trunk such as we now use as a hamper; there were pencils of hollow earthenware filled with colored leads; there were swansdown pillows like those contemporaneous editors use when they think they are thinking, and many other furnishings of later-day beauty and comfort whose identity of form made thirty centuries shrink and shrivel to as many years.

Modernity pats our present-day egotism on the back—it seems at times as though all the comforts of living have been showered on the past few generations,—but one has only to look at the Michigan furniture sold on the installment plan or in the department stores to realize that some of the most pleasing lines are relegated to romance and history. The wonderful beauty of detail in Egyptian furniture and architecture lies in simple imitation of Nature. The dreaming sculptor of that far-off period loved the vegetation that lined the banks of the Nile and incorporated what it suggested into the work of his hands.

The discoveries of which I speak were made the subject of a leading article in the Century Magazine a few years ago, and the main items of interest are still fresh in my mind, but I cannot speak with equal surety, to say nothing of equal authority, about the scientific tendency of the Egyptians, but it does not require profound reasoning to reach a conclusion that they must have had some knowledge of geometry, surveying and engineering. The great Pyramid is so perfectly constructed that there is only a variation of

Scenes at Cairo and Luxor and Along the Nile Where the Kalem Company Is Making Pictures.

the fraction of an inch in the four sides, and all their temples are marvelous constructions. If I remember correctly, the four sides of the Great Pyramid face exactly north, south, east and west—how did the exact points of the compass become known without one? Though no trace of telescopes has been found, I would not be surprised if it is yet discovered that Egyptians understood astronomy, because it has been so frequently discovered that Egypt was the fountain head of what has been ascribed to the Greeks and Romans in matters of science and invention.

Egyptians of our earliest known civilization form an interesting study, and I know of no better method of setting representations of their culture before people of these times than that adopted by the Kalem Company, if it is thoroughly followed up by their representatives in Northeast Africa. Moving pictures can show in an interesting fashion the country as it is in contrast with what we can readily imagine it was by the architectural record of the remote civilization, with a twofold result. We are just emerging from a period when practical utility guided the construction and decoration of our houses, when all the attractive pieces of furniture in our homes were bunched in one best room, too precious for ordinary use. The front parlors of our boyhood days were reverentially closed most of the time, and many of their treasures were sold to dealers in antiques by reckless descendants of our thrifty ancestors, so that we have been slow to learn that beauty is the handmaid of utility.

Children of the East and West.

One result will be to show us Egypt as it is without going there. Nine-tenths of all the moving pictures exhibited are what might be justly called "Screen Stories," and such will probably be the character of most of those shown in future years, but the educational film is bound to come, and that of travel will always be entertaining to those who are confined by home ties or the nature of their occupations. The Kalem Company may glean a full harvest of modern Egypt in fascinating Cairo, the locality of those delightful tales gathered under the heading of "Arabian Nights" and filled with picturesque scenes of vivid coloring. So far as I have been informed, the Kalem Invasion has been principally directed at Cairo and Luxor, and these two points are representative so far as pictures of modern life and antiquarian interest are concerned—Cairo is the kaleidoscopic panorama of Egypt as it is, and Luxor is without peer in archæological attractions—but I hope the noble ruins of the latter are given prominence in the future Kalem releases.

Cairo is a heterogeneous jumble of humanity, where the European element is blended with the Oriental in a way quite as bewildering as the paradoxical government of Egypt itself. Nominally a province of the Ottoman Empire, Egypt really pays a yearly tribute to the Sultan which is a mere drag on the country, being extorted from the half-starved tillers of the soil. Its affairs are largely administered by Great Britain, though we have a finger in the mud pie dating from a treaty made early last century. The principal trustee has some live partners in the Debt Commission, embracing France, Gerany, Russia, Austria and Italy. As far as jurisdiction is concerned, there is a round dozen of partners, including the United States. The property rights of Europeans and Americans are thus involved in the comprehensive form of government. There is a confusion of tongues at Cairo more complicated than that found in the East side of New York, and a street mixture of turbaned Bedouins, camel trains, donkeys, bicycles, dog-carts, soldiers and tourists, which is amusing when it is not profoundly impressive.

I understand that the Shubra Palace, at one time well worth a visit, is now in a state of decay resulting from long desertion, but its situation close to the Nile, with the Pyramids in plain view, is not rivalled by that of any princely house in Egypt. The gem of the palace is a wonderful kiosk where the frisky Mehemet Ali used to collect the ladies of his harem, have them paddled out into the lakelet and overturned, screaming and scrambling into the water. This amusement of the viceroy was despotic but mild compared with that of a New York City despot who had his valet committed to thirty years of torture for stealing two stick pins. It may be seen that a citizen of this enlightened country enjoys many advantages not afforded by the older one.

The Great Pyramid and the Sphinx form the objective point of most travelers, and they are certainly interesting monuments, but their power over the human imagination has never been fully defined. It may lie in their wondrous age and utter uselessness, reminding us as they do of what man might have become had he been condemned to perpetual life on the face of this planet. His allotted time is just about enough for him to enjoy all he can appreciate and leave with a thirst for some new experience of wider variety. The countenance of the Sphinx, like that of the moon, presents an expression of superhuman indifference as if long wearied of changeless existence.

There is a legend that Mary, Joseph and the Infant Jesus passed a night at the feet of the Sphinx, the Holy Child nestling at its breast. This may have given rise to the impression that the great stone image has been made the repository of a tremendous secret, possibly that of infinite time and space. It seems to call attention to our limitations, but it need not serve notice on some of us. I do not pretend to grasp the significance of a thousand years—it is all I can do to remember a few occurrences in those that I have lived,—hence the centuries of Egyptian civilization would be far less impressive than they are if they had not preceded the birth of Jesus Christ.

The sense of solemnity that overtakes one while visiting monuments of ancient races is nowhere more impressive than in Egypt. It will be difficult if not impossible for Director Olcott, of the Kalem Company, to transfer this feeling from the actual scene of his labors to the audiences of this country and others by means of moving pictures. It might be possible for him to utilize the sad temple of Hathon as the background of some great tragedy—it is a majestic house of grief. The place was dedicated to Hathon, Goddess of the Underworld, and might be made to assist in telling the story of one of her wistful sisters, those unfortunate women who have not lived the lives for which they were created and obviously intended.

I can give no advance notice of the Kalem Company's plans—none has been given to me, and they are probably not fully formed—but from what I have seen of Director Olcott's work I am led to believe that he will make some valuable contributions to the new art from the resources of the ancient country. We hope to enjoy views of these magnificent temples in more attractive form than they are usually given by those who take still photographs. I would like to see ancient tragedies or modern comedies interwoven with these views so that they appear as settings to action and can thus be held on the screen longer than if they were presented as mere curiosities. In this way they become more deeply impressed on the audience. Each temple has its story to tell or Director Olcott could direct others to suit the educational background with the same intelligence and sympathetic understanding he has shown in the Irish photoplays.

I should like to see the Nile as it is, or as it is becoming, a lever to progress by the irrigation of definite science, turning the barren stretches of desert—we have our own—into vast sections of arable land, adding thousands of productive acres to the narrow ribbon of soil that now gives up crops to sustain human life. A view of these wonderful engineering feats might be valuable in the way of an object lesson to irrigation experts in some of our Western States. The delta of the Nile is already a vast cotton field, averaging in value over a hundred dollars an acre, and averaging in a year's crop over a million bales weighing more than five hundred pounds each. It is both interesting and important for people of our Southwest territory to see what is being done with barren stretches of Egypt.

I would like better to see the poetic Nile with its sentinel palms, with its picturesque lateen sails, and with its grand monuments. I would enjoy a view of Karnak's sacred lake beside whose deathless peace stands the temple of Rameses III, and I have no doubt that fine pictures will be taken of the wondrous remains at Luxor that stand on the banks of the Nile and present an appearance so splendid from the river. I suppose that Director Olcott will center at Luxor, and if he should present its temples, those of Edfu and one or two others of prominence, it would be better than to raise the confusion that too often exists in the minds of the travellers from seeing so many temples, monuments and tombs. A survey of them all is like a glance at the sea of faces in a great crowd; it is lacking in the differentiating charm of individual personality.

Where there are so many scenes of loveliness and majesty, where the atmosphere is a miracle of clearness and purity, it should not be difficult to obtain pictures of rare views, but the effect on mixed audiences in this country and others is quite another matter. There was poetry in the souls of men who conceived these artistic structures and there was deep thought in the minds of those men who directed their shaping, but will the perfection of form and purity of design in these extraordinary examples of architecture reach those who attend the picture shows in other methods than that of conveying a vague charm. I imagine that the effect will be that of fine music upon a mixed audience in one of the city's parks, that while it will not be understood in technical detail it will be very generally appreciated because people seem to love beauty of any kind in the picture plays. Egypt calls across the barren waste of sand and across the trackless one of water to many of us who know how to appreciate the majesty of its monuments. There are many, many enchantments in the Valley of the Nile.

"Madame Roland"

A Remarkable Cines Feature Production Laid in the Days of the French Revolution.

A FEATURE film is always eagerly welcomed by exhibitors, and it can be assured that this release will prove a splendid addition to the program of the week. Madame Roland, the heroine of the story, was born in Paris in the year 1754, and was guillotined in the year 1793. She was an extraordinary woman, a talented writer, and a brilliant conversationalist; her house becam a political center frequented by the leaders of the Revolutionist, especially of the conservative faction known as the Girondists.

The film opens with a few descriptive sentences, and then cleverly introduces the leading characters, one at a time. This gives the story a more realistic and historic significance. Madame Roland is first seen in the parlor of her house, haughtily rejecting the attentions of her admirer, Viard, a secret agent of Robespierre. The scene then shifts to the hall of the Legislature. Her husband holds the office of State Secretary, and is presiding at the meeting. And an exciting session it is; Robespierre, Viard, and Marat, the most violent of the Terrorists, oppose in no uncertain manner every act or resolution of the speaker. It was one of the incidents that marked the decline in power of the Girondist faction, and the ascendency of the star of Robespierre.

The Arrest of Madame Roland.

Seeking vengeance against Madame Roland, Viard brings charges of reactionary tendencies against Roland and his wife. The former manages to make his escape to Rouen, but the latter is arrested by the soldiers of Robespierre, and taken before the Revolutionary Tribunal. In a remarkable trial scene, Madame Roland defends herself in such a manner that an acquittal is granted. But Viard succeeds in having her arrested again on a new charge. This time the fates are against her, and she is thrown into prison. There she writes her famous "Appeal to an Impartial Posterity." Many clever touches of realism are introduced here. Among them is where she goes to the barred windows and waves a last farewell to her friends going to the guillotine, knowing that a similar fate awaits her.

Before the Revolutionary Tribunal.

We next see Madame Roland riding on the "fatal cart," a scene which is tremendously effective. A large crowd of the Revolutionists, in their garments of every description, are wildly gesticulating and brandishing their crude weapons.

The film closes with Madame Roland standing upon the guillotine, keeping her nerve to the very end. Majestically bowing to the statue of Liberty, her heart bursting with passion, she cries out those famous words, "Oh, Liberty! What crimes are committed in thy name!" The release date is April 13th.

A WORD IN SEASON.

Experienced and intelligent exhibitors know that between New Year's and Easter week is the best time for future films of the sort of the Pathe "Passion Play," Dante's "Inferno" (Milano production), and "The Crusaders or Jerusalem Delivered." By a singular coincidence every one of the features mentioned is especially suitable for exhibition in and near the Lenten season. To put these features on fittingly and profitably get our booklets "How To Put On the Passion Play," "How To Put On the Crusaders," "How To Put On Dante's Inferno" (Milano production). They contain lectures covering every scene and running evenly with the pictures, musical suggestions and hints as to effects based on experience, together with other valuable matter too great to be enumerated in detail. "How To Put On the Passion Play" is in its second edition and the author has had numerous letters from pleased exhibitors, who have used the booklet to advantage. All these booklets are copyrighted and their author is W. Stephen Bush, whose lectures on motion pictures have attained much popularity, wholly based on their merits. The price of the booklets is nominal, a dollar will bring any of them to your address prepaid.

SONG SLIDES WITH THE WORDS.

The Century Song Slide Company, Murphy Building, East St. Louis, Mo., are entering the field with a novelty in song slides that is expected to popularize the song feature of the program. The words of the song are shown in connection with the picture so that the audience can appreciate the sentiment of the song, no matter how poor the enunciation of the singer. It is said that the scheme has been well received where the slides have been shown.

"Across the Isthmus in 1912."

The Panama Canal Brought Up to Date by the Selig Company—A Picture of Note.

Reviewed by Jas. S. McQuade.

NEARLY everyone interested in moving pictures can remember the film, entitled "With Taft in Panama," that was released by the Selig Polyscope Company, on March 2, 1909. Work was begun on the Panama Canal in May, 1904, and great interest was taken in the film referred to, as it enabled everyone who saw it to form a practical estimate of the greatness of the undertaking and to note the progress made in the first five years.

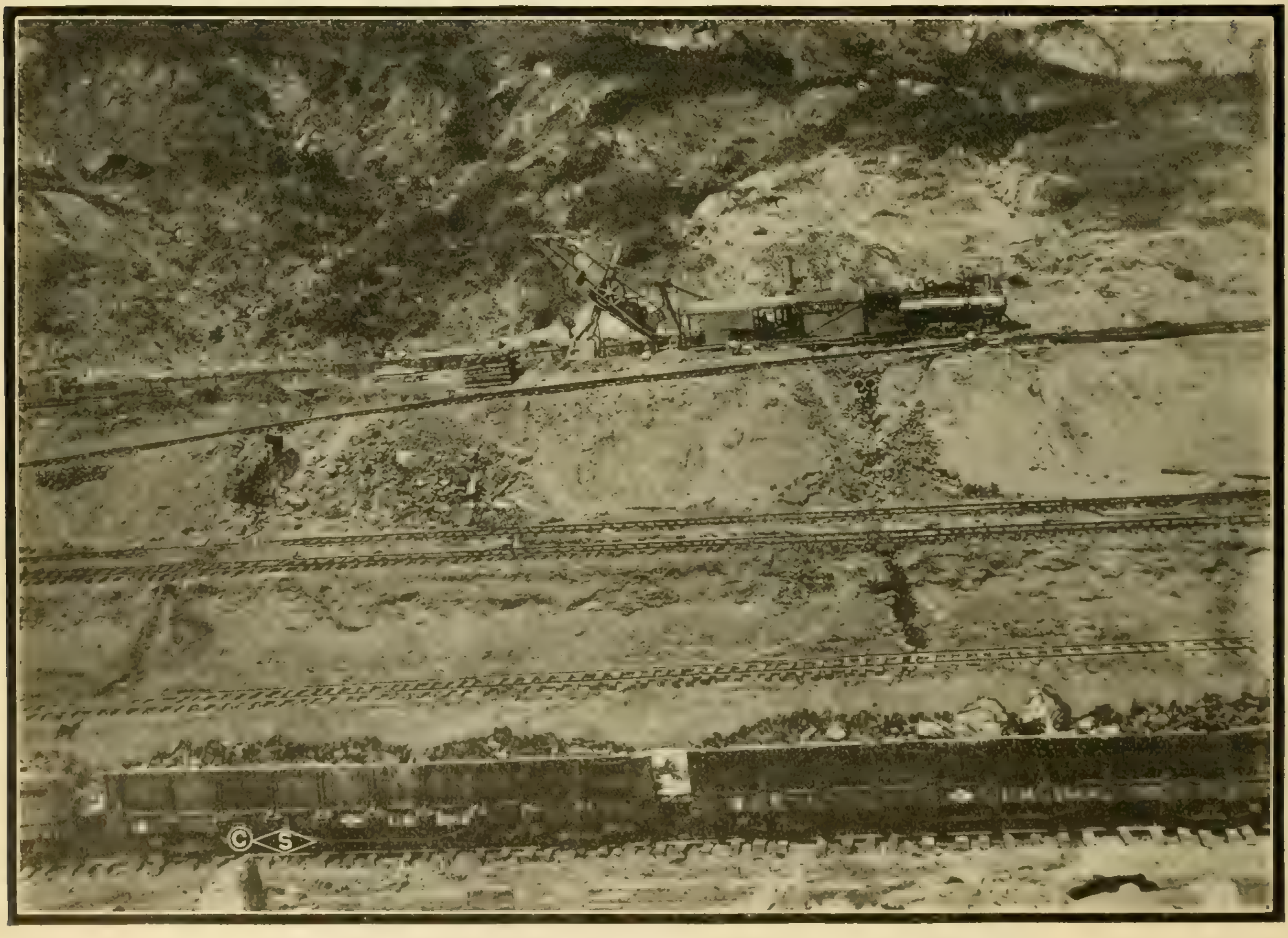
On March 15, the Selig Company will release another film, entitled "Panama Canal—Across the Isthmus in 1912," which is destined, I believe, to meet with still more pronounced popular approval. I viewed this film twice at a private exhibition and was impressed first with the magnitude of the work and next by the Herculean efforts under control to meet the requirements. One is also struck by the splendid system, in thorough working order, that prevails over the entire stretch. Ponderous machines and tiny men work in harmony and with an indomitable energy that enables one to look forward confidently to the time when the mighty task will be finished.

As the Selig film shows the canal, one makes the journey from the Pacific Coast to the Atlantic. The Miraflores locks are first viewed. They are situated about 8 miles from deep water in the Pacific and are 54⅔ feet above the level of that ocean. Through these locks vessels will be lowered to the level of the Pacific.

About 1½ miles east of the Miraflores locks are the Pedro Miguel locks, which have a lift of 30⅓ feet. A good view of the operations is given in the film. Here we see gigantic cranes used in carrying sand and rock to the cement mixers, and cement from the mixer to the dumping spot on the foundation of the locks. The Pedro Miguel locks will be the first point of descent to the Pacific Ocean made by vessels after passing through the Culebra cut. The drop will be 30⅓ feet.

The famous Culebra cut is the next important work shown in the film on the journey east. Here we see numerous drills at work boring holes for blasting purposes. Then huge steam shovels are seen scooping up the debris after the blasts have been set off, and depositing it on flat cars, which convey it to the dumping ground. Here we are shown a new device for taking the dirt off the cars—a great plough, the same width as the car, which in turn is followed by a spreader, both being operated by steam.

Scene in the Big Ditch.



Scenes Along the Big Ditch from Selig's "Across the Isthmus in 1912."

A fine panorama of the Culebra cut is next given. The tal length is 9 miles. The distance across the cut at its idest point, from above, is about 2,000 feet, and the greatest pth of the excavation is 480 feet. The average depth is om 200 to 300 feet, and the width at the bottom is 300 feet. ote the time saving device employed in the Culebra cut, in e shape of a track shifter. The rails and ties are con- ructed so that they are lifted in sections by this powerful ane, and placed to the right or left, according to the site the new track.

Now we arrive at the great Gatun locks and dam. Here e are first given a view of the top of the gate, followed by ews of the machinery used to carry and drop cement. Next e see the Gatun lock, and after that a panoramic view of e Gatun lake, locks and dam. These locks will raise a ssel coming in from the Atlantic 85 feet, to the level of e Gatun lake, which will be artificially constructed by eans of the Gatun dam. This lake when completed will ave an area of 164 square miles. This level is necessary to arry vessels through the Culebra cut. The Gatun locks are uilt in three flights, and, in order to prevent delays, each ck is duplicated, there being six locks at Gatun.

Along the Big Ditch.

The entrance to the canal on the Atlantic side is through imon bay, where a channel 500 feet wide and 41 feet deep being constructed to the Gatun locks. The total length the canal from deep water in the Atlantic to deep water the Pacific is 50½ miles; and from shore line to shore line bout 41½ miles. The estimated cost of the canal, when ompleted—which is expected to take place January 1, 1915— $375,000,000.

The photography of this fine Selig film is good throughout. special de luxe one-sheet poster has been gotten out for e film.

THE MANUFACTURER AND THE COPYRIGHT.

By Epes Winthrop Sargent.

OF late the Moving Picture World has given much thought to the Copyright Act on behalf of the scenario writers, and a study of that law develops many oints that should interest the maker of films as much, if ot more than the maker of film stories.

It has been the practice of most manufacturers to rely pon the use of the trademark as a part of the decoration the setting for protection against "duping" and ignore e copyright entirely. With most manufacturers the re- ase of to-day is the dead issue of to-morrow and possible copyright infringement—which may not be a trademark infringement—is ignored.

This is a grave error. If a story is worth producing it should be worth protecting. Some day there will arrive an era of revivals and it will be found that a laxity of registration has left the maker without redress. If he does not protect his product in the manner the law provides, it is accepted as a tacit admission that he does not desire such protection and, since his work is produced and published, it is expressly stated that if protection is desired there shall be registered in the office of the Register of Copyrights in the Library of Congress two copies of such photographic print, accompanied by a fee of one dollar.

A few years ago this was construed as meaning two prints on bromide paper, and several of the manufacturers produced these bromide prints at considerable expense and obtained their registration. It was in part the cost of these bromide prints, which were useless for any other purpose, that led to the abandonment of the practice.

But the regulations established by the Register under authority of the act provides for the registration of any photographic reproduction from the negative and states that films are to be regarded as one photograph and not as a collection of several thousand. We are further advised by Mr. Thorvald Solberg, the Register of Copyrights, that the Librarian of Congress, in whose discretion copyrighted deposits may be returned to the holder of copyright when not required for the use of the Library of Congress, has authorized the return of motion picture prints to the copyright proprietor, properly certified, as soon as entry shall have been made. Mr. Solberg has brought the Copyright Office to the highest state of efficient promptness and those best acquainted with the conditions will know that this delay of film in the copyright office will be brief indeed; so brief as not to seriously delay the handing of the copies should they be desired for export or for office use.

Already several firms are making registration of a single copy under Section 11, which provides for the entry of unpublished photographs, but it is the opinion of the writer that two copies of the film should be entered as published photographs, and he believes that this contention will be sustained by the courts should it come to issue.

In order to obtain the fullest protection it would be well to also obtain entry for the story of the film as published in the manufacturer's bulletin or in the "Stories of the Films" in this publication. The addition of the copyright line and the entry of two copies of the bulletin or one copy of this paper containing the material for which the copyright is desired is sufficient. Registration as a contribution to a periodical is to be preferred to the entry of the bulletin sheet as a "book," since the former obviates the necessity for the affidavit of production in the United States. Entry cards may be obtained of the copyright office, and the simple filling in of this card is all that is required, the card, copy and fee being sent under the same cover. Those making regular entry may deposit a sum of money with the Register and obviate the necessity for obtaining money orders for each registration.

The double entry of the story and the published film, at a cost of two dollars in fees, will give to the holder of the story the fullest protection possible under the law. This merely consists in putting the holder of the copyright in shape to go into court with the fullest preparation, but the neglect to obtain this protection places the owner at a decided disadvantage, and we do not believe that a suit may be contested under Section 2 (which provides common law protection for unpublished works) when the law so clearly provides for registration.

The increase in feature releases and the gradual improvement in the single-reel subjects call for some protection, and with Mr. Solberg not only willing but eager to give the manufacturer every facility for quick registration, there exists no excuse for not complying with the law to the letter.

Protection by copyrighting the synopsis or the scenario alone will not be sufficient. Every provision of the law should be met, and those who query the Copyright Office in the matter will be afforded full information by a Register, whose ambition appears to be to give the best service to those for whom the office is intended.

PATENT ON FILM TIN.

The patent on the Perfection Film Tin, invented by the National Waterproof Film Company, has been allowed by the Patent Office in Washington. A brittle film enclosed in this tin for a few hours will become soft and pliable.

CHICAGO LETTER.

By Jas. S. McQuade.

THE meeting at the Sherman Hotel, Tuesday afternoon, February 27, developed nothing of importance except that the committee of ten was instructed to attend the meeting of the judiciary committee of the City Council, held in the City Hall, on Monday afternoon, March 4, the date set for report on the amendment of the ordinance regulating the attendance of minors at moving picture theaters.

The great interest taken in this meeting by those for and against the amendment was evidenced by the crowding, almost to suffocation, of the room assigned the committee. A number of ladies, representing West Side Women's clubs, who are responsible for the proposed amendment, were present, while the film business was represented by well-known exhibitors, exchange men and several manufacturers.

The object of the meeting of the judiciary committee, it soon became evident, was not to make a report on the amendment but to ascertain the views of both parties in the controversy. It was sought by several aldermen to have a sub-committee appointed to hear the interested parties at some future date, but the motion was rejected and it was decided that the whole committee should listen to the ladies present, there and then.

The ladies who spoke received a respectful hearing from the exhibitors, although at various times their statements were palpably exaggerated and incapable of proof. Indeed, the associations of the nickel show were held to be so debased that no boy or girl could come under their influence without moral infection. These well-meaning ladies did not mince words. They spoke with the ring of authority, and yet anyone aware of the real conditions prevailing in Chicago moving picture theaters knew that their statements were those of the zealot rather than that of the reformer, of the theorist rather than of the practical mind.

The exhibitors present informed the members of the committee that they were unprepared to state their side of the case in a proper manner and asked for time. This was granted and Monday, March 18, at two o'clock p. m., was named as the date of the meeting. The Council chamber was chosen as the place of meeting, so as to give ample room for the partisans of both sides.

A Veiled Editorial.

Sergeant O'Connor, the conscientious, zealous and hard-working official in charge of the Chicago censor bureau, is between the devil and the deep sea these days. The trade papers have items charging the bureau for its rigid censorship of certain films, and a leading Chicago daily makes a deadly thrust at the Sergeant, personally, because he is not particular enough.

The Chicago Examiner is not noted for a nice adherence to facts in its editorial columns. In other words, it has an axe to grind, that instrument will be ground, whether it be on reputation or on a complete demolition of facts. Just read the following editorial that appeared in a recent issue of the paper mentioned:

"In no way discouraged by the fate of the Guelzow murderers or the predicament of the Kaufman slayers, the unrestrained youth of Chicago are lending their patronage with great cheerfulness to moving picture shows which appeal to the criminal instinct. And this notwithstanding the fact that moving picture shows are supposed to be strictly censored, and that exhibitions of a crime-provoking nature are rendered negligible by the interference of the authorities.

"Various means have been suggested to keep the young boy or girl away from dangerous picture shows. An age limit has been suggested, the attendance of parents has been urged, and other precautions have been advised. Yet it would seem, after all, that the only effective remedy is to have such rigid censorship of the exhibitions as to remove all possible suggestion of law defiance and vice advertisement. And to this end such censorship should be intrusted, not to a careless, indifferent, unthinking official, but to a person or persons upon whose judgment reliance can be placed.

"The way to attack an evil successfully is to begin with the evil itself."

The heading of the editorial was "Moving Pictures a Crime Instigators." The Guelzow and Kaufman murder especially the first mentioned, were of a brutal and horribl nature. Why does the Examiner associate moving pictur with such vile crimes? There is not a moving picture theate in Chicago where a murder scene in a picture is allowe and the Examiner knows it. But the Examiner is so playfu when it strikes a blow in the dark, in order to even up ol scores! "What about that advertising that should be mine? whispers the Examiner out of the darkness. And it is s delightful to get even, especially when serving as cavalier t the ladies! Note that "age limit" reference to the propose amendment to the ordinance, for example.

Sergeant O'Connor seems to be persona non grata to th Examiner, for political reasons, evidently. Andy Lawrenc may have someone else in view for the position—"a perso or persons upon whose judgment reliance can be placed," perhaps.

A Chat with Wm. Morris.

William Morris, the well-known vaudeville manager an star discoverer, spent a few days in the city recently, leavin for New York Sunday, March 3. While here Mr. Morri found time to visit the Selig plant, being familiar for som time with the production of film subjects and interested i the future of the film business.

Mr. Morris has proved himself an expert in the handlin of special films and refers modestly to his experience wit one which showed Bleriot's first flight across the Englis Channel, in connection with high-class vaudeville, of course Live newspaper advertising, in the form of special news articles written by men on the staffs of newspapers, was hi strong forte.

Mr. Morris has his own views on the use of pictures wit high-class vaudeville. As now furnished, pictures are merel "fillins" or "chasers," in his opinion. He believes in bein given the privilege of selection of films for high-class vaudeville, and in knowing four weeks in advance just what film one can select from. Then again he advocates getting an subject he might select, at least one week before its releas to picture theaters. This policy, he believes, would advertis a film so prominently as to increase its value very materiall to picture theaters the week after its use in his house.

But, of course, such a policy as outlined by Mr. Morris i impractical, even though a fancy rental were paid by him fo a film. The picture theater is entitled to all the favors an privileges that are coming; and they must be considere first and the high-class vaudeville house afterwards.

Mr. Morris is now engaged in organizing several companie in which the members are notable stars, of world-wide reputation. Salary is no object in his eyes, so long as an artis has the reputation and drawing qualities. These companie will appear in all the principal cities according to carefu bookings. A magnificent new theater in New York will b built by Mr. Morris, and in it he will give all the premie performances of his various companies.

Chicago Film Brevities.

The members of the Illinois Manufacturers' Association attended in a body a private exhibition of the "Panama Canal-Across the Isthmus in 1912," Selig's great educational film. This was on Friday, March 1st, and all expressed themselves as delighted with the views.

* * *

J. E. Pearce, manager of the General Film Co.'s branch in New Orleans, and wife were visitors in Chicago, Thursday, February 29th.

* * *

I. L. Leserman, of the Laemmle Film Service, left for Europe, Monday, March 4th. Mr. Leserman will be engaged in the interests of the company during his visit.

* * *

S. L. Rothapfel, of the Lyric Theater, Minneapolis, writes that "Children Who Labor" (Edison), and the "Diamond S Ranch" (Selig) made a great hit when presented there. Each was greeted with hearty applause at the close.

* * *

W. H. J. Kruse, this city, purchased the Kimball Theater, on Kimball and Fullerton Avenues, from F. O. Nielsen on Tuesday, February 27th. The consideration was $15,000. Mr. Kruse will take possession on Monday, March 11th. The Kimball is situated in a fine neighborhood and showed to fine business under the old management. It was opened to Mr. Nielsen on Jan. 25, 1910. Mr. Kruse, the new owner, has been a lover of moving pictures for some time, but is inexperienced in the exhibiting business. However, he is an experienced business man with a successful career and besides has youth and push as aids in the new field. Mr. Nielsen is interested in a new house of larger capacity, which will be built in the near future.

The Mabel Theater, on Elston Avenue and Irving Park Boulevard, was purchased by Mr. Frankie, on Saturday, March 2nd. The Mabel seats 700 people.

* * *

H. W. Fowzer, manager of the Charles L. Kiewert Co., nanufacturers of "Bio" carbons, etc., was a visitor at the World office last week. He reports that business is very air.

* * *

John Melvin, formerly Minneapolis representative of the Anti-Trust Film Co., is now on the road exhibiting prints of he Passion Play. Mr. Melvin states that he is booked solid hroughout the Lenten season.

* * *

Rabbi Stoltz, of the Sinai Temple, 45th Street and Vin-ennes Avenue, ran the "Life of Moses" on Sunday, March 3rd, to over 500 children of his congregation. The entire ive reels were run consecutively.

* * *

The Schaefer Bros., Fred and Frank, have purchased the Century Theater, on W. Madison and Sheldon Streets, for straight moving pictures. The Century was built for vaudeville and seats 1100 people. It was formerly controlled by he Louise Amusement Co. Service is being furnished by he General Film Co.'s branch at 17 S. Wabash.

* * *

E. G. Crandall, of Humboldt, Ia., writes: "On Saturday, Feb. 10th, I exhibited the 'Gotch-Hackenschmidt' pictures at the Unique Theater, Anita, Ia., and the success met with has been so marked that I think it worthy of mention and of interest to your readers. Anita is a town of 1200 population and one of the best that I booked during my tour with these pictures. George Schwenneker, the manager of the Unique, is a thoroughly up-to-date and wide-awake exhibitor, and conducts the finest little theater I have ever seen n a town of this size. The pictures were shown on the date mentioned to over 1,000 people, at 10 cents each. The fine results obtained were largely due to the splendid advertising methods of Mr. Schwenneker."

Exhibitors League.

THE SLOGAN IS "ON TO DAYTON."

The Motion Picture Exhibitors' League of Ohio is growing very rapidly. An organizer is constantly in the field and all of the exhibitors of Ohio have awakened to the fact that the benefits derived from the Motion Picture Exhibitors' League of Ohio has done them a great deal of good and protected their interests and many are sending in their application without being solicited. Many new states are coming into the League and before the convention meets in Chicago in August we expect to enroll nearly every state in the Union.

The Dayton Convention is an assured success and will be the biggest convention ever held by our League. Every motion picture exhibitor is invited to attend, whether they are members of the League or not, also all of the friends of the motion picture exhibitors are invited to attend, and we assure everybody that they will be as welcome as the flowers in May, and what they will see and hear will convince them that the Motion Picture Exhibitors' League of America is a real organization and knows how to do things.

The most powerful telescope in the world is now being focused on the moon and it is to be hoped that we will be able at Dayton to show the moon on the motion picture curtain, at least the effort is now being made and promises success. So, again, it is demonstrated that cinematography is the greatest educator and assistant science has ever known. Remember the date, Mch. 26-27.

MEETING CALLED FOR KENTUCKY EXHIBITORS.

A State convention to organize the motion picture exhibitors of the State of Kentucky will be held about April 8th, 1912. M. A. Neff called a local meeting in Covington, Ky., on the 4th, which was well attended. A State convention was decided on. Mr. Neff has the co-operation of such influential exhibitors as Mr. Parker, Colonial Theater, Covington; S. C. Stephens, Casino Theater, Covington; Victor Theater Co., Victor Theater, Covington; B. D. & Wm. Griffith, Park Theater, Covington, and Harry Brice, Air-Dome Theater, Covington.

A call will be sent out to all the exhibitors in Kentucky. The place of meeting will be stated in the call. There are many matters to be adjusted in Kentucky which can only be done through organization, and every motion picture exhibitor in the State of Kentucky is not only invited but urged to attend, as conditions are such that without an organization there is no possible relief in sight for the exhibitor.

Kentucky, realizing the good work being accomplished in Ohio, Indiana, Illinois and West Virginia, and other adjoining states, is anxious to belong and co-operate with the National organization. A National vice-president representing the State of Kentucky and a full set of officers will be elected at the coming convention.

M. A. NEFF,
President, M. P. E. L. of America.

WEST VIRGINIA EXHIBITORS ORGANIZE.

On February 28, 1912, the Motion Pitcure Exhibitors of West Virginia, on a call for a State meeting by the National President, M. A. Neff, met in Parkersburg, West Va., at the Blennerhassett Hotel and organized the Motion Picture Exhibitors' League of West Virginia. The meeting was well attended and enthusiastic. The following officers were elected:

President, M. M. Weir, Colonial Theater, Charlestown, W. Va.

First Vice-President, F. L. Harris, Bijou Theater, Parkersburg, W. Va.

Second Vice-President, L. C. Washburn, Lyric Theater, Salem, W. Va.

Secretary, L. R. Thomas, Orpheum Theater, Moundsville, W. Va.

Treasurer, P. S. Barett, Star Theater, Parkersburg, W. Va.

National Vice-President, E. W. Waugh, Dreamland Theater, Huntington, W. Va.

Several committees were appointed and a vigorous campaign planned to bring every motion picture exhibitor in the State of West Virginia into the League. An organizer is to be started just as soon as printed matter can be gotten out.

The Motion Picture Exhibitors' League of West Virginia is affiliated with the National organization. Their next meeting will be held at Huntington, W. Va., on the first Monday in May. Big preparations are now being made to make the Huntington meeting a big success. Many of the members who live in the southern part of Ohio will attend the Huntington meeting to encourage the West Virginia exhibitors.

The West Virginia exhibitors voted to attend the Dayton Convention to be held at Dayton, Ohio, on March 26 and 27.

M. A. NEFF,
President, M. P. E. L. of America.

MONTGOMERY OPENS IN DAYTON.

The Monarch of the "Movies" Startles Ohio Town—His Theater Best in U. S., Say Papers.

A live wire from F. T. Montgomery, dated Dayton, O., March 5, reads: "Opened my theater yesterday, thousands turned away. Papers say it is the finest moving picture theater in the United States. Future looks very bright."

By this we learn that Montgomery, who has won out along class lines in Jacksonville, Fla., Atlanta, Ga., and other Southern cities, has invaded the North. For some time Dayton has been watching the progress of the work on the building chosen for the new theater, the Majestic. On Sunday, March 3rd, there appeared a half-page announcement in the Dayton papers with the startling headlines, "I want the brainiest persons in Dayton to come and see me once." There was a lot more in the ad:, for Montgomery knows how to make use of newspaper space. He promised first-run pictures, change of program three times a week, continuous performance from 1 o'clock till 11 p. m., and music by an orchestra of six musicians.

Well, it got the crowds, for, according to Montgomery, "thousands were turned away."

The opening of Montgomery's Majestic in Dayton at this time is most opportune. It will give the exhibitors who attend the Ohio Convention on March 27 a fine chance to see how the "Monarch of the Movies" does things.

A report of the opening and a description of the Majestic is on the way and we hope to have it in time for publication next week.

HALLBERG SUPPLYING WIDE TERRITORY.

J. H. Hallberg, "The Economizer Man," reports the following recent equipments: One Standard No. 4 moving picture machine, to Arcade Theater, Miami, Fla.; one Edison Model B, with special Hallberg Economizer, Gate City Rink, Glendive, Mont.; one Powers No. 6 moving picture machine each to Chas. Graf, Loudonville, Ohio; and Williamsport Hardware & Stove Co., Williamsport, Pa.; a 220 D. C. Economizer for the Comedy Theater, Baltimore, Md., and one through the King Plumbing Co. for a theater in Keokuk, Iowa.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

THE SPECIAL RELEASE.

III.—Special Work.

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ALMOST any exhibitor able to afford a special release can afford to do some special work and most reels lend themselves admirably to street work. Even in the larger cities a file of convicts under the guard of a keeper will attract attention to some prison story, or perhaps a man in what the stage knows as an Irish costume, carrying a placard announcing the fact that he is on his way to the Unique Theater to see "Far from Erin's Isle," or one of the other Kalem Hibernian notables. It is an accepted fact in advertising that anything in motion is worth several times the still advertisement and the perambulating poster is able to cover much ground and reach many persons who would not be interested in.

The plain carried sign is not effective because it does not catch and hold attention, but a man in the dress of ancient Greece carrying a sign for the Odyssey will bring people from across the street to get a close view of his costume and they will have to read the sign. Any costumer can fake up a costume sufficiently close to do for street work.

In some cases where the special is done from a book it is possible to arrange with some department store to lay in a supply of a cheap edition and sell the book with a ticket to the performance as a premium. You can put the tickets to the store at a rate slightly below the regular price and command the benefit of the newspaper advertising and window display. The advertising man of almost any large store will be glad to work with you on the idea, and if you give him plenty of slide work before the sale starts he'll see that you get your share of the advertising in the papers and in the window. If you can help him get up a special window display, so much the better.

Try the Library.

With visualized books it is very often possible to get the public library to work with you. You announce on the screen that they have the book and they will permit a card announcing the coming of, say, "Vanity Fair," on a certain date. Be prepared to give something for what you get and you'll get it, but don't ask for a card in the library and forget to give them some tickets.

Where there are afternoon papers it is a good idea to give a special view to the press and invited guests before the regular opening of the doors. Run off the reels for your own people before the special show and then get a full house for the private view. You'll get people that you could not get at a regular performance, and they'll come back some other time after you once get them interested. Have printed programs with a synopsis of the reels for this performance whether you use them for the regular run or not. Don't confine your audience to the newspaper men and a few personal friends. Ask as many as the house will hold (but no more), and you'll have enough present to give a comfortable atmosphere to the place. Nothing is quite so dismal to those not used to it as sitting in an empty auditorium. Fill it up and make it seem cosy.

Get out an attractive invitation for this special view. A good card and the various sizes of "copperplate gothic" make a good impression and is very much better than the "engraver's old English" that some printers seem to think essential when engraving is to be simulated. Do not use script unless you can get an exceptionally good letter and a nearly new font. Script does not lie well in the case and is apt to become chipped and nicked after short usage, but the gothic always looks neat and if the job is well done will deceive many.

If you can get a set of slides of the coming subject and have a spare machine or a lantern, get hold of a vacant store and set up a sheet somewhat back of the show window. Throw the slides on the screen and run the views with an advertising slide after every four pictures. Perhaps you can arrange with the owner, or the real estate agents, to run one of their slides in lieu of the slight rental that might be asked. If you have no slides for the subject dig up a post-card projector and use half-tones, provided that you can get a machine, one powerful enough, to throw a good, clear picture. If you cannot even get half-tones—which will be but seldom—you can even use general views to catch attention.

Take a Brick to the Curious.

One scheme that has not been used much is done with bricks. A man with a small whiskbroom and an armful of bricks carefully sweeps a place on the sidewalk, deposits a card and covers it with a brick. He does the same at a dozen or more stations a block or so apart, coming back to the first brick and repeatedly covering the route. The card reads to the effect that the special feature will be at the theater on certain days and adds a request that the card be replaced under the brick. If the man's dress and manner are eccentric someone is almost certain to pick up the brick and read the card, and a dozen or more may be caught before the trap has to be rebaited. It is well to have plenty of cards as some will be thrown or carried away. It is also necessary to see the police authorities before the trick is tried. It sounds like a senseless sort of thing, but it will not only get attention, but bring newspaper comment as well.

Anything that is not too undignified and that will make talk will help catch the attention of those whose attention needs to be attracted, but whenever you plan to do something you will need to call up the newspaper offices and tell them what it is, asking if they cannot send a reporter. Any about-town stuff is welcome and this is more valuable than the straight press-work that merely puffs the picture.

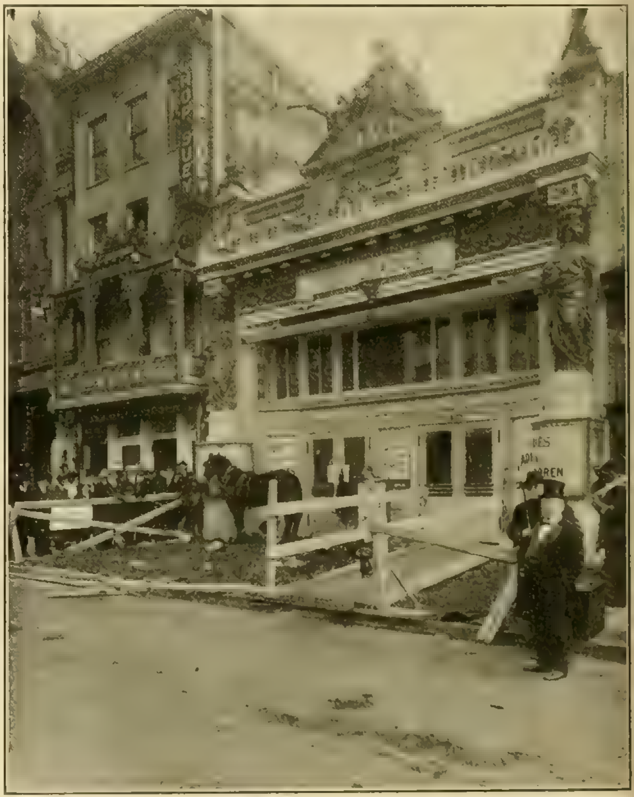
If the subject can be regarded as educational, through any stretch of th imagination, announce a school matinee half an hour after the sessio closes. Distribute the tickets through the teachers—with a couple of fre admissions to each of the teachers—and make a special price. It might b possible to obtain a dispensation from the mayor abrogating the law agains the admission of children not accompanied by adults, and in doing this yo get the inferential endorsement of the city authorities. If you can find school principal who likes to talk, get him to deliver a lecture on the film As a rule he will not expect payment and would regard with hostility th moderate fee you can afford, but a monthly season ticket, a box of reall good cigars or something like that sent to his home later on will be brea on the waters that comes back buttered and spread with jam. If it is religious subject make your appeal through the Sunday schools and ge some prominent minister to do the talking.

There is such a wide field for special work that it is not possible to mor than hint at some of the booming methods, but if you will study the particular release you are to have, no doubt many things will suggest themselves to you whereby you can build up on these ideas and twist them t suit your own particular case. The possibilities are vast and the more yo do to spread the fame of the release the more you will receive in retur later on.

A City Farm.

When a man makes a bad situation even better than his usual circumstance, he deserves full credit, and we are indebted to William P. Herbst president of the Circle Amusement Company, Washington, D. C., for th accompanying reproduction of the front of the Miller Brothers' Leade Theater, which, if we are not mistaken, is on Ninth Street. It is unusual fo one exhibitor to do press work for another, but Mr. Herbst writes:

> When a fellow exhibitor happens to be confronted with a bad situation and is able to turn it into one of profit and fame I certainly admire and congratulate him for it. The occasion I allude to was a week or so ago. The popular owners of the Leader of this city had occasion to put in a new cement sidewalk in front of their theater. They were forced to cover a part of it with boards so as to make a gangway to their entrance. This, under ordinary conditions would have been ruinous to their business, but here is where they showed that they were equal to emergencies. The rest of the newly-made pavement was covered with straw so as to protect it from freezing and they struck on the scheme of turning this straw-covered sidewalk into a regular Charles County farmyard



he. Chickens, turkeys, pigs, a cow with calf and a horse were roduced and it caught the city folks. It required a policeman to p the people from blocking the busy Ninth Street thoroughfare , instead of the improvement being a drawback, as under ordiy conditions, it proved to be a big winner for the house. This se is deserving of the patronage it enjoys for I consider it the t managed of the downtown houses. Special attention shown to ies and children and no courtesy is considered too much for ir patrons; in fact, if they paid two dollars for a seat they could treated no better. The Leader shows four reels of up-to-thenute films in a masterly style, only the best of the Licensed reses being used.

Some Circle Advertising.

Mr. Herbst knows good advertising is shown in some of the printed from his own house, the Circle. One line—"What's good in photo the Circle has it," is a trifle awkward, but it carries a good argu It might better be expressed as "If it's a good photoplay the Circle e it." Sometimes a change in phrasing will gain a fluency that will he line linger in the memory. One recent advertisement was the ation of a series of nature studies for the benefit of a charity. No on fee was announced other than that a silver collection to be taken door, and the only allusion to the theater was the last line, to the hat "The lecture will not interfere with our usual exhibition of pictures at 6 p.m. at the usual price." The house gives no matinees donating the use of the auditorium, the management undoubtedly d its clientele as the charity was one that particularly appealed to n the residential section where the house is located. It is more e than a splurgy advertisement that betrays the reason for the

house so cleverly gets around the fact that they do not use firsthat we reproduce this paragraph from another circular:

> We wish to take this opportunity to thank you for your valued ronage and to assure you that we are always on the lookout for latest and best features. You may be able to see the same pices elsewhere, but our superior projection and the advantages of Mirror Screen (the only one in the city) makes our pictures surpassed. Our seating arrangement is most comfortable, having owed more space per seat than any other theater in the city. All ts are desirable, the front ones being far enough from the screen enable the pictures to be viewed without discomfort.

Something Nice.

Princess and Ellen Theaters, Provo, Utah, which are run under the ment of John B. Ashton, have done what we have frequently advised column. Instead of wrestling over the question of covers with the rinter they employ lithographed covers that probably cost no more two-color home-printed cover, but which are really handsome. These being purchased in large quantities are to be had very reasonably e house imprint is run in with the back page advertisement. Here ide covers are also used for advertisements, but we believe that it have been cheaper to have used another four page form to take care e, though this is more or less a matter dependent upon the local . The point is that Provo uses a big city cover while the Tenth Theater is still struggling with the cover problem. The leading story program is given in synopsis form with the rest merely announced, like better the program that has a little chat with the patron even cost of a few advertisements. If the butcher and the baker can to take space in a program, surely the manager should be able to imself a rate that will permit him to do more than tell what he has ain days. In this point Mr. Ashton lags behind, though he has made s in the matter of covers.

Snappers from Miss Spurr.

Dolly Spurr, of the Royal Theater, Marion, Ind., has been aluded to as some hustler, but she's making a record just now. Some of the ood in Marion have been making a few faces at the Western picnd by way of "beating them to it," Miss Spurr has been sprucing up ll and using half-page advertisements—which last is more readily n Marion than in some larger cities, where line rates are higher. purr talks so convincingly that we would like to give a column story n on the Western release, but there's a man with a blue pencil who between us and the printer, so we'll have to make ourselves content ome selections. Here's a bit from "Ruffles," the illustrated supple o the house's monthly, Royal Reports. It reads so that even the man Missouri is convinced because he can see the release dates in the Here it is:

> GOING SOME! Out of 18 reels which we will run this week, 11 them will be FIRST RUN, 3 SECOND RUN and 1 FOURTH UN. This leaves 3 pictures which are all under 30 days of age. you have any DOUBTS, look at the list of RELEASE DATES the LOBBY.

here's something that meets the booking conditions with a frankness disarming while it explains just why now and then some lurid recreeps into the best regulated of programs. If you do not need it ake a note of it, since you may need it some time:

> In fairness to the exhibitor, the patrons must remember, that we n never tell what a picture is going to be like until it has been n the first show, as no amount of advance information tells the ry in its entirety. For ourselves we want to say, that we have ut" more than one picture after the first show, not because we re afraid the picture would enow the boys who patronize our eater with criminal tendencies, but because the picture was turally morbid and depressing, and would have displeased our trons in general.

The rest of the material sent is aimed at the possible opposition, but there is one line that should be lifted up. The sentence runs: "In case of opposition to the Royal, remember how square we have always treated you." If you can say that and mean it as fully as Miss Spurr does, you do not have to be much afraid of reformers, be assured the public is with you. Run your house so the line will be true should you ever want to use it yourself. The law requires that a plaintiff shall come into court "with clean hands." It looks in this case as though the defendant's hands were the cleaner. Here's our compliments to Miss Spurr and the hope that she wins a deserved victory.

Newsome Continues.

L. Graham Crozier, who seems to be the press representative for H. M. Newsome, of Birmingham, writes:

> We are still hearing from the preceding four Talks; only a few days ago Mr. H. M. Newsome had a letter from a manager in Cairo, Illinois, who is building a $40,000 house, regretting that the Moving Picture World had not given space to all the "Talks."
>
> The general public needs a great deal of this sort of instruction, if the moving picture business takes the rank that it deserves.
>
> Personally, I suggest that the article of February 10, page 466, "The Average Patron," be put in attractive form and a copy mailed to Manufacturers and Managers—those who are in the business to remain, and so, are giving details their earnest attention.
>
> Mr. Kitchell, in this article has covered many points and he has been tersely happy in the way he has handled more than one complex situation.
>
> The need of the hour is direct talks to patrons: let us initiate those who are patronizing us into the secrets of the trade.
>
> Let us make the patrons our aids and helpers; this can be accomplished only by interesting them in the details of the business and so helping them to discriminate intelligently—helping them to recognize *why* they prefer certain houses to others.
>
> The moving picture business is a matter of grave concern here in Birmingham. Rents are enormous and all expenses heavy. The average daily expense is a formidable certainty; the box-office receipts largely at the mercy of the manufacturers plus the exchange.
>
> No manager can force a public to pay even the nickel for something that the public does not want.
>
> With best wishes for the Moving Picture World which is certainly doing its share nobly and wisely.

Get and Keep in Touch.

This is in reference to the article in the issue of The Moving Picture World dated February 10th. It is very evident that the story quoted attracted attention. We were sorry at the time that we could not give them in full, but gave one as a sample of what the rest were like. It seems to us, though, that the direct talk to those who are not patrons is more important than the talks to those who are. Frame it so that all who are or who may be made interested in pictures are reached and you've doubled your appeal. You can talk to the people whom you already have in your program and on your screen. The newspaper appeal should be directed more particularly to those who are not your patrons. We are glad to see this series resumed. Talk number five is reproduced here. We are of the opinion that bits of Mr. Richardson's talk to managers might have been reproduced in smaller type with better effect than the mere reference. If managers will train their patrons to an appreciation and understanding of good projection they will have a stronger talking point than most realize. To too many the operator is merely the man in the projection room. The right sort of operator is a great deal more than that. Here is the story:

> The AMUSE-U and the PRINCESS exhibit only Licensed Films and both are advised by the National Censorship Board.
>
> The policy of the "amusement features" of the two houses differs somewhat, but no expense is spared at either theater. The properly conducted Moving Picture Show is one of the most effective antidotes of the "nervousness" that affects so many American children.
>
> The racing, jumping horses; the hair breadth escapes; the humor of comic situations—all enable the child to forget SELF, and the train of thought stimulated by the action and story of the film carries for days.
>
> The stories, mastered with such ease and so much pleasure, prove often a lesson of and for life.
>
> If teachers and parents will read in The Moving Picture World, February 17, page 577, an article by Mr. Richardson on the subject of projection they will realize something of the expense and initiative required to conduct Moving Picture Theaters as the PRINCESS and the AMUSE-U are conducted.
>
> The Princess with its attractive balcony for ballad singers, has the only "Mirror Screen" in Birmingham, costing approximately $500.
>
> The Amuse-U has a seating capacity of 100 more than the 20th street house.

Want to Run Some Talks?

If a sufficient number of managers will signify their interest in the matter and express a willingness to run such talks in their programs or other advertising, we will run a series of eight or ten talks that can be used singly or in series, each running about 200 to 250 words. Let us have your opinions, please. Please address this writer direct.

An educational picture is now becoming an absolute necessity in the program of a good evening exhibition. Satiated with the monotony of Indian, cowboy, and love stories, the mind-elevating picture is really a restful relief. Pathe's "Weekly" is now a standard in every house, and its weekly appearance is awaited with as much interest as ever was accorded any printed publication.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

We Do Not Like Its Looks.

WE HAVE received from several sources copies of a letter sent out from the office of The Author's Magazine, Philadelphia, signed by H. R. Wright, editor of the magazine, on behalf of the trustees. We have also seen other literature which is less to our liking. These have not been submitted for publication, but this form letter, given below, is common property. Mr. Wright says:

> There was a meeting in my office Tuesday, February 6, 1912, and steps were taken to secure a charter for the Associated Scenario Writers of America. Those present were Mr. Larry Latour, 307 W. 24th St., New York City; Mr. Walter Bunting, Elwyn, Pa., and myself. A representative of the Corporation Guarantee and Trust Company was called in and after explaining the cost of charter, etc., he was instructed to secure same.
>
> This has been done; the application is now before the Court of Common Pleas, and the advertising has appeared in the Evening Bulletin, a copy of which I am mailing you. The charter is being engrossed, and the Court will grant same after the necessary legal formalities have been gone through. Here are the names of the signers of the application: Walter Bunting (scenario writer), Elwyn, Pa.; H. L. Knapp (dramatic editor), Norwood, Pa.; L. E. Broyles (President, Literary Bureau), Elwyn, Pa.; Grace Fones Copeland (Editor Woman's Page, Phila. Inquirer); H. R. Wright (Editor Author's Magazine), 920 Stephen Girard Building.
>
> The trustees are: Larry Latour, Walter Bunting and H. R. Wright. Now then, this charter will cost $200—part of it has been paid—and the aims of this charter as set forth in the application to the Court are: To Protect The Scenario Writers of America; To Take Such Legal Steps As May Be Necessary For Their Mutual Betterment, and To Establish Relations Between The Scenario Writers of America Which Will Be For Their Mutual Good, etc.
>
> We have decided that charter members shall be admitted for the sum of $10 each, which includes the first year's dues—which are $15. And we want *you* to be a charter member with this understanding: that you are *sure* this organization will be of benefit to you. Make check or money order payable to Associated Scenario Writers of America.
>
> Very truly,
>
> For the Trustees. (Signed) H. R. WRIGHT.

It will be noted that of the five persons named in this letter but one is declared to be a scenario writer. This is S. Walter Bunting, who states that the first copy of the letter he saw was obtained from us and not from Mr. Wright. He was asked if he would lend his name to the formation of the Society as it was essential that application for the charter had to be signed by a certain number of residents of Pennsylvania. He gave his assent on being informed that there was no legal responsibility attached and, on the assurance of friends that Mr. Wright was reliable, but apparently he has not been taken into consultation on matters subsequent to the signing of the application although a trustee.

It is not our purpose to question the honesty of the motives of Mr. Wright; but we are frank in saying that we do not like his attitude. His honesty is vouched for by responsible persons, but we should like to have some assurance of the practicability of his ideas and from the tone of some of the letters we have seen we do not feel that such an organization as Mr. Wright purposes starting will be for the good of the membership.

The reference to "Such legal steps as may be necessary for their mutual betterment" does not appeal to us at all. It may be merely a polite phrase, but it sounds like a threat that cannot be carried out and at best is no more than an appeal to the anarchial element.

We have yet to hear complaint from those who are selling their stories. The kicks all come from the soreheads and those who cannot dispose of their scripts largely because they do not write the sort of scenarios that editors want. These are they who feel that by banding together they can force the studios to accept their incompetent work, but we do not believe that this can be accomplished by any such means.

No matter how sincere may be the motives of the founders, such a society of scenario writers cannot bring about sweeping reforms and they, by their own preliminary announcement, seem to commit themselves to a course of action that will lead not only them but their innocent followers to destruction.

From information it appears that the majority of the membership will be drawn from the ranks of malcontents. It would seem then, that this is an organization of "soreheads" banded to win through force what they cannot obtain by the exercise of their [illegible] intelligence. Since they cannot win their fight, it would not seem worth while to notice their existence, but coming at the present time, the formation of any such society will tend to drive the manufacturers more and more to the adoption of the contract system whereby tried writers will be engaged to write a certain number of scripts each month.

This, of course, is an admirable thing for those on the inside, but this page stands for the best interests of *all* who write scenarios; not for the interests of any clique, and we regard with regret the formation of a society that shall close the market not only to its own membership, but to all those who have just commenced and who, while they are intelligent enough to hold on to their ten dollar bills, are not yet in a position to make contracts with the studios and who will find the market closed against them through no act of their own. Very naturally the manufacturers will not tolerate any attempted interference with their business and in drawing the line against the A. S. W. A. they are likely to draw the lines so ght that the unaffiliated beginner will suffer as well. Mr. Wright, in e tirely well meaning way, will only make a bad matter worse. He wil dra about him a rabble of malcontents, who, to borrow the phrase of o ce respondent, "will raise hell without accomplishing anything."

Doesn't Need a Club.

Here's a letter from Will Lisenbee, of Cherokee, Kans., who thi s is starting a record with a Kalem sale. Incidentally he discusses th ma ter of clubbing the editors with a sanity that makes good reading. H ay

> As a writer of scenarios I must confess that I see no neces for a scenario writers' association, and least of all such an as ciation as proposed by your Chicago correspondent in The Mov Picture World of February 24th. Any attempt to compel produc of photoplays to pay a uniform price for scripts would be ridiculo Each scenario must be judged on its own merit, and to attempt get over this fact would be as absurd as to expect the editors magazines to pay the same rate for each story accepted. Wl the average pay for a 5,000 word story might be $35 to $50, it well known that O. Henry received as much as $500, and ev more for a story of equal length.
>
> The product of the skilled workman is worth more than that the amateur. If my works are poor, I should not care to go in any combination for the purpose of compelling the buyer to more than they were worth. No combination is necessary if works are good, and this fact makes it worth while for the wri to put all his energy, patience and skill into his scripts, and breathe into them the spirit, the warmth, the color, that can o result where the heart is in the work. When we strive to excel another we lift our art to a higher plane, retain our self-resp and the respect and good will of those who purchase our war
>
> I should like to add a word in reference to the treatment t film companies accorded me. I have found them exceedingly co teous and obliging in every instance. I have never had a scr held over five weeks, and that was a single instance. I usually a report in ten days, which would leave but three of four days the script to be in the hands of the editors. To illustrate h prompt some are: I sent a script to the Kalem Company on Feb ary 9th (from Kansas) and the check for it was mailed in N York on February 12th. Can anybody beat that?

And here's another letter from a man who is willing to believe th e tors are human. It would seem that those who want a club ar he whose sales are few. The men who dispose of their manuscripts fi th they can do so without the aid of any association. This corresp de writes:

> I have thought a good deal about these "Associations" and "o ganizations." In my humble opinion we ought to get away fr all that. Like you, I think some sort of a combination of Scena Writers would be beneficial—something in the nature of a "Clul perhaps, local in scope, but affiliated with other local "clubs" w no object other than the interchange of ideas, the bettering of t scenario quality and other things tending to elevate the standi of the writer on the basis of merit. With higher grade scenar will come better prices and more ready recognition.
>
> But there are plenty of arguments against even this. For ample, the writer, be he "big" or "little," famous or obscure, w shun any place where he thinks some one else might get hold his "ideas"; he would perhaps hesitate to discuss them in a gathering of men wide-awake to secure "new stuff." The beginn would hail the "club" as a place where they could, as you s graft tips, and the older hands would shun it to avoid the "gra ers." So I don't see how "organization" will come—yet.

The Essanay Editor.

Someone asks who the new Essanay editor is. He is H. Tipton S k, Chicago man who has been in the scenario game for several years a w has a lot of capital stories to his credit. He is a fully experience m from every angle and should make himself as popular as did Arch M Mackin in the same chair.

Lubin Wasn't Burned.

Bennie from Lubinville writes that there have been numerous in of the scenario department as to the safety of the scripts followi telegraphic report of the burning of one of the Lubin theaters in delphia. The building destroyed was the old studio at 926 Market S has not been occupied as such for more than a year. The present studios are some seven miles from the fire so the scripts are saf

"Plot Too Slight."

Here is a letter from a correspondent who evidently is new at th ing of stories and scenarios but who very evidently wants to keep on

> I read with great interest the article in The Moving Pict World of February 24th, in regards to the formation of an sociation of scenario writers. The author of that letter certai had big things in his mind as to what the producers should a should not do. It was of special interest to me as I had just ceived an invitation to become a charter member of an associat of scenario writers now forming in Philadelphia. They have secur a charter, the same costing $200 and are going to charge $15 year dues, for what purposes they do not state. It seems like a to pay out for no apparent benefit except to those in close tou with the headquarters, and then only in a social way.

your answer and advice to Mr. Ervin Hall you should have ed that a prospective scenario writer should have an unlimited unt of courage. Courage to bear up under the disappointments come with returned scenarios without a word of explanation o why they are returned.

was with some wonder and relief that I read in one of your les a few weeks ago, that you yourself had a scenario returned were commenting upon its dirty condition) and I used it as a t to my own courage, with the thought that if one with your riences has rejections it is no wonder that I, a beginner, have y. I have had an average of one acceptance a month which, ng everything into consideration, don't seem so bad, especially n I know that all that have been produced have been done so as I had them written, with two exceptions when scenes were d to make them the required thousand feet.

have had several scenarios returned marked "Plot too slight." ld you, through your paper, give me a comparison between a l deep plot and one that is to light for film production?

a story is returned marked "Theme has been used before" is npossible to sell it to any other company in its present form?

sending stories to magazines for inspection how can I find to whom to mail them when only the publisher's address is n and not the editor's, as several magazines are published by same house.

it undoubtedly takes courage to keep on going when three or ries get back in such order that it's hard to tell which gets home fail to see that the fact that veteran writers get their stories back ve the needed encouragement. The man who says he never gets es back is either a liar or a miracle worker—and there are few atter. Pictures are a little harder than short stories for the last spoken by a man who is not fitted by his training to give the de- ote, but in any event it is humanly impossible to get every story he equations of three or four individuals and even where this is ccessfully, it may happen that there are too many scripts on hand ame nature and the offering goes back anyhow. Even the practised loing work on contract, allows a certain percentage for returned and the free lance knows that all there is to be done is to smile and e rejection to the next name on the list.

too slight" is sadly overworked in the studios. It may mean that too little plot, or it may mean that it is not clearly told or not sufficient detail. A plot that really is too slight might be the a girl who comes to the city, fails to get ahead and goes back marry the man who has been waiting for her. She comes to ils, and returns. That's all. That's too slight a plot.

suppose that she has left home because she had advanced ideas as phere of woman's influence. She makes a fight and wins her suc- he is steadily advancing toward her goal when she gets word that whom she loves and whose joking comment led her to go to the prove her point has been taken ill. He is all alone and his fine operty is being ruined for want of a directing head. She loves the was love for him that drove her to the city and success. Shall she her career to return and marry him or remain and clinch her argu- The heart wins. She goes back home, marries and settles down ls at the end that she has proven her point, not through her suc- the city, but by her triumph in the sphere of the home that once to be so narrow.

rst is a bald recital. The other can be told so that the audience interested in the girl and her fight, disappointed when she has to the field and rejoiced in her ultimate triumph. The first plot is he other full.

her it is wise to continue on its travels a story with a "theme used depends very largely upon who makes the statement. Practically es have been used before. All photoplays are old themes rehandled. litors make the note because they do not know what else to say. mploy the phrase only when the special development too closely ap- the work of some earlier writer. If you are familiar with photo- d think your theme has novelty, keep the story on its rounds. If k the editor knows, retire it in favor of some newer idea.

ast question does not properly belong here, but it may interest Most of the companies having more than one publication "read for n the Munsey string, for example, a story may not suit the All out suggest itself as likely to suit the Argosy, in which case the sent to the other editor. In the same way the editor of the Popu- ry nice about diverting scripts that might stand a chance with some treet & Smith publication. And it is not necessary to address an y name, whether you send out a story or a photoplay. If it gets nagazine it gets to the Editor or one of his assistants. That is all d.

Be Nice to "M. O'K."

rs who have not sent stories to the Edison company, but who o, are advised that if they send a synopsis that runs too full they asked by "M. O'K," who is the official executioner, to get the story words of synopsis.

the practise in the Edison studios to copy the synopses of the that meet approval. Copies are given each director and they call scripts that most strongly strike their fancy. Where such copies be made it is no fun for "M. O'K" to have to copy a couple of l words, so make it easy by keeping your synopsis within due and maybe she can find time to add a word of encouragement to ly formal swat that comes from the Bedford Park section with the script.

Want To Join a Club?

authors all over the country trying to start societies to make the writer rich and the film manufacturer poor, we are inspired to mething ourselves and as others have beaten us to the idea of six times as much for the story as the film sells for, we propose a anization to be known as the "Use No Hooks Club."

There are no initiation fees, no annual, no cards of membership that will admit to the motion picture shows and the film studios. There is no badge or button, but there is an underlying foundation of common sense that should merit a large and enthusiastic membership.

Without troubling to draw up a constitution in full we propose this section:

PURPOSE.

> It shall be the purpose of this club to unite for the common object of reducing to a minimum the habit of destroying the property of others by using submitted scripts as memorandum pads.

Under the title of the club we have devoted considerable space to the matter of mutilation of the property of others, and expect to use more space in future. No company can be required to pay more for scripts than it has to, no manufacturer can be compelled to use the name of an author unless he considers it desirable, no maker of photoplays can be forced to patronize any association or body of writers, but no person should be permitted to wilfully or negligently destroy the property ot another temporarily entrusted to his care. It is to this end and to bring about this reform that we propose the "Use No Hooks Club" which shall have for its sole aim the abolishment of this practice.

Any person who has written a scenario is eligible for membership provided he will bring to the attention of the responsible heads any defacement of his property, whether it be the number of initials of script clerk, the comment of editor or producer, the use of the blank sides for sketches, diagrams, etc., or even the handling of the script with soiled hands.

Immediately upon the receipt of a script it must be examined and in the event of marks being found, courteous complaint must be made to the General Manager of the company. It is most essential that the letter should be temperate and courteous. Nothing can be gained through abuse or sarcasm. Simply state the facts briefly and pointedly. Don't suggest that the scenario editor does not know a good story when he sees one and that the staff of directors constitute a private insane asylum all by themselves. Merely point out that certain defacements have been made that render the script unavailable for further submissions, and if the condition of the script is such that work with an ink eraser will not suffice, write and ask that the script be recopied by the staff of the company or at their expense. Point out that the script is your property until it has been sold and that the action of his agents has rendered that property unsalable.

If a sufficient member of writers will interest themselves in this matter and respectively press all complaints, it will not be long before someone in authority comes to a realization of the fact that things are not as they should be in the editorial department and reform will follow.

We do not believe that any firm of film manufacturers would countenance the violation of laws of courtesy knowingly, but the executives have to do with the selling, not the making of film, and have come to rely too much upon the staff of directors, few of whom are competent to be entrusted with a script either to read or handle.

Why not join?

PRELIMINARY PICTURES OF THE JOHNSON-FLYNN BOUT.

Moving pictures showing the posting of forfeits and the signing of articles by Jack Johnson and Jim Flynn, for the heavyweight championship in July next, were exhibited at the offices of the Anti-Trust Film Company, Thursday, February 29. Representatives of the Chicago press were present

In the pictures, in addition to the principals are seen Al Tearney, the stakeholder, accepting Johnson's check for $5,000 and Jim Flynn's certified check for the same amount, also a certified check for $5,000 from Jack Curley, on behalf of the managing club.

It is claimed that these pictures are the very first ever taken which show the signing of articles and posting of forfeits for a world's championship battle.

The pictures show Jack Johnson coming out of his Chicago residence and taking a dare devil ride in his 120 horsepower machine. Johnson is also seen going through a course in his gymnasium showing his tremendous muscular development, skipping the rope, boxing four speedy rounds with his training partner, Marty Cutler, punching the bag, shadow boxing, throwing the medicine ball and in road work.

Jim Flynn is shown in an interesting wrestling bout with his physical director, Robert Fellchenfeld, and in four speedy boxing rounds. He is also seen in skillful shadow boxing, skipping the rope and punching the bag.

The films will be about 2,000 feet and the pictures, in addition to the features referred to, will show such known celebrities as Lincoln J. Carter, Germany Schaeffer, the ball player, Sam Pooler, John Crone, Jack Curley, Humid Kla Pasha, etc., etc. The following newspaper men are also shown in the pictures: Walter H. Eckersall, of the Chicago Tribune; Ed. W. Smith, sporting editor of the Chicago American, and the well known referee, Ed. J. Geiger and Jack Lait, of the Chicago American; Sam Hall, of the Chicago Examiner; Gordon Clodg, of the Chicago Inter-Ocean; Harry Hochstader, of the Chicago Journal; and J. L. Walthey, of the Chicago Record-Herald.

The Johnson-Flynn preliminary fight pictures are being handled by the Johnson-Flynn Feature Film Company, 710 First National Bank Building, Chicago. This company is open for bids from state-right buyers and exhibitors.

Boosting the Social Center Idea.

Edison Players in Co-operation With the Russell Sage Foundation Produce an Excellent Sociological Subject.

PROMOTERS of the social center idea, which has been attracting the attention of students of sociology to worthy philanthropic enterprises, will find a potent power in the Edison picture, entitled "Charlie's Reformation," which has been produced in co-operation with the Division of Recreation of the Russell Sage Foundation, and will be released for general exhibition on April 5th. The principal of the story upon which this picture is based is a young man named "Charlie." Like thousands of young men of his class, he has become deeply attached to a girl, but finds it difficult to pursue his love-making with any degree of satisfaction. We find him an uncomfortable caller at the girl's home with the various members of the girl's family in the same room. The younger sister persists in butting in upon the tete-a-tete of Charlie and his girl, and the kid brother annoys Charlie with his pranks. Exasperated with the situation Charlie suggests that they go somewhere. The girl asks mamma, who refers her to papa, and papa vetoes the proposition. Charlie is thoroughly disgusted and leaves the house. Being an impetuous youth he goes to the extreme, and finds companionship among evil associates. Here the picture gives a very faithful illustration of how many young men and girls are compelled to find recreation in most dangerous surroundings, such as the concert halls and dance halls with bars attached. Charlie goes from bad to worse, and, through drinking and carousing, loses his position.

Scene from "Charlie's Reformation" (Edison).

Scene from "Charlie's Reformation" (Edison).

In the meantime a former teacher of the girl induces her to go to a Social Center, which has been established in the neighborhood. There is to be found various forms of amusement; classes for instruction, gymnasium for the boys who are inclined to be athletic, and dancing classes for those who prefer that form of amusement. The girl becomes a regular attendant. One evening, as she is passing along the street with one of the young men of the Social Center, she is seen by Charlie, now sunken quite low in the social scale. The sight arouses Charlie's jealousy and he gives chase. He arrives at the Social Center and proceeds to mix things up. He rushes from one room to another in search of the girl until he finally discovers her in the dance hall. What he might have done is left to the imagination had he not been met by the stalwart person of the director of the Center. There is also a policeman handy who has been summoned by one of the attendants and his presence has a quieting influence on Charlie. The girl recognizes him and quickly explains the situation to the director who, instead of turning him over to the officer, greets him kindly and invites him to remain; at the same time dismissing the uniformed protector of the peace.

Subsequently we find Charlie deeply interested in the affairs of the Social Center and once more the bright and alert young man to whom we were first introduced. So well has he conducted himself that his old employer, who has been watching his reformation, welcomes him back to his old position.

It is a long story to be told in one reel, but the Edison players have succeeded in clinching the main idea and much good should come from its exhibition.

A DARING CAMERAMAN.

Herman Obrock, globe-trotting moving picture operator, went up one Sunday afternoon with Geo. W. Beatty at Nassau Boulevard, L. I., in an aeroplane. It was proposed in the flight to take motion pictures for The Gaumont Weekly covering a large part of Long Island and possibly part of upper New York City.

Obrock is one of the best known camera men in the business and although weighing two hundred pounds has no fear of the outcome of his aerial journey. He has filmed more public men and interesting events, has traveled more miles and had more narrow escapes, possibly, than any other operator in the country.

SCHULTZ NOT WITH ENTERPRISE.

The Enterprise Optical Manufacturing Company, makers of the Motiograph projecting machine, write The World to the effect that E. A. Schultz, formerly a demonstrator in its employ, is no longer connected with the firm in any capacity, and that debts or other obligations incurred by him will not be honored by the Enterprise Company. A reward of $10 is offered by the company for information that will lead to the recovery of the 1912 Motiograph and demonstrating outfit used by Mr. Schultz. When last heard of Schultz was on his way to Nelson, B. C.

Comments on the Films

Licensed.

"A SISTER'S STRATAGEM" (Cines), March 2.—A romantic comedy in ciety life played in Italy. A sister helps along her brother's love affair. e sweetheart, who was holding brother off, didn't know her, so she played e was a young widow just returned from a long voyage and brother made ve to her. There are only a few laughs in it, but it is interesting. Some the scenes are pretty. The photographs are only fair. It will be a od filler.

"A COWBOY'S STRATAGEM" (Edison), March 2.—This picture surely es not come up to the Edison average which is very high. It is a conven- nal Western and not very fresh in its incidents. But there is scintillating rce on the same reel that very much makes up. This first part is 620 t long, has some pretty snow pictures and is fairly well photographed.

"THE JAM CLOSET" (Edison), March 2.—This human little farce was ghtly conceived and wisely conducted. Add to a well-stored jam closet a all boy. Lock the door. In about an hour, open and you will have the uation. The small boy in this picture (we don't know his name, but we e him) was locked in the jam closet. When they let him out, neither his ther nor the nurse would touch him. The ice man took him up to the throom and even the ice man handled him at arm's length, as it were. e house screamed. The photographs are good. Enough has been said.

"LOVE AND TEARS" (Lubin), February 28.—This picture gets quality m the fact that its situation offers a sharp contrast and it succeeds in get- g itself over, makes the contrast emotionally effective. A young married n likes society. His wife, recently a mother, is still sick and asks him stay home with her. He says, "I'll be back at twelve," and goes away th a friend. While he is enjoying himself at a ball in fancy dress the fe at home dies. They can't get him, for no one knows just where he is. has an emotional ending. It is fairly well acted. The photographs are y clear. It may be acceptable as the feature; but it surely is a good filler.

"BETTY AND THE DOCTOR" (Lubin), February 29.—A little pleasing e story played by Miss May Buckley and in the heroine's part of which has put delightful freshness. The acting of those who support her (there only five in the entire cast) is excellent. The story doesn't travel at a y brisk pace. The photographs are fine. The picture will be acceptable a filler.

"HER MASTERFUL MAN" (Essanay), February 29.—A farce comedy asingly acted and very amusing. The girl didn't like her rich lover. She uld even prefer the coal man; for she wanted someone to win her by ce. The photographs are fine. It is a good filler.

"OIL" (Melies), February 29.—Pa saw oil men looking over his farm "salted" the valley pasture out of the molasses jug—he had had it filled h some of John D's best. The speculators gave Pa $10,000 for the farm then struck a well on it worth half a million. Pa went back to work. e acting and conduct are commendable and get out of the situation about there was in it. The photographs are very fair. The release will make interesting filler.

"TONY'S OATH OF VENGEANCE" (Edison), March 1.—A dramatic ture, a story told by an Italian to a priest explaining why he had broken o the house to steal. The priest, owner of the house, came upon him. The ry tells of his daughter and her faithless lover. He had made an oath of geance and to get to the man he found it necessary to steal. The acting good, but especially interesting is the acting of the daughter and of the est. The story is interesting and clear. The pictures are very good. e release will make a desirable filler, perhaps a feature.

"HAPPY IN SPITE OF HERSELF" (Cines), February 27.—A little lian romantic comedy in good society. It concerns itself with two lovers o had quarreled. The girl was proud and wouldn't make up with her trite sweetheart. Little sister came home from boarding school and she verly brought about a reconciliation. It can't be called a very strong pic- e; but it is pleasing. It shows some pretty gowns. It is also well acted l well pictured. A filler.

"JENKINS, A PERFECT STEWARD" (Cines), February 27.—One the most amusing trick pictures we have seen. Jenkins kept the ladies in audience in one continuous laugh at his wonderful house work, espe- ly his ironing. He did up two dress shirts at once and made them look a starch advertisement. It is a first class picture to show.

"A MATTER OF BUSINESS" (Lubin), February 26.—A picture in ch a pleasing small boy plays the most interesting role. The lad's ural feelings prompted him to ask the president of the life insurance pany, in which his sick father had a large policy, to save his father's by sending him to the South so that he could get well. Mr. Arthur nson plays the sick man. The situation is not very dramatically de- ped; but is interesting because of its humor and character drawing. pictures are very pleasing, especially the snow scenes, and the re- e will also pass muster as a feature.

"THE DIAMOND S RANCH" (Selig), February 29.—This is an in- trial and topical picture of riding, rope-throwing and branding of cattle. re are some thrilling exhibitions of "bulldogging" in it. The champion bulldoger shows that she, too, can throw the bull—by twisting its horns, course. When the world was young, men and women have won places omance and even in myth by such deeds as these. The reel holds things th seeing. The photographs are better than the usual Selig's have been ate. It is a feature picture.

"A MESSAGE FROM THE MOON" (Biograph), February 29.—A farce full of star sparkles—that is in several senses. A pair of lovers, the girl's old father, an astronomer, who objects, some tapers and a half paving block are mixed with good acting by a producer who knows what a good farce is and how to make one (we judge by this production) and we have the result. It certainly was enjoyed by a large audience. It is not too long as most (perhaps all full reel farces) are. It is a rattling good release in spite of the first number on it.

"COWBOY DAMON AND PYTHIAS" (Vitagraph), February 24.—Those who have watched moving pictures have seen this story. It is freshly told of course every time; but it has been told by three producers at least. In it, one cowboy (in a recent Pathe picture it was an Indian) takes the place of another who is to be hanged and waits while his friend goes home to kiss his wife good by. The condemned man has to race back against time and no player has touched the work that Hobart Bosworth did in this part. This picture has much more than this climax; the man's wife plays a prominent part in it. Miss Schaefer fills fairly well this role which is probably as hard a situation to portray without words as can be found. She is far and away above the others who have tried it recently. But she does also some truly fine acting at the moment when she sends insulting "Rattlesnake" Pete about his business. The backgrounds are in Colorado and are very good; but we are afraid to call the picture a sure feature; it is nearly one.

"TORPEDO PRACTICE IN U. S. NAVY" (Vitagraph), February 28.—A first-class topical showing how torpedoes are launched, rather than fired, from ships and how they make away over the waves toward their objective. It is short.

"THE FIRING OF THE PATCHWORK QUILT" (Vitagraph), February 28.—The quilt was burned by the gray-haired mother of a locomotive engineer as a signal. By doing it she saved her son and his train from a broken trestle. She had made her way through a terrible thunder storm to do it. Mrs. Maurice plays the mother most effectively; her work is the best thing in the picture although its lightning effects, shown while the mother is on her way through the storm are fine. Mr. Gailord plays the engineer. The photographs are very good; but in little things the picture might easily have been improved. The split reel will be welcomed as a fair feature.

"A GLIMPSE OF TRIPOLI" (Eclipse), February 28.—Let travelogs be as many of any country as you please, they all will be more or less different and, if all are as good as this one, for instance, they will all be welcome. It gives us pictures of village life, showing us something new in the way of front doors. The Koran prohibits the use of alcohol as a beverage. After seeing some of these front steps we can say, "It is well."

"COUSIN BILL" (Eclipse), February 28.—A farce with Cousin Bill, a countryman doing awkward and incongruous things while on a visit to his city relatives. It is played fairly well and is pictured fairly well. The people seemed to like it and there were many good laughs, especially from the gallery.

"THE LITTLE BLACK BOX" (Essanay), February 23.—A cleverly conducted and fresh picture of the "third degree." A theft is committed in a jeweler's office. The producer keeps us from knowing which one of three clerks did it. The chief of police makes an investigation and, choosing one, gives him the third degree. He confesses. The action holds attention, it gets over very effectively. The photographs are very good and it will serve as a feature or make a very desirable filler.

"A WESTERN KIMONO" (Essanay).—This picture has been reviewed on page 587 of issue of February 11, 1912.

"A TENDERFOOT'S TROUBLES" (Kalem), February 28.—A cowboy comedy without much freshness, but in extremely pretty and well photographed backgrounds. The tenderfoot is a fiance of the ranch girl, who wanted to get rid of him. He thought himself too good to shake hands with the boys, so, when the girl wanted them to "put up" a game on him, they were more than willing. It is well acted. It will get by in good company.

"THE SHRINKING RAWHIDE" (Selig), March 4.—A costume romance of Spanish days in California. The story is more or less conventional, but is well handled and kept from dragging. It has a new climax, an Indian torture scene. The hero is dying by slow degrees at the stake when the heroine and her friends rescue him. It is more pleasingly acted than most pictures of its kind, but the photographs are poor. This is a pity, for the backgrounds are fine. It will make a first class, desirable filler.

"FISHING IN FLORIDA" (Lubin), March 4.—Shows a 350 pound fish being caught. The man who cleaned and cut up the catch knew his fish like a surgeon; he made a very good job of the business. The audience watched it with much interest. It is very clearly photographed.

"THE BABY TRAMP" (Lubin), March 4.—This picture of two tramps who saw a baby get a penny and tried to get "a plant" on the public in order to make money in that easy way, has the real farce spirit. The tramp baby "gets over" and the audience seemed to be enjoying it thoroughly. It is set in Florida and the scenes are well photographed. It is a very commendable release from the exhibitors' standpoint.

"TRAPPED BY WIRELESS" (Kalem), March 1.—A newspaper story in which the city editor and the daughter of the reform candidate for mayor play the principal parts. The girl's young brother is an amateur wireless operator and has a set of apparatus in the attic. The "boss" of the city political machine manages to get the reform candidate into trouble and the city editor gets fired trying to suppress the "story." The [illegible] in the attic overhears and shows up the "boss." It is poorly acted and is a rather commonplace story; but is well photographed.

"THE DIAMOND BROOCH" (Vitagraph), March 1.—A cleverly acted melodrama which tells a clear story and in which suspense is very well maintained. Its center of interest lies between two women; one a prima donna (played by Julia Swayne Gordon), the other a girl of the ballet played by Miss Neason). The first is jealous of the second because she had been noticed by a young nobleman (Mr. Costello), and she uses the brooch, his gift to her, as a means of getting the ballet girl arrested as a thief. She makes her maid (played very well by Evelyn Dominicus) put the trinket in the younger girl's box. The ballet girl's mother (played by Mr. Maurice) is utilized to increase our sympathy for the girl by lifting her above her class. Her kindness to a sick girl, also of the ballet, increases our sympathy and furnishes the means of freeing her and of bringing the crime home to the prima donna; for this girl (Miss Walker) sees the maid place the brooch in the make-up box. Kate Price plays the property woman. Van Dyke Brooke plays the manager. The cast is large and none but accomplished players have roles in it. The acting throughout is fine.

The picture aims to tell an emotional story; yet it is also interesting as showing us glimpses of back-stage and green room life. Such pictures logically work up to a great courtroom scene, the setting for the climax; but, in this, only a profile of the court scene is given. The theater sets are far more carefully made and handled. The picture is a very sure feature. The photographs are fine.

"DO DREAMS COME TRUE?" (Essanay), March 1.—Do dreams (that is, our dreams) come true? The question is a pertinent one and this comedy picture has the same pertinancy as the query. It "gets over" and strongly awakens our sympathies. It is so well handled and so very well acted and so clearly photographed that, in the audience that watched it, burst followed burst of hearty, sympathetic laughter. The dreams were dreamed by a love-sick clerk. The picture's only fault is that in its ending, which, in real life, would have been heartless and would have reflected great discredit on the girl and on the man's fellow clerks, it falls from grace in falling from good nature and from humanity. Good nature is the absolutely necessary quality of good comedy. In this case the really comic ending was close at hand, almost begging to be used. Do dreams come true? Yes, dreams of this kind, very often. The fun comes from the roundabout way such dreams often take. If the producer, making a picture of dreams, had kept it in the realm of dreams; if he had kept the born dreamer dreaming up to and beyond a curt refusal by the first girl, and then substituted that older lady who loved him, in the dream for the first lady, he would, at least, have pictured life. But as it is, it is very, very funny, is a sure comedy feature.

"THE TELEPHONE GIRL" (Vitagraph), March 2.—A picture giving a heroic melodrama which is played by Miss Edith Story. She takes the part of the telephone girl who stays at her post in the burning factory to warn the employees on every floor. She, then, cannot make her escape; but is rescued just before the burning timbers fall by her sweetheart, the fireman (played by Wallace Reid). The story is of the simplest both in plot and handling; but Miss Story's acting succeeds in making it very emotional. Her power in this field is widely known and recognized; she has made more than a few weep by her art. In pictures like "The Telephone Girl," the means she uses are of the simplest; she seems to lose herself in the story. Such a story as this, however, doesn't give her the scope she has shown herself capable of making use of. It is an A-1 picture of its kind, exciting and deeply emotional. It is also very well photographed and a first class feature. The people will like it. It should be advertised as Miss Story's picture.

"LULU'S ANARCHIST" (Vitagraph), March 4.—A comedy that the people appreciated and liked. It is good natured, quite fresh and, for the most part, every amusing. Lulu, the stenographer (Miss Neason), is a great reader of dime novels and finds "Max Rosinsky, the Avenger," in real life. He hires the next office and is a "lightning-change" impersonater. This role is taken by Mr. Phillips, who has several good wigs. Lulu looks over the transome and then gets her sweetheart, the cub reporter (Mr. Morrison), very much excited. He brings the police. Miss Neason plays parts like this very well indeed and puts, with Mr. Phillips' help, a good deal of first rate fun into the picture. It is a feature comedy; it can be shown at churches or other private entertainments and will be popular. The photographs are fine.

"THE ACE OF SPADES" (Selig), March 5.—A new Western story, absorbingly interesting and very dramatic. It held the attention of the audience and seemed to satisfy generally. It convinces almost wholly and we feel sure that it will be popular, even where audiences have grown tired of the usual miner and gambler stories. The prospector, who has his wife and child with him, has come to the end of his resources. The child playing near the stream finds a rich claim. The man leaves wife and child on guard and goes back for help. He reaches the settlements exhausted with hunger, but can get no credit. The gambler puts food before him and makes him gamble for a grub stake with the "claim." He loses. The gambler loads up with provinder and rides up to where the wife and child are. The wife, when she hears of the transaction, is incensed, and taunts the gambler into giving her the same chance of winning back the claim that he had had. This he does and he loses. Both times it was by the ace of spades. The photographs in one or two scenes are very good; but this is not wholly true of the other scenes.

"A MEXICAN COURTSHIP" (Lubin), March 2.—This is one of the very best melodramatic pictures that the Lubin Company has put out in many a week, one of the best that has been released by any company. It is a bull fight, love story, with an excellent and very exciting picture of the fight and the death of a vicious bull. The story, although in outline it is what might be called a classic convention in Spanish literature, is absolutely fresh, so far as we know, in pictures and is eminently worth while. It is, in fact, a picture among good pictures for the exhibitor, one to excite enthusiasm.

During the bull fight in which the lowly hero killed the bull and won the girl, the camera seems to have stood in the very arena. At one instant the thoroughly mad bull was coming right toward us, and that particular view was cut very short. Perhaps the camera man got away quick. Perhaps i was the bull who got the camera. He certainly looked as though he wer just on the point of his horn of getting something. It is a rattling goo picture. We are glad that we saw it and we believe others will be glad t see it. The audience that saw it with us seemed to be. The photograph are good.

"LOST THREE HOURS" (Edison), March 5. The old story of the hu band, home late from the club, and the cookoo clock, yet with a new an fresh twist which was intended to give it substance. It is a pretty pictur and it was very well acted. Much of it gets over as fun and the peopl laughed at the proper times. The photographs are excellent. It will mak a good filler.

"THE TURNING POINT" (Essanay), March 5.—The turning point in swindler's career is shown in this picture as coming when an old lad whom he was about to "fleece," took an interest in his mother's phot graph. The story is very well conducted. It is convincing and althou not very original, is acted with a good measure of freshness. The pho graphs are very good. The picture held the audience's attention and seeme to interest. It is a very good filler.

"THE RANCH GIRL'S MISTAKE" (Essanay), March 2.—An interes ing and well acted picture. The girl was Broncho Billy's sweetheart. Sh was attracted away from him by a city man who "sported" a good team an was even eloping when Billy found out that the man was married. H saved her in time and in an emotional climax, she showed that she saw h mistake. It is fresh in a conventional way and plainly pleased the audienc It is a desirable filler. The photographs are very fair.

"THE CHAUFFEUR" (Cines), March 5.—A rich and romantic youn man plays chauffeur to be near a girl whom, still unknown, he had falle in love with. He has his troubles, but wins the girl. It has a good de of comedy spirit and pleased the audience. The photographs are fair an the release, with a fair travelog on the same reel, makes a good filler.

"YOU REMEMBER ELLEN" (Kalem), March 4. The Irish hills an dales, with more intimate views of roadside, croft and meadow, give pe fect setting to this poetic Irish story of Ellen, "pride of the village," whom Tom Moore wrote. Miss Gene Gauntier and Mr. Hollister play t leads, impersonating the simple, true-hearted maiden on the one hand, a the Lord of Rosna Hall, who married her in a lowly disguise, on the othe It is very well handled. We, ourselves, think Lord Rosna the peasant seems until the end, when he and his young wife take refuge from a r storm in the hall and she finds herself a lady in the land. We commend heartily. It is a thoroughly delightful feature picture that can be show anywhere. It would be very acceptable at any kind of private exhibitio These Irish pictures are all pretty well photographed; this as well as t others.

"THE SIREN OF IMPULSE" (Biograph), March 4.—Early last su mer, the Biograph Company released a very excellent picture, "The N Dress." This release has much of the same quality. It is true that t former had, in some ways, a more significant incident to relate and w more universal in its humanity. It also was more distinctly national in i ancillary happenings, in its atmosphere. This picture, however, has ma good points to commend it, points that are found in both. It is not qui so successful a picture; but it invites comparison. They belong together.

The heroine of this one is an impulsive Mexican girl and later a marri woman. Her peculiarities have made her husband intensely jealous; y she is perfectly true and submissive to him, is even more good-hearted th the usual man or woman and it is really through this good nature that t situation came. She had loaned her finery to another girl, because her hu band refused to let her go to a dance. A sick neighbor needed her ca Her husband came back and found her gone. From a distance, he saw h dress. In the moonlight, there came near being a tragedy; but this w averted and everything explained. The picture's fine quality comes fr the acting which, in many of its scenes, is quite up to Biograph standa The photographs, some of them more especially, are unusually commenda It is a desirable feature.

"CARDINAL WOLSEY" (Vitagraph), March 5.—This historical, d matic series of scenes suggested by Shakespeare's "Henry VIII," is t week's big release. It is in one reel (1,000 feet); but it is so magnificent acted, costumed, set and pictured that it leaves a very deep impressi The great cardinal is played with most remarkable success by Mr. Hal Re This portrayal, we believe, reaches a very high plane of art and is v worth while seeing. Even if he were not Cardinal Wolsey, he was eve inch a cardinal. Catherine of Arragon is played by Julia Swayne Gord who shows the outraged queen in a dignified, royal way that stirs our sy pathy. Anne Boleyn is played by Clara Kimball Young, who makes t pretty young lady-in-waiting a bit frightened at first, yet not very luctant. She seemed somewhat awed by her honors as she passed in t coronation pagent. This out-of-doors parade is the picture's only w point. It wasn't very suggestive, hardly could be; because the cast could fill the space and there were no spectators, no citizens crowding for a lo at their new queen. It would have "got over" better, if it had pass through the hall-setting used in other scenes. Teft Johnson played Ki Henry and, at moments, looked very much indeed like this king's portr The picture is a big, educational feature. By the way, the reviewer four people who were sitting near him into a discussion about it. T seemed to lose it altogether. One young boy of about eighteen seemed think the cardinal was making love to the queen whom he was comforti

CHINESE REVOLUTION PICTURES.

The Oriental Film Company of San Francisco, Cal., a nounces that it has secured the exclusive rights from t Japanese firm of picture makers, the Anataka Company, views of the Chinese revolution. The subject is described a vivid portrayal of all the sensational occurrences wh have been happening in China. It is in two reels and will offered to state right men in the United States, Canada a Mexico, for which territory the Oriental Film Company ha the concession. Special advertising has been prepared for

Independent.

E MANICURIST" (Champion), March 4.—A love story full of pretty because it is well set and photographed, but chiefly because it is cted, the leading lady's part being especially well suggested. There point in it that seems overdrawn. Aside from this, the picture has andled skilfully. The story is carried smoothly and kept interesting te of one or two faults, we call it a feature.

ALL OF THE DRUM" (Imp), March 7.—A heart interest picture, sentiment that is not at all sentimental. The call of the life with his des in the old soldiers' home carried the old soldier away from the of his daughter who had married a rich man, made him run away from They tried to coax him back; but he wouldn't come. Mr. Pollard the old soldier very simply. Margaret Fisher takes the daughter's role. pleasing release; the photographs are fine and it will surely be gen liked. We can call it a good feature.

IE DREAM" (Republic), March 5.—A very dramatic love story with ill worker's daughter and the owner's son as principals. The girl's has been injured in the works; he has made application for compen and has been refused by the owner. He has been warned by octor that any great excitement might affect his mind. He roves of the love match and in the dream, which is madness, he nes that the young man has betrayed his daughter, and that he has ered him. He awakes and finds the reality much better than he feared. picture falls short of good composition, and lacks logical arrangement ke it powerful. As it is, it grips the attention, nevertheless. The is good; the photographs are fair. From the exhibitor's viewpoint it e called a good feature.

LCOHOL" (Eclair), March 10.—This big production and first-class feapicture has been reviewed in The Moving Picture World on page 377 bruary 3, 1912. It was shown to the guests at the recent exhibitor's held in the Palm Garden, New York City, and pleased them very much. a big, strong feature.

HE YEGGMAN" (Reliance), March 6.—A tragic melodrama very well cted and with a decided thrill. The climax takes place in a railroad n when the yeggman, reformed by the humanity of the pretty station ess (Miss Fernley), saves her and a large invoice of money from a of his former associates. Leading up to this climax there is a sen al series of scenes in which the former yeggman (Mr. Wm. Walthall) s an engineer, at the point of a revolver, to back his passenger train or three miles back to the lovely station, thus saving the girl. Miss ley, as she pictures the girl going out on the station platform to receive ackage of money, gives to the picture its most delightful moment. It ll photographed and, as a melodrama, a strong, popular feature.

HE BETTER MAN" (Reliance), March 9.—A country life picture with r scenes and it is full of pleasant, homely atmosphere. It opens with aw ride, and rural jollification, with its cider barrel, practical jokes, The story is pleasant and shows a school girl heroine, disillusioned as er more brilliant lover, finding a truer haven in the love of another g man. Miss Gertrude Robinson plays the school girl; Mr. Wm. hall plays the dashing but not very lovable lover and Mr. Johnson the worthy and finally acceptable hero, "the better man." The pic is very pretty, indeed. It is a first class feature for almost any oc n. Some Sunday schools might object to the cider barrel in one of cenes; but it is a clean and wholesome picture.

HE DUTCHESS' LADY COMPANION" (Ambrosio), March 6.—A antic love story set in the household of a woman of rank. The backnds are interesting and, when they are well photographed, beautiful. story is not very effective; but the acting is very fair. It will serve as a er.

ROKEN TIES" (American), March 7.—This picture's situation quickly lops into a hot family row. The hero's father had married again and step-mother had brought home with her, her son. The hero runs away; when he came back to wreak vengeance, he finds that there is no need. gs have worked themselves out very satisfactorily to the haters of evil. an interesting picture; but gives little chance for significant acting and ot very speedy till near the end. It is not very well photographed. It serve very well as a filler.

A CHILD'S PLEA" (Eclair), March 5.—A beautifully photographed pic of bitter remorse in a man who had done his one time friend, though l in love, a grave injustice. Things conspired to make it keener till the urer exonerated him before a jury. The acting is very fair; but the y lacks convincing power.

FROM THE FOUR HUNDRED TO THE HERD" (American), March People like pictures in distinguished society settings at least for a change. s Bush, with her remarkable command of facial expression shows in this ure the bright variations in mood of a happy girl and also the experi d woman's sorrow and perplexity. She quarreled with the man she d in the city and married an earl who shortly died. She meets the right again in the West. The picture hasn't the swing and dash of many he "Flying A's"; but it has a good deal of merit. It is very well pic d; but we hesitate to call it a feature.

THE DOUBLE TRAIL" (Nestor), March 6.—See for comments, page March 9, 1912.

IE MILLS OF THE GODS" (Nestor), March 6.—Reviewed on page 876, ch 9, 1912.

BLIGHTED LIVES" (Solax), March 1.—A young man (Mace Green) in great need of a thousand dollars, appeals to his friend who owes that amount. This man, who had been his unsuccessful rival in love, ds him a check and then accuses him of forgery. In a good trial scene, is found guilty and serves in prison clothes. But the villain feels re se and although he marries the girl (Miss Cornwall) he takes care of prisoner's mother. This keeps the prisoner, when he is released, from aking vengeance on his enemy. It is very melodramatic and not very vincing nor effective. The saving grace of the picture is the natural act of Miss Cornwall and of Mr. Greenleaf.

BEAT AT HIS OWN GAME" (Imp), March 2.—A prettily set farce ure, but one that leaves something in its situation still obscure. There is a clever female impersonation in it. Mr. Gumson plays in it a man in love and somewhat jealous. The girl is played by Miss Grace Lewis. The man gets his friend and room mate to impersonate a girl and takes him to call. His sweetheart, however, soon sees through the trick and manages to get one back on the jealous lover. It is amusing. The photographs are a bit foggy.

"THE RIGHT CLUE" (Imp), March 2.—An amusing burlesque of a great "Sherlocko" detective on a safe-robbery case. This part is played by Mr. Daily in a make-up like Burns. His methods amused the audience. The man from whom the money was stolen is played by Mr. Shea and his wife is played by Miss Violet Horner. It is better than the first picture on the reel. The two together will make an acceptable filler.

"THE DUEL" (Reliance), March 2.—A story of the Kentucky mountain people. It depends for its dramatic interest on the characters of two men, one a lawyer, the other a moonshiner of the hills; and the means it uses to bring the situation to its climax is the peculiar duel code of the hills. It is not a very vital subject for a drama and one that is very hard to make effective. Mr. Walthall plays the lawyer. His opponent in the duel is not known to this reviewer, but does very well. Miss Fernley plays the girl over whom the men fight. She is afterward the lawyer's wife. Baby Rosanna plays the lawyer's child whose sudden entrance into the room brings the duel to a close and saves her father's life. Perhaps it will be a feature.

"THE PATH OF GENIUS" (Powers), March 2.—A well-acted, well-conducted, and very interesting picture illustrating the difficulties of a man of genius, a composer of music who finally wins success with the help of a true friend. There is a love story in it also, for this friend falls in love with the composer's daughter (played by Miss Elder); but, even without this, the picture has good heart interest. The one fault with the picture is that neither expression of faces nor the waving of arms conveys any adequate notion of music to us and the picture has a good deal of these. The photographs may have been very good; but the print seen by the reviewer, was nuusually poor, torn and ripped. It is a desirable filler.

"EXTRAVAGANCE" (Thanhouser), March 5.—This picture's first scene is in a back country drygoods store and its heroine is the proprietor's daughter (played by Miss La Badie). She goes to boarding school and comes back with rather extravagant ideas. Her father has to mortgage his store so that she can run an automobile, the wonder of the countryside. It is a case of "keeping up with Lizzie." The daughter has a rude awakening and goes back to simple ways. It is an unusually pleasing picture. It has the right atmosphere and true humor, and it is acted very naturally and well. The picture is wholesome and will serve as a good feature on any occasion, even for Sunday schools. The photographs are good.

"HIS GREAT UNCLE'S SPIRIT" (Thanhouser), March 8.—The hero of this picture is a slight-of-hand magician. A miserly theater manager treated him very meanly. In disguise he gets employment with the old man as secretary and sees to it that he gets messages from his great uncle ordering him to reform. The situation is handled with much skill and carefulness, and the miser is very well acted in a conventional way. The story is entertaining; but the good magician, an obverse of Mephistopholes, isn't at all moments quite convincing. The photographs and all that belongs to the mechanical end of picture-making are very well done. It is a good filler.

"THE BEST MAN WINS" (Majestic), March 5.—In this film we are made acquainted with the Mortons, an athletic family who employs a gymnasium instructor. Miss Morton is courted by both of two room mates. One of these is favored by Father Morton, one by Mother Morton. The girl (Mable Trunnelle) favors the instructor (Hurbert Prior). They get the two suitors fighting with gloves to see which is the better man. While the "mill" is whirling its arms, the girl and the instructor slip away and are married. There is fun in it and the spectators laughed. The acting is good. Most of the scenes are well photographed. It is a good filler.

"NO WEDDING BELLS FOR ME" (Eclair), March 7.—An amusing farce in which a spinster, well favored and still young, in spite of wrinkles, is forced to marry to save her inheritance. A tramp, in comedy make-up, applies at the door for a meal and falls into this lady's clutches. It is he who says, "No wedding bells." He manages to make a negro change places with him and escapes. It gets over very well and will be acceptable to many people; but it borders just a bit on what is vulgar at times. It would not be acceptable in a Sunday school, for instance. It is a better filler than most farces. The photographs are fair.

"A MYSTERY" (Powers), March 9.—A circumstantial evidence picture with a stronger situation than such usually have. The pistol had lain under a microscope. It had exploded and killed a man whom the accused had just a moment before threatened. No one saw the accident and it looked bad for the condemned man; but his innocence is proved in time to have the governor save his life. The picture appeals to one first by its pictorial excellence. It is an episode in a love story; Miss Elder plays the heroine's part and the sets as well as the photographs are commendable. The picture may pass as a feature, but it surely will be acceptable as a first-class filler.

"THE HONOR OF A PUGILIST" (Powers), March 5.—An interesting picture of sporting life. It has a prize-fighter hero and a heroine who disliked fighting and wanted her fiance, the hero, to give up the fight. He couldn't in honor do it at that date. The scenes that show us the newsy, sporting side of the story are very interesting. The fight is a fairly exciting one. But the love story drags back. The picture will make a good feature where such a subject as it shows is wanted. The photographs are good.

"FAR FROM THE BEATEN TRACK" (Imp), March 4.—A picture of the lonely North Woods; but one whose backgrounds are not very suggestive of the wilderness. We have the log cabin, the trapper, his wife and the second man, a belated, winter-bound hunter, and we realize a loneliness that is driving the woman distracted. The outcome of the situation is not very improbable; but it isn't made powerfully convincing. Miss Vivian Prescott, recently with the Biograph Company, plays the woman; Mr. King Bagot plays the husband and Mr. Daily plays the belated hunter. The acting is, as was to be expected, excellent. The photographs are good. It will serve as a fair feature.

Projection Department

Edited by F. H. RICHARDSON.

RESISTANCE PROBLEMS New York City propounds the following: "(a) When I connect a lamp in series with a 25-ampere rheostat, 110 volt D. C., what voltage do I get at the lamp? (b) When and on what voltage would it be necessary to connect two 25 ampere rheostats in multiple, and what voltage would be had at the arc? (c) What size rheostat can I connect in multiple with a lamp on 110 volts? (d) What books contain such information. Would like to buy a book having information to such calculations, definitions, series and multiple connections, etc."

(a) Voltage at D. C. arc varies between 45 and 51 regardless of what resistance you may use. The projection arc will only operate successfully within that range. A fair average for D. C. arc voltage is 48. Owing to the fact that a shorter arc is carried with A. C. the arc voltage drops to about 35. The rest of the voltage is consumed in the rheostat, appearing in the form of heat. That is what the rheostat is for—to reduce the line voltage to arc voltage. (b) Practically the same as with a single rheostat, but you would have a much higher amperage. (c) If by size you mean amperage capacity the size has nothing to do with the matter at all. You must use a rheostat having resistance suitable for 110 volts. If you use one 15 ampere and one 25 ampere rheostat in multiple you would get 15 plus 25 = 40 amperes. (d) The Handbook, for sale by The Moving Picture World, price $1.50 by mail, is the only book I know of giving the class of information you seek, and giving it in understandable form.

WRONG FROM ANY AND EVERY POINT OF VIEW.—From a certain state comes the following letter: "As you will see from my letterhead, I am an operator, and having seen somewhere in the distant past a notice in the Trouble Department of The Moving Picture World in which you stated that you had devoted some of the best years of your life to the labor movement, I am appealing to you as the most likely man that I can imagine to have a thorough understanding of my trouble, which is as follows: I want to join the operator's union, and also the I. A. T. S. E. I have tried a number of times and twice quite recently to become a member of both of these organizations, and in neither case was I successful. I discovered that the operators had organized a little while ago and therefore I wrote to the secretary, stated my case to him and requested admission to their local. To this letter I received a reply, which I will enclose in this letter, which in brief states that they would be glad to admit me. I promptly wrote asking what day I must come down, and such other necessary information as I needed and after waiting for three weeks for an answer, I finally called up on the long distance telephone and received the information that they had got into some trouble over taking in outside men and that they could do nothing for me until they received further information in the matter, and though this is two months ago at least and although he promised to write to me as soon as he heard anything, I have never heard another word from him about the matter one way or the other. Then I happened to meet one of the special organizers for the American Federation of Labor, and in the course of conversation, I presented my case to him and learned that he had just got through organizing the I. A. T. S. E. Local at ———. He wrote to the secretary at ——— and received a reply, which he showed to me, in which the secretary, Mr. ———, stated that if I was eligible that they would be glad to have me in with them. Mr. ——— (the organizer before mentioned) assured me that I was eligible, and as ——— was the nearest local, that this was the place that I would have to join. Well, to make a long story short, the upshot of it all was that Mr. ——— wrote to me telling me that they could not take me in because I was not eligible to their local, and quoted one of the articles from their constitution, which certainly stated that 'All locals must confine themselves to their own citizens,' or words to that effect.

"Now Mr. Richardson, I don't know just where I am at in the matter, but I *do know* that if there is any way of getting into either of these unions, particularly the stage hands'. I want to get there and I know that there is a way because I have known of a number of men who were placed in just the same position as I am that DID get in, but I never thought to ask them how they did it. I am not going into these towns looking for work or to keep any of their own boys out of a job. I have got a good job where I am now and have had this position for more than four years and can, as far as I know, have it four more years if I want it, or at least the boss says so, which is all the assurance that I want. I have had eight years' experience in the business, some on the road and some in houses; about two years on the road and about six in houses, but several times I have had a first-class position offered to me that would have paid me $35 a week, but which I had to refuse because I did not have an Alliance card, and most of these were with tricks like Hanlon's Fantasma, Forty-Five Minutes from Broadway, and others of like nature. I have put in a whole lot of hard work studying and since I have been in this town, I have put in a couple of years on the line for the City Electric Light plant (I have nothing to do during the day, so put my time to the best advantage both educationally and financially) and this, combined with my theatrical experience and a whole lot of hard work with a course in the International Correspondence Schools, thereby combining the practical with the theoretical, has made me feel that I am not getting a fair show in this little burg. I am making good money, to be sure, but then I will not always be able to work as I do now, and for this reason I want a card in the above-mentioned organizations, so that I can get out where there is a chance for a man to prove that he has ability and where I can get a chance to reap some benefit of what I have worked so long to try and learn. Am I *entitled* to admission, providing I can pass their examinations, or, in other words, have they *got* to take me in if I am competent, or must I either and work in one of their houses as a grip for 50 cents for the period six months, or else stay in the small towns for the rest of my life. I f fully competent to pass their examinations, and there are no personal jections to me that I am aware of. I am afraid that I have written a v long-winded letter which will take up a lot of your valuable time, but had to do so in order to make the matter clear to you and so that you wo understand my position. Projection in most of the places round the Mid West is pretty poor and the lack of electrical knowledge is positively ast ishing in most of the operators, who, by the way, kid me a good deal ab my electrical library, but I notice just the same that that same electri library has saved me many an hour's worry and trouble and incidenta has helped some of the sneerers out at times as well."

You will note that I have carefully concealed the location of this writ The letter was personal, not for publication and the man paid for my vice personally. However, the matter demands the attention of the craft large, hence, concealing the location, I spread it before our readers.

Both as an individual and a member of the I. A. T. S. E. I am decide opposed to operators being excluded from the organization through the eration of a law made by stage hands, for stage hands and in no w suitable for operators. The law which keeps the Brother out (I s "Brother," since by intention he is) is one prohibiting the introduction a member except he be a resident of that particular city for six months. this law is to be applied to operators then it means that thousands worthy, capable men will be absolutely excluded, since they are located small cities and towns where no local exists, or can exist. This law m or may not be just, as applied to stage hands. I do not know. It may may not be necessary as applied to stage hands. I do not know; but I know that it is neither necessary nor just as applied to the operator. take the stand that any man who is a competent, capable operator, able prove that fact and the further fact that he is a man of good characte is entitled to admission to the organization. More than this, I take the p sition that it is an outrage to keep him out. Unionism stands for justi as between man and man, as I have pointed out before. Has any man t nerve to stand up and say that it is justice to keep a capable man of go character out of the organization simply because he does not happen reside in one certain locality? It must not be expected that he can expe to go to a strange city, join the union and immediately displace a hon man, but *that matter is easy of regulation by local law.*

Now Brothers, what the stage hands do, so far as it applies solely them and their business, is none of our affair; but when it comes to applyi an exclusion law affecting probably not less than 5,000 small-town operato we most certainly have the right to speak our little piece and be listene to. In my judgment, this matter should be taken before the next co vention and the repeal of the law in question, insofar as it applies to o erators, should be unanimously demanded by all locals.

I do not profess to be infallible, however. I have expressed my ow individual opinion. I would like to hear from either individuals or loc unions on this matter. It is an open matter. There is no organizatio secret involved and it may be freely discussed. I do not believe the I. T. S. E. is doing any intentional wrong in the enforcement of the la under discussion. It is simply one of the general laws of the order, passe before the I. A. T. S. E. took jurisdiction over operators, and intended apply to stage hands. Its effect when applied to moving picture oper tors has probably never been considered. I am of the opinion that th general president, whom I believe to be a fair man, would favor an a justment of this matter in a way to fit the condition of the operator. would like to gather the general sentiment of local unions on this matte and to that end ask that discussion be had in the various unions and th result forwarded to me. It will be treated as strictly confidential. If an large number of unions seem to favor the non-application of the law i question to operators, I will, after asking their consent by mail, take th matter up with the general president and see what can be done in the ma ter. Possibly nothing can be done immediately but at least we can get i ready for the next convention. Incidentally, let it be known that union are welcome to use these columns for general discussions of such matter as this at any time.

As a rule, when convention time approaches the lack of a general mean of communication between all the unions operates to prevent concentrate effort to secure needed legislation. Through this Department all unions ar reached and by its use much good could be accomplished, it seems to me.

SALT BRINE.—Gregory, Baltimore, replies: "In answer to your inquiry I use 'Electra' carbons, soft core. I have found that carbons burning to point is due to either too much amperage or voltage and think that if part asking for information would look into the resistance of his circuit he woul find his trouble. I have had many favorable reports from operators an managers in towns who have adopted my system."

It occurs to me that the strength of the brine will have considerable do with the matter. Just strong enough to float an egg, is what Brothe Gregory uses. I think this matter might be tried out a little further perhaps

LENS TROUBLE.—Nicholasville, Ky., writes: "I notice in the projec tion department of March 2nd issue in answer to the letter from Galveston Tex., you say that convex side of all the lenses of the projection len should be toward the screen. I have a Bausch & Lomb projection lens. I took the combinations out of the mount to clean the lens, but could not get a picture fit to look at with all of the convex sides of the lens facing the screen. The lens has three separate lenses to go in the mount, viz.: ne with a flat side and a convex side, one with a deep concave side and e with both sides convex, but one side a little more than the other. the only way that I could get the lens to put up any kind of a at all was to put them in like this, viz.: the lens with the flat and conv side I put the convex side facing the lamp house. The lens with the ep concave side I put the concave side facing the screen and the conv side facing the lamp house, and the lens with both sides convex I put the side that was less convex facing the screen and the side that was ost convex facing the lamp house. But my picture does not suit t, because the picture is out of focus for about 6 inches in the per corner for about 3 feet down. When I get it in focus in the left nd corner the same trouble is in the lower right hand corner, the rest my picture is as clear as a bell. Now I kindly ask you to inform ough the Moving Picture World, what the trouble is. I throw my 60 feet and get a picture 16 ft. by 12 ft. Use volts D. C."

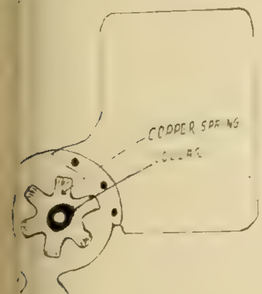
Y lenses should go in as follows: at the rear, facing the lamp house be the double convex lens, with the heavy convex (bulge) towards een. Next comes the dividing ring and then the concavo-convex ith its convex towards the screen. At the other end is one lens, is, in fact, two lenses cemented together. This should be mounted s convex toward the screen. The convex side of all lenses should ard the screen, just as I said before. It is possible you have left e spacing ring between the two back lenses. That you can get ossible results with the back combination reversed (both of them) d not have believed possible. If they don't give results in the posi- have indicated then there is something wrong with the lens.

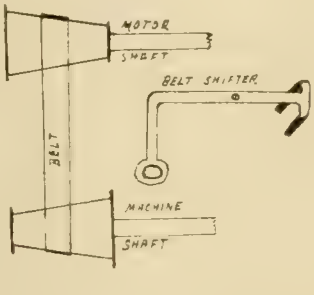
KTUCKY (name of city suppressed by request), writes: "Have a trouble I would like you to help with, viz., wrong condensers. My is 11 x 8¼ feet, throw 60 feet. I think the m. p. lenses are F. Powers 6 machine; Edison lamp; condensers 13 inches from e plate. Ghosts show in picture. Their position is altered by the lamp-house. As it is, fairly good results are obtained. Suits anager, who knows a good picture when he sees one, but it suit me. I would be obliged if you will suggest a combination densers which will give better results."

7½ inch condensing lenses ought to fit your case. Your projection about 5 inches e. f. It is possible the trouble is due to spherical tion. Many condensing lenses, especially the cheaper ones, contain ult to excess. It is also possible your carbon set is at fault. You hosts." Possibly you are using A. C. and attempting to make use h craters, thus bucking the double spot proposition. It is also e that you are using D. C. and have your lamp angled too much, shadow of lower carbon tip.

MTOR DRIVE DEVICE.—Galveston, Texas, writes: "This is my first ution, and I trust it will dodge the waste basket. I enclose sketch contrivance which may be of benefit to brothers contemplating using mor drive. The sketch is self explanatory. Points in its favor are: (1) ie absolute control of speed so necessary to good projection. (2) Simplicity of operation. (3) Small expense in making. (4) Takes up little room.

"noticed in a recent issue a brother had some trouble in removing copper spring or washer from his Edison automatic fire shutter. Attached d sketch of method of removal. Sketch applies to side lift Type B shutt. Sketch shows copper spring as it would appear were it possible





k into the shutter from the gate side. A is the collar which holds shutter blade to hub of friction device. It is a tight fit and must be re- by prying up with some sharp instrument. The copper spring, or , is placed between the shutter blade, which locks on three small casting of gate, and the friction disc which raises the shutter, to keep them from generating, by suction, a partial vacuum, as the moving part passes over the stationary blade at high speed."

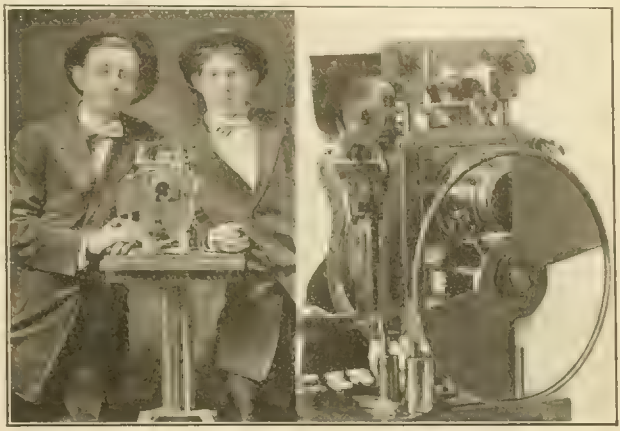
Letters of this kind dodge the waste basket every time, Galveston. That motor drive scheme looks good to me. Of course the shafts of the two pulleys would have to be in perfect alignment. In this connection remark that a motor ought never to be belted to the flywheel of a machine. It is very bad practice. If you have a machine belted to the flywheel, gentlemen, change it at once, is my advice. As to the copper It merely illustrates the fact that there are none of us so smart e know it all. I did not even know the thing was in there. I tly proceeded to dissect the one on my machine and learned some- The ring, A, is a brass washer. I pried mine off with the point eavy knife. We are obliged to you, Galveston.

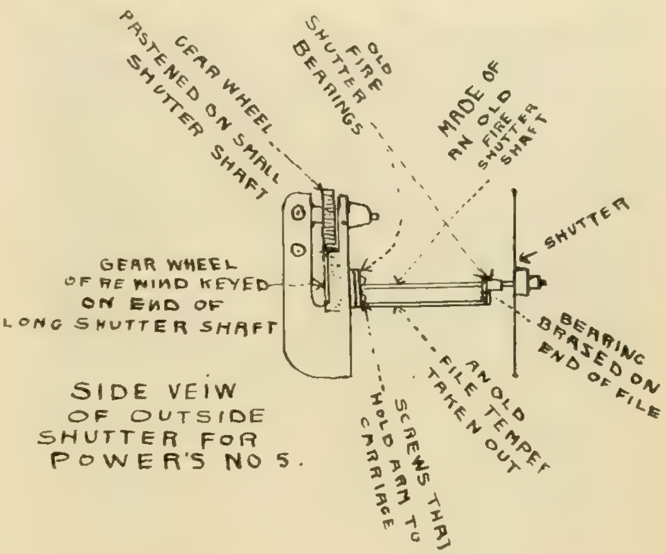
RISTANCE QUESTION.—Portland, Ore., writes: "Kindly settle the ing question: Does or does not the rheostat cut down the voltage connected up in a moving picture lamp circuit? Some of the boys it has no effect on the voltage, while others claim it governs both voltage and amperes. We are, therefore, leaving it to you."

A rheostat reduces the voltage from line pressure to arc voltage. That t it is for. Perhaps I am myself somewhat to blame for the argu- ment as I did not deal with that phase of the proposition in the handbook. My [illegible] I see that such a construction could be put on it, *i. e.*, that the rheostat only governs amperage. It does this by reducing voltage.

OUTSIDE SHUTTER.—Sapulpa, Okla., writes: "Enclosed find photos of Powers Five with outside shutter attachment.

"Don't think we 'crank' in Oklahoma. Not so. We let 'George' do it—George being the motor. You will notice groove in flywheel in one of the views. [illegible] around the machine with me. In one of the views my assistant is also seen. Sketch shows method of attaching the shutter."




GEAR WHEEL FASTENED ON SMALL SHUTTER SHAFT
OLD FIRE SHUTTER BEARINGS
MADE OF AN OLD FIRE SHUTTER SHAFT
SHUTTER
GEAR WHEEL OF REWIND KEYED ON END OF LONG SHUTTER SHAFT
BEARING BRASED ON END OF FILE
AN OLD FILE TEMPER TAKEN OUT
SCREWS THAT HOLD ARM TO CARRIAGE

SIDE VEIW OF OUTSIDE SHUTTER FOR POWER'S NO 5.

The shutter attachment is ingenious. Seems to be a well-done job. You know where I stand on the motor question. If you stay right there beside the machine, where you belong, well and good. If not—that is something else again. The average operator does not, and that's the trouble with the motor proposition. Yet, I note the flywheel groove, and right there you make a mistake. DON'T belt to your flywheel! You are very much wrong there. The view showing operating clothes I have not room for, but that display of white pants looks pretty nifty, all right.

SIZE OF PICTURE.—Middlebury, Vt., writes: "I read the Department with much profit and pleasure. Will you kindly advise me as to what is the best size of picture for a hall 36 x 58 feet by 14 feet 6-inch ceiling. Level floor. Seats about 180. 52 feet 8-inches to center of lens tube? What is best size and focus stereopticon and moving picture lens? Want to show best picture possible. Have Powers' Six and Inductor."

You will not have much range of choice. The picture must clear the heads of the audience when seated in front row of chairs. Proceed as follows: Seat a tall man in a chair where front row is or will be Have some one stand by front wall and hold his hand in such position that when you sight from lens position to hand you will clear the head of the person seated, with something to space. Then measure up on the wall from the hand to ceiling. This will give you the greatest possible depth of picture you can have without interference in the light. Of course, when one of the audience down in front arises to pass out, or comes in, there will be interference, but unless you run a very small picture this cannot be helped. After measuring reduce to inches, divide by three and multiply by four, which will give the width of the picture in inches. Suppose it is nine feet from hand to ceiling. This being even division you need not reduce to inches. 9 divided by 3 = 3 which multiplied by 4 = 12. You would, therefore, have a picture 9 x 12 feet. To find equivalent focus of required lenses measure exact width of your machine aperture with an inside calliper. Multiply the throw, in feet (calling it 53 feet), by aperture measurement in fraction of an inch, and divide by width of picture, in feet. This gives you equivalent focus of required projection lens. For stereo lens do exactly the same, except that you use 3 for width of aperture, that being stage slide mat width. The largest picture you can get without interference will not be too large. Set your machine as high as you can. In ordering lens be sure to specify "equivalent focus," otherwise if you ordered a 5-inch lens they might send 5-inch back focus.

WANTS LIGHT PORTABLE.—Mr. Arthur Close, proprietor Arthur Close's Picture Plays, whose permanent address is Thirty-seventh and Nebraska Avenue, Marion, Ind., wants to secure a portable electric light outfit suitable to be mounted on a wagon. Is not looking for the cheapest possible outfit, but the lightest consistent with efficiency, as roads are none too good where he travels. Has asked my advice, but I do not feel competent to pass judgment in this matter. I, therefore, ask such of our readers as have definite information to supply same to Brother Close. He has been running with gas for six and one-half years. Says the Projection Department is his Hoyle, and has The World on file as far back as my Plain Talks to Managers and Operators. Friend Close is, I am convinced, a practical man and a hustler. I shall take it as a personal favor if those who can will help him by advice along the lines indicated.

QUESTIONS.—Newark, N. J., asks: "(1) Is it allowed to use stranded No. 6 rubber-covered wires for mains? If not, why not? (2) If there is a ground on one carbon arm of the lamp would it cause a fuse to blow? (3) If both arms be grounded the lamp would not light, of course; would that cause fuse to blow? (4) If I pull about 40 amperes through a transformer how much would I pull from the mains? (5) What fuses would you use in operating room and what size to protect meter?"

(1) I know of no rule against using No. 6 stranded, rubber-covered wires for feeders. (2) If the ground be heavy enough it might, assuming that a ground exists on the other wire somewhere. (3) It might or might not. If the ground had considerably less resistance than the arc it probably would, since it would increase the current flow. (4) A. C. arc voltage is approximately 35. You are, therefore, using 40 amperes at the arc at 35 volts. 35 x 40 = 1400 watts. Line voltage you have not given, but assuming it to be 110 you would be pulling 1,400 divided by 110 = 13 amperes (about) from the line. If line voltage is 220 you would only be using 1,400 divided by 220 = 6 amperes. (5) I prefer link fuses for projection circuits. Size to protect meter would depend on capacity of meter.

TROUBLE WITH FOCUS.—Attica, Ind., writes: "Am in trouble again. As stated some months ago my picture is out of focus on one side—either side, according to adjustment. Have located the trouble but cannot eliminate it. It lies in the alignment of the lamphouse and head. Have proven this by setting head loose on the baseboard and moving it about. Can thus throw picture out of focus on first one side and then the other, but I cannot get a perfect focus all over. How can I tell when I have the lamp, condensers, aperture and lens all in line? I think you told us this once, but cannot seem to locate it."

You will find instructions for lining on page 119, July 22, 1911 issue, together with illustration of the process. Think I republished it later also. If you haven't it order the back number. I believe, however, you can remedy the condition otherwise. Don't know what machine you have. If a Powers Six, loosen the screws holding lens ring and move the ring to one side or the other. First, however, look through the aperture at back end of lens and see if it appears to be to one side. If some other make of machine, or if you cannot move lens ring far enough, take off front-plate and file the screw holes so that plate can be moved until lens is square with opening. I may be wrong in assuming this to be the trouble, but it's worth looking into anyhow.

SOAKING CARBONS.—Cleveland, Ohio, writes: "In the February 10th issue you ask the brothers to try out and report on Mr. Geo. T. Gregory's stunt of soaking carbons in a salt water brine for two or three days, so here goes. I am using 60 cycle A. C., 110 volts, same as Mr. Gregory. Have 12-foot picture. I soaked enough carbons for a week's use for three days and allowed them to dry thoroughly; then gave them a thorough test for a week with this result: On 20 amperes there was absolutely not enough light to show a passable picture. Light instead of being white was a sort of light pink color and did not seem to be as strong as when ordinary carbons are used at this amperage. Certainly it was not as white. So I gave up the attempt to get a picture on 20 amperes, as Mr. Gregory claims to do. With 40 amperes, which is what I ordinarily use, and which I used during the week's test, the light was only very nearly as bright as with ordinary carbons. It had the same sort of light pink color, though not as bad as with 20 amperes. I found I could carry a longer arc with the soaked carbons but at irregular intervals the carbons would flame about two seconds then burn normally, this without regard to length of arc. It was present constantly during the week's test. At times carbons would burn for four or five minutes without flaming, then again it would present itself at intervals of a minute or two. This flaming was hardly noticeable on the screen and did not seem to affect the spot much, except to show around its outside edge. Seen through the lamphouse peekhole the flame seemed an inch or so in length and appeared as a sort of gas flame. In conclusion will say I could not get as good a light with soaked carbons, even at 40 amperes, as with ordinary carbons, and am inclined to think Brother Gregory is somewhat of a practical joker or else there is a fly in the ointment somewhere. Would like Brother Gregory to give us the full dope. Used Bro[illegible] in cored carbons."

I am obliged to you for making the test and reporting on same, Cleveland. No, I don't believe Brother Gregory was joking. You will have noted that one other correspondent made the test, using Electra carbons, if I rightly remember, and reported the light to be whiter but that the carbons needled. It is possible that this thing won't work at all; it is also possible that there may be a different effect with different makes of carbon, due to difference in binder. There would be a chemical effect, of course, and with different binder this might vary widely. Frankly, I am puzzled myself. Certainly Friend Gregory had a phenomenal light for A. C., and from the appearance of the arc the amperage was not at all high, though I doubted the 20 ampere part, and told him so personally. Will Brother Gregory come across with name of his carbons and any further information he can give? It is up to you Friend G.

LIGHT WAVERS.—Arbuckle, Calif., writes: "My light seems to come and go. In other words the arc is not steady. Do you think the fault lies in the transformer or in the lamp. Attached find check for handbook."

Your description of the effect is too vague for me to attempt anyth even resembling an opinion. What voltage and amperage are you usi What kind of transformer? How often does the effect occur? How h you got your carbons set? As a starter, however, begin at main operat room cutout and take all wire connections apart and clean the conta thoroughly. Be sure your transformer switch, if it has one, is making g electrical contact. Clean out the inside of your carbon jaws so that carb make good electrical contact. Set your carbons as recommended on pa 89-90 of the handbook. Be sure your lampheads are not burned ba inside the lamphouse. Remove the burned part if they are.

DRIVING OUT PIN.—New York City writes: "Have reeived much uable information from the Department before, and now that I am trouble I will have to call on 'Father' for help. Have Powers 5 and wan to drive out taper pin which holds cam to its shaft. I hammered as h as I dared for some time but it would not budge. What should I What is meant by a 'half size' lens?"

You must have tried to drive it the wrong way. Beside the la end of the pin there is, or should be, a file mark. The pin should come readily if driven the right way. If you have further trouble why take it down to the Powers's factory, No. 90 Gold Street? They remove it for you without charge. A half size lens is one of considera larger diameter than the quarter size, which latter is the small stereo l ordinarily furnished with machine outfits. "Quarter size" and "Half si refers to diameter of lens.

LENS TROUBLE.—La Grande, Ore., writes: "We have three sho here and they are engaged in a scrap just now. We are having a lit trouble with our lens. Are using a Darlot 125 MM. E. F., and it is out focus on one side. Also have a Pathe 75 MM. (not E. F.) lens and it worse than the other. Machine is Edison Exhibition Model. Use two No condensers. Have tried two 6½, two 7½, one 6½ and one 7½, one 6 and one 7 and one 7 and one 7½ but without effect. The lenses are in li all right. Would like to make suggestion as to the new model Edison lan To do away with carbons burning a crater on one side. When out of li remove small set screw on rear of upper carbon holder base (where it faste to the rack) and put in a small rod, threaded of course, so it will work t same as a screw. If the carbons get out of line, the upper one can th be moved sidewise, thus lining them, by loosening the screw rod."

The rod scheme is all right, and the suggestion is a good one, but have it work it would be necessary to cut a slot in back of lamphou and extend the rod outside. The screw, the brother refers to, is the o which clamps the upper carbon-arm to the top of the rack-bar; not t one in end of back-bar but the one on back side. As to the lens, t trouble does not lie in the condensers—that is, their focal length, at lea While I don't exactly see how it could be with that make of machine, s I am of the opinion that your lens sets out of center with the apertu It is also possible that there is something wrong with the lenses the selves. Be sure the lenses are tight in their individual mounts—those each end, I mean, and that the combinations have not been screwed in the barrel with the threads crossed, thus throwing the two combinatio out of square with each other. Also be sure there is not a faint fing mark on inside of one of the lenses of the combination. I assume that t machine is not set to one side of the screen. If so, and the angle is co siderable, or the throw short, that would, of course, account for it. I kn you said the lenses were in line but possibly you are in error. If t machine is central with screen and lenses in line and in perfect conditi (perfectly clean, etc.) then such an effect would hardly be possible. Ta the ring which holds the lens off the machine and, while running a fil hold the lens in the hole with your hand and move it from side to side a see if the focus is not brought sharp. That scrapping is mighty bad polic

????????—Harrisburg, Pa., writes: "I have something which will sta the ball rolling in the camp of the Doubting Thomases. Here it is a just as soon as I can form a company to manufacture I will have deposit $5,000 as a forfeit if my claims are not made good. Present projecti lamps consume about four horse power. I have invented one which w use about one-third that power, or possibly less, as I will use for resi ance three or four 16 c. p. lamps in series and produce from 300 to 4 more c. p. than any other lamp on the market to-day; also the carbo will last about 90 to 100 times as long as at present. I have made i portant changes in the lamp itself which have long been needed. Several these have been suggested by yourself in various articles you have wr ten. Thanks for the same, Brother Richardson. The man owning the hou where I am in charge of the operating room has purchased adjoini property and will enlarge the theater to a capacity of 800. We have tw of the latest Powers Sixes; throw is 50 feet. Will install a circular scre (concave screen I suppose you mean, Ed.); orchestra, retiring rooms a every up-to-date convenience which tends to add to comfort of our patro The owner is Mr. Lenny. It is located at No. 13 South 13th St., and is winner all the time. I have two assistants or apprentices, with more the waiting list. Would be pleased to meet and welcome visiting ope tors. I hope to call and see you next summer."

Will be pleased to see you. Now look here, Brother, I'm skeptical abo that lamp stunt. In fact, I reside right in the exact geographical middle that D. T. camp you spoke of. Mind you, I don't say you can't do what y claim. I have seen too many marvelous things in 45 years of life to di pute the possibility of anything, but ——. In the first place you say pre ent lamps consume about 4 h. p. Horsepower is watts divided by 746. Som require more than 4 h. p. and some much less. A 40 ampere A. C. a through an economizer uses only about 2 h. p. A 40 ampere D. C. through a rheostat consumes nearly 6 h. p. A gain of 300 to 400 c would not amount to very much, but it would be a gain nevertheless; b I don't see how you can figure such things when, so far as I know, t real, effective c. p. of a projection lamp has never been authoritatively giv by any one. Another thing: you say you will use three or four 16 c. lamps in series for resistance. Either you don't mean that the way it rea or you are peacefully dreaming. You would not get enough curre through three or four 16 c. p. lamps in series—assuming them to be lam designed for the voltage to be used, to light a decent, self-respecting matc much less deliver projection light. Well, Harrisburg, it is up to you. Sho us. We are from that Grand Old State just south of Iowa.

C. ECONOMIZER.—In am in receipt, in response to my request, of a letter from the Silk City Amusement Company, Paterson, N. J., highly commending the D. C. economizer (motor-generator set) sold by Mr. J. H. Hallberg, of this city. Says that he is on 220 volt lines and bills are 70 per cent. less than when using rheostatic resistance. Says light is better and repairs trifling. Has had no trouble of any kind with the machines. Has three sets in operation. Says the company would not take $1,000 apiece for them if more could not be secured. Offers to show them in operation to any one who cares to call.

While I cannot accept one letter, however strong, as final, I have reason to believe these sets are good. The main point is can the operator of average ability handle them successfully? This point I want cleared up. Mr. Hallberg claims an efficiency of about 80 per cent. Personally, I am inclined to believe he is a little high on his estimate. I would consider an efficiency of 70 per cent. as very good for such a set. Certain it is that those obliged to hook up to 220 D. C. should install a motor-generator set. The waste through rheostats is enormous where such voltage is used. On 110 volts much depends on the matter of efficiency. If Mr. Hallberg can substantiate his claim of 80 per cent. and the set can be handled by the average operator successfully, the sets would have a wide field indeed. The day of the rheostat is passing, and it ought to pass, too. As to A. C., it is time that its use for projection be abandoned. The Mercury Arc Rectifier has high efficiency and is a success. If motor-generator sets of equal efficiency and easily handled can be had, they, too, would be most excellent. Personally, I do not care what it is or who makes it or who sells it. It is the efficient, effective, easily handled and generally satisfactory device for producing satisfactory projection light, without the high ratio of loss present in the rheostat, I am looking for. Produce the goods, gentlemen, prove beyond question that they ARE the goods, and they will have my hearty indorsement and approval instanter. Until that is done I would not recommend them were my own father the manufacturer or seller.

LIGHT TROUBLE.—Clarksville, Texas, writes: "We are using an Edison and Powers Six which have just been installed. Have been unable to get a good light since. 110 volt A. C., 40 amperes, 72 ft. throw, Edison No. 2 lens, 5/8 Electra cored carbons, picture 16 ft. Screen has a bright center, then a ring of blue and a light brown. By moving lamphouse and arc closer to lens the carbons show on the screen. Have tried every adjustment I know but it doesn't help much. What size condensers should I use? The picture jumps up and down and sidewise. What is cause?

Whew! Trouble seems to be your first name. Get two 6½ and two 7½ condensers and try them in different combinations. Your light trouble must be there. That carbons-show-on-the-screen has been sprung on me before, but in all my experience I have never been able to get carbons to show on the screen through a projection lens system. Will some Brother who has had this experience set it forth, together with its cause? As to the jump. If the trouble is on the Powers machine, referring to January 6 issue, on the intermittent sprocket shaft at the inner end of bushing 670, plate 2, you will find a collar. It is between the sprocket and bushing and against the bushing. Loosen the screw holding same and with a screwdriver pry the collar tight against the bushing, using edge of sprocket for a pry. You thus shove the collar one way, the shaft the other and take the end motion out of the shaft. Hold collar over while you tighten the screw again. It is probably end motion in this shaft, hence also in intermittent sprocket, which causes film to move sidewise. The same thing is accomplished on the Edison by loosening the left hand intermittent sprocket shaft bushing and shoving it in a little. As to the jump up and down you have not described it sufficiently so that I can form an opinion. If there is any dirt on face of intermittent sprocket that is probably the cause. If not then the sprocket may not be true or maybe its teeth are badly worn, or the shaft sprung. If the jump is regular, four times to every turn of the crank, it is probable that the sprocket is defective—out of round, or else the shaft is sprung. It is also possible that your tension springs are too loose. The Powers tension is tightened by means of a screw in center of the spring plate just below the aperture. The Edison by bowing the springs out with a screwdriver. Stick it under the springs and pull out while running it up and down.

CONDENSERS.—Jersey City, N. J., asks: "(1) Why does a cracked condenser show in stereo and not in M. P.? (2) Have Power's 6, A. C. through inductor, 45 amperes at arc, picture 14 ft., throw 80 ft. What focal length condensers would you consider correct? Have used two 7½ and one 7½ and one 6½ but cannot get blue ghost out of center without sacrificing corners. Is not caused by lower carbon tip."

(1) Because focal plane is close to condenser with the stereo while it is a considerable distance away with M. P. Focal plane is the object being projected. (2) You have a 5½ inch lens, and two 7½ condensers should fill the bill. Trouble is possibly due to spherical aberration. Try another pair of condensers. Possibly you have very cheap lenses, some of which have this defect in excessive degree. Suppose, of course, you have tried moving lamphouse back.

PATHE MACHINE INSTRUCTIONS.—Ft. Wayne, Ind., asks if I am going to give detailed, photographic instructions on the Pathe machine, like has already run in the Department.

That matter, Ft. Wayne, is up to Pathe Freres. They can have it if they want it but so far they haven't made their wishes known, and I've got all I can comfortable attend to without looking for more work.

PORTABLE LIGHT PLANT.—Blountville, Tenn., writes: "Have read part of Handbook forty times. Wish to equip traveling show with electric light plant. Want smallest outfit it is possible to use. Have corresponded with Standard Electric Co., but their information is more confusing than enlightening. Some recommend a 5 K-W. generator; others a 2 K-W. Machine would always be close to generator and throw never more than [illegible] feet."

I am afraid you still need to read parts of the Handbook several times. On page 104 you will learn that it is not the throw but size of picture that is of importance. K-W. at arc voltage is the only thing which counts. Therefore it will be well to get a generator of not more than 70 volts. 25 amperes at 70 volts is 25 × 70 = 1,750 watts. If you propose to use the machine for projection light only, a 2 K-W. 70 volt D. C. generator will answer, since you will probably throw a small picture and can get along with 20 amperes, using ½ cored carbon above and 3/8 or 7-16 solid below. 20 amperes will give you a good picture 10 feet wide, though not a brilliant one, of course. However, it will be far, far better than gas. If you get a 110 volt machine, 25 amperes would then require a 3 K-W. generator, since 25 × 110 = 2,750 watts, the difference being consumed in the rheostat. Some energy would be consumed in the rheostat with a 70 volt dynamo, but if you go much below that in voltage you will probably have trouble handling the light. Some have run without any resistance at all but that I cannot recommend, unless you get a dynamo built especially for that purpose.

WESTERN PICTURES.—Anadarko, Okla., writes: "Attached find photo of our front. This is a town of about 3,500 people, uneducated as to pictures until we opened our house. There are now two theatres, both using licensed films. I would like to tell those who know so much of and about the over-production of Western pictures that we have 3,000 Kiowa and Apache Indians (we have a number of Apaches and Indians here in New York, but they're of a different breed. Ed.) to cater to, along with the general run of Western people residing here. Western people, as a rule, like the Western and Indian pictures much better than those of deeper vein. But, as picture of front will show, they are not adverse to something of the highbrow order also. Front shows posters of Cinderella, Dante's 'Inferno' and Foul Play. Have lately noticed a good deal of adverse comment as to various film exchanges, but I, for one, wish to say a good word for the Western Film Company Exchange of Oklahoma City. They certainly are to be commended for their carefulness and thoroughness in inspection. We are using 30 to 60-day service, and I have not seen a misframe or really bad place in any of their films within the past two months. To say to you that I like the Projection Department would be a waste of ink. If a person is interested in projection and the troubles connected therewith he would certainly be a queer duck not to appreciate your efforts. Some of the correspondents seem to have the idea that you should be superhuman in your endeavors to answer and explain some of their queries. A good many troubles are anticipated by some correspondent, and his explanation helps keep some one else out of hot water. Should you reproduce the picture, what is the cut worth? What line cuts do you make of your picture you have in the World?"

As to the Western pictures: I have lived in the West many years and the thing that gets my personal, individual goat is the chaps on the cowboys, even on the hottest Summer days. In real cowboy life chaps are seldom seen, except when range riding in cold or bad weather or in desert work to protect from thorns. You speak of the Editor's troubles. My dear boy you should see some of the letters as they really are. I really believe I have developed a species of second sight in divining the real thought in the mind of the writers; also I believe I could now decipher Sanskrit or even Chinese, if I had to. As to being busy, I am certainly that, and then some. By the way, if some of my friends would like to see what I can do in story writing they will find a serial story by Yours Truly beginning in March 2 Munsey's Cavalier. I collaborated with a young lady, but the story and plot is all my own. In Munsey's Railway Men's Magazine for May will be one of my short stories, also in June. The cut is worth $1.25 postpaid. Don't understand what you mean by last question. Glad to hear of the good work of Oklahoma City Exchange.

FROM FRISCO.—From San Francisco comes a friendly letter to the Editor in which the writer comments on the World by saying "Some paper. I devour it every week." Also speaks highly of the Simplex machine. Says everything is moving nicely in Frisco but that it is no place for operators to go. Says "Of course we do all we can for those who come, but chances for steady positions are few." The writer was selected to present Dante's "Inferno" over California with Mr. Harry Scott, of the Monopol Film Company. Used a Simplex and got splendid results. Says he is after all the road jobs available at $35 per and expenses. Is now running an old type machine and getting good results. Wants a modern mechanism but manager is so well satisfied with present projection that he says it's good enough. Theatre seats 2,700, runs six reels and six vaudeville acts. S. R. O. sign out every night. Throws a 21-foot picture at 110 feet with 35 amperes through a "Stupefier" as one of the Frisco managers dubbed the Rectifier. Is well pleased with fine work of producers and looks for prosperity for the picture business.

My brother, if you can give a really good projection with 35 amperes on a picture having about 330 square feet of surface, using an ordinary screen, with a dozen house lights on at that, you certainly are entitled to a medal. The manager surely ought to give you a modern mechanism. Doing the business he is, there is no excuse for anything but the best possible results.

MANAGERS' CONTRACTS.—Will such unions as have contracts with managers kindly send in AT ONCE one of the blank contracts? I have had several calls from the younger unions for such blanks. I would very much appreciate an early compliance with this request.

Manufacturers Advance Notes

"THE PRICE OF BIG BOB'S SILENCE" (Vitagraph).

A portrayal of rugged Western life by the California Vitagraph Company. This picture is notable for the acting of its two principals, Mr. Thornby as "Big Bob," the outlaw, and Mrs. Turner, mother of Florence Turner, who plays the part of Bob's mother. There is a pathetic touch to the picture that is well brought out, showing as it does the tender regard of an outlaw for his mother. The make-up of Mr. Thornby as a Western bandit is a work of art. He looks and acts the part to perfection. There is a price upon Bob's head. He is wanted for holding up stage coaches. For some years his mother has lost track of him, but her absent boy is always in her thoughts. She keeps his picture always within her sight, and in other ways expresses her deep love for her son, never realizing that he is an outlaw and a bandit.

Her physician advises her to go higher into the mountains for the betterment of her health. The old lady takes the stage coach and begins the journey. On the way the coach is held up by the bandit, who recognizes his mother. He dares not recognize her openly and allows her to proceed with her scanty savings. But somehow his identity is discovered and the sheriff makes good use of the situation.

Scene from "The Price of Big Bob's Silence" (Vitagraph).

Big Bob, knowing that his identity has been found out, crosses the Mexican border for safety. There he receives a letter from the sheriff saying that if he does not come back and surrender that his career as an outlaw will be made known to his good, old mother. Bob, during his life, had been wild and improvident, but he had too kind a heart to allow his mother to suffer on account of his erring ways. He, therefore, resolved to go back and hand himself up to the authorities. He was placed in irons to await consequences. The reward offered for the outlaw was given to his mother by the sheriff, who told her that it had been sent her by her son, and the good old lady went on her way in blissful ignorance, with blessings on her lips for the son who had been so good to her.

The picture is human in the extreme and will surely make a deep impression on all hearts. The acting of Mrs. Turner in this part is exquisite and lifts the picture out of the commonplace almost to the sublime.

"MRS. 'ENRY 'AWKINS" (Vitagraph).

The costermonger is a character that has not been overplayed in moving pictures. There is something about costermongers that is always interesting and the portrayal of them anywhere, if at all well done, usually succeeds in being highly entertaining. "Mrs. 'Enry 'Awkins" is a picture of coster life. The title is borrowed from one of Albert Chevalier's well-known coster songs, but the story of the picture has very little in common with the song lyrics. It tells of the love of two costermongers for the daughter of an old retired coster, who has laid by some money. One of the costers is something of a pugilist and a very formidable rival to the other, who earns his living in the coster way by selling vegetables from a donkey cart. Like many young women in the humbler walks of life, the coster's daughter is rather pleased with her importance at being thus courted by two young men at the same time. This places her in a position to be independent and she is quite conscious of her position.

Liza's father is a gouty old fellow and is rather inclined to look with favor upon the pugilistic suitor. Disregarding the orders of the doctor, the old man takes a drink from his bottle whenever he can get one, although for no apparent purpose. The drinking had no bearing on the story that could be very plainly seen and, from the moralist point of view, a picture that begins and ends with drinking is open to question. We took the liberty of speaking to the Vitagraph management about this phase of the picture, and they admitted that it had escaped their notice during the rush of business, but they very promptly gave us their assurance that all unnecessary drinking scenes would be cut out before release day.

Scene from "Mrs.'Enry 'Awkins" (Vitagraph).

'Enry 'Awkins, although of inferior physical strength to his rival, wins the heart of Liza by acting more like a gentleman and she consents to become Mrs. 'Enry 'Awkins. The plot is not deep; perhaps the picture was intended solely to serve as a character study of costermongers. In this it succeeds very well. The three male parts are exceedingly well played by Messrs. Brooke, Morey and Costello and Miss Norma Talmadge also contributes a faithful bit of work as Liza. On the whole the picture should be distinctly pleasing.

AMERICAN SPENDS $100,000 ON "FLYING A" PRODUCTIONS.

S. S. Hutchinson, president The American Film Manufacturing Company, is sponsor for the statement that during the past six months, the company has been in excess of $100,000 in advancing the character of "Flying A" productions.

A large sum of money has been invested in the new factory just completed. Every device tending toward a more refined manufacturing process that would add to the life of American film and increase its marketability, has been added; every advance known to the technical handling of motion pictures has been made a part of the new equipment regardless of expense. The new studio is a distinct triumph of its kind, combining as it does the latest and most improved ideas in stagecraft. The expensive residence property in hich the factory is situated is ample evidence of this—an kpensive departure intended to secure the purest of dustee air.

The western studio at La Mesa, Southern California, has so come in for its share of expensive improvements. All iose devices for the increased efficiency of "Flying A" ms introduced to the Chicago plant, were purchased in plicate for the La Mesa headquarters.

Now, in addition to the sums expended in the technical partments, the American has entered upon an expensive lvertising campaign intended to assist the exchange and hibitor in creating wide-spread public interest in its pictres. Thousands of dollars will be spent in asking the iblic to call for the "Flying A"-brand. An educational camign that will go far toward establishing the "Flying A" the public mind is now under way, and, it is predicted, will t a new standard of film publicity. The move is epochal d charged with extraordinary possibilities.

A SENSATIONAL "DREAM" PICTURE.

Under the title of "The Dream of Death," the Great rthern Feature Film Company will release for the last ek in March, an extremely sensational comedy-drama. Of is picture must be said that the acting and the scenes are usually good and beautiful. In the way of photography e pictures are excellent. The story is something unusual d is certain to attract attention.

The scene opens with a young man seated in his home and situation explained in the title is that he is waiting for wife who has gone to a theater. The impatience of the ung man suggests that she is late in returning. A sound tside attracts his attention and he goes to the window d, looking out, he sees the approach of a motor from which wife steps out accompanied by a man. This circumstance uses the jealousy of the husband, and when the wife ens he upbraids her angrily for her conduct and, refusing planations, he suddenly throws her from him with such

Scene from "The Dream of Death" (Great Northern).

ce that she falls upon the floor. The wife retires to her mber in great distress and goes to bed, leaving the husd in the agonizing pangs of jealousy.

Vild with rage he enters the chamber and going to the side makes a move as if to strangle the sleeping woman, is turned from his purpose and leaves the room. Still atly distressed he sits down in a chair and goes to sleep. his troubled dreams he sees himself approach the grave his wife upon which he throws himself, sobbing and rerseful. Two officers come upon him and the next picture ws him in a cell with the warden reading the death sene. Then he is taken to the place of execution, where the otine and the executioner stand ready to carry out the dates of the law. Just as he is about to be decapitated wakes with a scream, which brings his wife from her mber. The young man is overjoyed in discovering that it but a dream, and embraces his wife with fervor. She takes from her bosom a card upon which is written a sage from her brother, explaining that he met her at theater and took her to dinner, and asking the husband's on for keeping her out so late.

he story, while extremely simple, is intensified to a near edy by the unexplained situation and the excellent acting he two principals.

"THE MAN FROM THE WEST" (Imp).

This is a Western picture of a different type. It is Western only in so far as the principal character is concerned. He comes down to New York with all his breezy Western freshness thick upon him, with much money and the reputation of seeking a wife. His friends and relatives plan a wife for him, and they, having the veneer of Eastern civilization, choose one of their own kind.

But Steve, the man from the West, has other ideas. He is not a man to allow his liberty, the most valuable asset of his life, to be bartered away, and when he sees the plump and pretty cook, and moreover when he tastes the excellent pies which she makes, he is, in the best sense of the term, a lost man. He loses his heart to the cook and defies the scheme of his relatives.

Scene from "The Man from the West" (Imp).

But his heart is in the right place. The girl who was selected for his wife-to-be was not entirely disappointed. She and her fiance receive from Steve a handsome wedding gift.

King Baggot plays the man from the West. Vivian Prescott is the cook, and William Shay has the part of the lover who marries the girl whom Steve does not marry. March 18th is the release date.

"THE MINE ON THE YUKON" (Edison).

From the story by Rex Beach, entitled "The Thaw at Sliscos," the Edison players offer a picture adaptation under the title of "The Mine on the Yukon," which is a delightful comedy-drama.

Mrs. Black is the wife of a man who has gone to the Yukon in search of gold. As she is introduced in the first scene, at which time she receives a letter from a friend of her husband's advising her that Black is dead and that he left nothing but a mine in which nobody had any faith except himself. The prospect is not alluring, but Mrs. Black

Scene from "The Mine on the Yukon" (Edison).

decides that she will find out about the mine, her belief in her husband being sufficient to lead her to conclude that the mine must be good if he thought so. Leaving her pretty daughter at home she goes to Alaska and we see her entry at the mining camp and her reception by the rough men among whom her husband labored. After looking at the mine she decides that she will work it and hires a number of men to do the digging. Her money soon runs out and the men refuse to work without pay.

This compels Mrs. Black to work the mine herself or quit. She decides to work and, getting into trousers, we find her in the role of a miner. She is compelled to endure much ridicule from the miners, but that turns to admiration for her pluck. Finally she strikes pay dirt, but is immediately afterwards taken sick.

During her sickness a miner named Larson jumps her claim and when she recovers she learns that everything is lost. Shortly afterwards Larson is caught in a blizzard, but through the bravery of the Widow Black, he is rescued in time to save his life, whereupon he gratefully restores the mine to its rightful owner. While all this has been going on, Bill Jones, a friend of Mrs. Black's husband, who has been doing what he could for the widow, has become interested in the pretty daughter, whose portrait the widow has shown him. The daughter happens on the scene at a dramatic moment and we get an inkling of what may happen from the mutual admiration between the daughter and Bill Jones. This picture will be released on April 2.

"WHEN A MAN'S MARRIED" (Essanay).

One of the best of the nine great comedy subjects Essanay releases throughout the month of March is "When a Man's Married." Scintillating with brilliant situations, and bubbling with real joyous mirth, it is a pcture that at once pleases and thoroughly entertans, not only because of its superb production, but the players interpret the various roles excellently and with perfect conception of true comedy values. William McGrath, a New York clubman of wealth, finds that he cannot get along with his spouse. Divorce is mutually agreed upon, and the pair travel out to Reno, Nevada. Some months later, McGrath is a guest at the home of Judge Rathbone, an old friend, and finds his former wife under the same roof.

Scene from "When a Man's Married" (Essanay).

McGrath manages to keep out of her way for an hour or so, then, through the machinations of several schemers, he is suddenly left alone with his former spouse in the gun-room. McGrath takes it upon himself to approach her. The former Mrs. McG. warns him that all is over between them and that she wants to look upon his face no more. With this she stalks from the room. Rubbing his chin reflectively, McGrath crosses to a gun-rack, takes down a handsome shotgun and examines it with a view to some duck-hunting, away from all thoughts of former wives, etc. Suddenly the weapon is discharged, and kicks McGrath into an insensible heap against one leg of the billiard table.

The shot is heard all over the house, and an excited crowd rushes in. Mrs. McGrath thinks Mr. McGrath is dead and promptly swoons into the nearest chair. McGrath revives, suddenly sees his former wife sprawled out on the chair and instantly thinks the accidental discharge has killed her! At this moment she is revived with the aid of smelling-salt an the incident is cleared up. McGrath has an idea—th h starts to carry out by dismissing the guests from the rom Then he steals up behind the flustered lady and she, thi in him a ghost, is about to relapse into another faint, wh h catches her in his arms, pours out his story of how l el he has been without her, and begs her to re-marry him. hi is finally agreed upon, and the happy couple seek out th ol

Scene from "When a Man's Married" (Essanay)

judge, who is deep in a game of chess. The matter e plained and the judge, with a sly twinkle in his eye, co u a lawbook, then writes something on a sheet of pape a hands it to McGrath. He reads:

> "I find that while you are both lawfully divorced the State of Nevada, here in New York the divor laws are different and you are **still legally man ar wife.** Congratulations!"

McGrath is amazed. Mrs. McGrath has also rea th astounding decision over his shoulder and, finding that Wi iam is still her lawfully wedded husband, she ins assumes her old air of authority. McGrath, realizing e in his same old hen-pecked position, tells her he is oin back to Reno for another divorce and rushes from the o Hastening upstairs, he quickly packs his grip, jams o th hat and hustles out. At the foot of the stairs he bump in wifey and together they rush into the library.

The judge and his friend are interrupted in their es game as McGrath gasps out his troubles. The judg as McGrath for the written decision he gave him, takes o pen, writes something across the face, then hands it ac McGrath takes one look, utters a whoop of joy, then the paper triumphantly before his wife's eyes. Sh se this written across the page: "I was only joking."

Realizing she and McGrath are divorced legally and ro erly, and that the judge has tricked her, she is forced t o on while McGrath takes the arm of a beautiful young la guest, beams upon her most lovingly and strides from the John Steppling is excellent in the role of McGrath. E n Blanchard splendidly portrays Mrs. McGrath, and a Cashman acquits himself nobly as the judge. The n booked for release March 29th.

"RICE AND OLD SHOES" (Lubin).

Roy Dean and his wife had been married about five years when Dean began to neglect his home for the club. His preference for his evenings at the club became so pronounced that his wife tried in different ways to bring his attentions back to herself. But everything failed. Finally, becoming desperate at her husband's neglect, Mrs. Dean (Mary Buckley), threatened to sue for divorce. Becoming angry Dean told her that if she wanted a divorce he would help her in obtaining it. Proceedings are under way when a letter from Mrs. Dean's sister reminds her that she has promised to attend her sister's wedding, which was to be celebrated the following week. Mrs. Dean shows the letter to her husband and, for the sake of appearances, they agree to attend the wedding together. The sister lives in another city.

Scene from "Rice and Old Shoes" (Lubin).

At the wedding the guests are supplied with rice and old hoes to throw at the bride and groom as they depart on heir honeymoon. One of the little flower girls mischievusly fills the brim of Mrs. Dean's hat with rice and also pills some of it down the inside of her coat without the nowledge of Mrs. Dean. On the way home in the train, Irs. Dean removes her coat, out spills the rice. The other assengers think Mr. and Mrs. Dean are bride and groom nd cause the pair much embarrassment. Arrived home, Mrs. ean takes off her hat and another shower of rice falls from . After all have gone to bed except Dean he sets looking at e little mound of rice that fell from his wife's hat. It rings to his memory scenes connected with his own wed-ing. His heart softens, the old love for his wife returns. e steals to her room and asks forgiveness for his neglect nd promises to begin all over again. And the divorce law-er loses a case.

"THE CHILD OF THE TENEMENTS" (Solax).

Cast.

Lydie Martin	Blanche Cornwall
Tom Martin	Mace Greenleaf
Their child	Magda Foy
Mike, a neighbor	Lee Beggs
Dr. Mann	Darwin Karr
Kate	Fannie Simpson

What mother wouldn't sacrifice almost everything she has and holds sacred and dear to her for her offspring? Such is the law of nature. In the Solax production of "The Child of the Tenements," the release of Friday, March 22nd, we forgive Mrs. Martin for robbing her benefactor, so that she may take her child out among the trees and flowers and give it a chance for life and happiness. We sympathize with the suffering child of the tenements and manifest a profound regard for the courageous mother. This is the story:

Lydie Martin has trouble with her ailing child. Dr. Mann, the visiting settlement doctor and the friend of the West Side poor, does all he can to help Lydie and her sick child. Tom Martin, Lydie's husband, is out of a job and things look pretty black. The child has no chance in the atmosphere of filth and dirt. Lydie plans to take her child and her husband to the country, a place in California where a neighbor has relations—a place the neighbor speaks of very often. But there is no prospect of going—her husband is out of work and three hundred dollars are needed.

One day Dr. Mann, while making his rounds of the tenements, stops in to see the Martins—for he always makes their rooms his headquarters while in the district, because it is the cleanest. He leaves his coat and bag on a chair. Mrs. Martin is wretched. She sees visions of herself and family comfortably settled out in California—but she cannot go there. Her child will not be able to grow up strong and healthy—it will be a weakling all its life. Mrs. Martin moves about the room with unsteady and sinking spirits.

When her eyes light on the wealthy doctor's coat, a sudden impulse impels her to go through the doctor's pockets. She finds his wallet, from which she removes just enough that would take her and hers to California. Just as she takes the money, an evil-minded and jealous neighbor sees the act and immediately goes off to report to the police.

In the meanwhile, Lydie Martin makes hasty preparations for a departure to California, explaining to her husband that the doctor had loaned her the money. Just as she is about to go, the police break in and she is accused of theft. The doctor is brought in and he tells the police that he loaned the money to Mrs. Martin. Mrs. Martin thanks him with grateful eyes and the little family start for fresh air and happiness.

NEW THEATER FOR YONKERS.

Mr. J. H. Hallberg, "The Economizer Man," advises us that he has just booked an order from the Square Amusement Co., Yonkers, N. Y., for their complete equipment, consisting of 300 opera chairs, Motiograph No. 1-A, 1912 Model Hallberg Special A. C. Economizer, and all accessory supplies. Mr. Hallberg also reports the sale of three of his A. C. to D. C. Economizers during the past week.

Scene from "The Child of the Tenements" (Solax).

sion the set of slides shown were given twelve encores and the publishers united in pronouncing them the finest thing that had ever been invented for the purpose.

Already there is a strong demand for these slides, but the Levi Company has been obliged to refuse orders, owing to its unwillingness to enter into the rental field. It figures that the proposition is too big to be handled from any one point and that the service can be given only by a number of distributing centers. For this reason it announces the sale of state rights and there are some excellent opportunities for money-making for those who are fortunate enough to secure these privileges.

By experimenting with the slides, the Levi Company has discovered that it can produce a perfect dissolving effect in the change of scenes through a manipulation of the slide carrier. It is now working to make the device absolutely fool-proof in operation. The song publishers are anxious to get these slides for their productions and the Levi Company is preparing to meet all demands. The company has decided that this device is too good to be cheapened in any respect and will therefore secure for models professionals of note. Instead of just merely a pretty boy and a lovely girl, we may expect to see some of the best singers on the vaudeville stage. It is not improbable that we may have Jack Norworth and Nora Bayes posing in some of their popular song hits. Along with them are hundreds of other high-class singers whose services are also available for a price, and the Levi Company has sufficient faith in this proposition to get the best that are. The consensus of opinion is that the Spiegel Motion Slide will not only revolutionize but regenerate the song slide business.

"PERCY LEARNS TO WALTZ" (Imp).

Percy's decision to learn to waltz involved him and others in all sorts of difficulties and discomforts, and these adventures when seen on the screen are highly diverting.

Percy caught the disease so badly that it became a monomania. He danced with everything and everybody he could. Unfortunately, he danced too much with the lady to whom he was not engaged. The lady who had the honor of being his fiancée was incensed at this as ladies are apt to be, and so there was a quarrel and an estrangement, and, of course, finally a reconciliation.

Scene from "Percy Learns to Waltz" (Imp).

In the character of Percy, J. R. Cumpson, who has made himself a great favorite with Imp audiences, finds an excellent opportunity of "letting himself go." So does Grace Lewis. So do, too, those fine comedians, W. H. Daly and H. S. Mack.

"Percy Learns to Waltz" is a characteristic, brisk Imp comedy—one of those Saturday offerings which are becoming so popular with Imp fans who like the lighter style of life portrayed on the screen.

The photography of this picture is exceedingly bright and clear. March 16th is the release date.

DOROTHY DAVENPORT LEAVES NESTOR.

Dorothy Davenport writes to The World to the effect that she has concluded her engagement with the Nestor Company, but that she expects to remain in California for some time doing special work with the different firms located in Los Angeles.

"THOU SHALT NOT" (Champion).

The scene herewith is laughable indeed, for it depicts the efforts of two bluecoats to part from the Rev. Smith his precious side adornments which they believe are false and a part of his make-up in a minister's disguise. The truth is, the Rev. Smith had bid his wife good-bye, but now returned to get his money which he had left in his other trousers; but the door is locked and, having little time, he enters through a window. Now Mrs. Smith had engaged a new maid and when Rev. Smith entered she mistook him for a burglar in minister's garb. She raises a cry and Smith is searched and cruelly treated, for the officers pull his whiskers to test their genuineness, despite his endeavors to explain. He is lodged in a cell. The prison is visited by women bent on reform and among them, Smith's wife. The situation is rapidly cleared up and once more the Rev. Smith pursues his mission of peace. Released Wednesday, March 27th.

Scene from "Thou Shalt Not" (Champion).

TWO KNIGHTS IN A BARROOM (Edison).

"Two Knights in a Barroom" is a farce comedy which, although not quite up to the usual high class of Edison comedies, possesses some quality and a number of amusing situations. The fun of the thing may not be generally understood since the etiquette of the barroom is not generally familiar.

The familiar figure is a tramp who has been kicked out of a freight car and is seeking assistance. He first tackles a baker, into whose cellar he descends in search of something to eat. The baker throws him out. Then he visits a cobbler, but as he is unable to pay for repairs, he is again ejected. In need of clothes he tries a tailor, but lacking money he is shown the door. Needing a shave he calls on a barber and again he gets the "boot."

On the street he meets two young men and solicits aid from them. They suggest that he needs a drink, to which suggestion he agrees and accompanies them to a barroom where he receives a large and invigorating "hooker," after which he goes to sleep in a chair in front of two suits of ancient armor, leaving his benefactors busy over a game of dice with the bartender.

In his sleep the tramp dreams that the two knights step down from their pedestals and accompany him to the various places from which he was previously ejected. He coerces successively the baker, the cobbler, the tailor and finally lands at the barber's with a stomach full of pie, a pair of new shoes and a new suit of clothes. At the barber's he gets a shave and then forces one of them into the shower bath. But the barber turns the tables on the tramp and puts him under the shower. The water splashing in the tramp's face arouses him from his sleep and he discovers that it is only the bartender squirting syphon water over him, a common treatment accorded to the "Weary Willies" who happen to stray into barrooms. This picture will be released April 3.

MACHINE STOLEN.

Stolen on the night of February 23, from Washower, 21 Graham Avenue, Brooklyn, N. Y., a Power's Number Six moving picture machine; serial number 3,006. Fifty dollars reward has been offered for its return and evidence for the conviction of the thief.

"CELL THIRTEEN."

Great Northern Special Feature Film Company Offers Sensational Two-Reel Subject.

An exceptionally strong drama in two reels soon to be distributed by the Great Northern Special Feature Film Company. The theme is radical, but treated delicately, in a manner not to offend, and the preachment is so strong that the subject is pardonable.

Dr. Russell is traveling with his young and beautiful wife. She is frivolous and fond of adulation, and he is a matter-of-fact husband who loves his wife but does not understand her. At a hotel, Martha, the wife, encounters the bold gaze of Marius, a man of the world. They are mutually attracted.

At the hotel a ball is given. Dr. Russell has no inclination for society and does not mingle with the dancers. His wife wanders to an isolated spot and there meets Marius, who has followed. Their love runs riot and the kisses are long to be remembered.

Scene from "Cell Thirteen."

Dr. Russell is summoned home. His wife goes too. A few days later Marius receives a letter to come to their home, which is a private sanitarium for the insane. He is to come at midnight. Marius arrives and enters the home. Dr. Russell comes with a male patient who is violently insane. Marius is stumbling about in the dark and comes on the party. He sees the physician in his office and the patient strapped to a table. He tries to escape and wanders into cell No. 13 and hides under the cot.

The physician orders the madman placed in the same cell. Marius crawls out and finds the door securely fastened. The lunatic springs upon him and then begins a death struggle. It is a thrilling and remarkable scene.

Meanwhile, Dr. Russell sees his wife attired for receiving a guest. He asks for an explanation, but the keeper rushes in to tell of the combat in Cell 13. They rush to the cell, where the maniac is overpowered and bound. The fright and his struggle with the madman has dethroned the reason of Marius and he is hopelessly insane. They find the letter summoning Marius to the guilty meeting. The doctor reads and learns of his wife's infidelity. He denounces her in merciless terms. The happiness of a husband and wife is wrecked and the interloper is rendered insane—a sad denouement, it is true—but a wonderful sermon.

"THE SCAR" (Republic).

Scheduled for early release by the Republic Company is an interesting comedy-drama entitled "The Scar." This itle does not adequately indicate the character of the subect and in the picture itself the "scar" cuts very little figure. But in the tedious search for titles that must become weariome at times to some producers, they may be excused for electing titles that do not always exactly fit the subject.

The story in this case is that of a young doctor and his wife who have some difference on account of the frivolity of the wife and the attentions of another man, which she permits in defiance of her husband's commands. The result is hat he becomes deeply incensed at her disregard for his wishes and, during a stormy scene, strikes her across the ace with a riding crop.

The blow is supposed to cause a scar to appear on the woman's face. As the result of this assault, the doctor's wife leaves him and goes to a remote small town, where she ngages in school teaching as a means of livelihood, taking with her her little daughter. The other man in the case is a real estate operator and in the course of business he is attracted to this small village, where he accidentally meets the woman. His attentions to her create considerable gossip in the village and she is compelled to resign her position as school teacher. The man comes to the front and promises to take care of her. Together they take a train to the city, but the journey is interrupted by a wreck in a tunnel.

Doctors are summoned to treat the injured and among them is the husband of the woman. The victims are brought out of the wreck and it is found that the man who caused the trouble is dead, while the woman is among the injured, the little daughter escaping unscathed. The doctor takes his wife and daughter home and the close of the picture shows them once more united and also that the scar has disappeared from the woman's face. The commendable part of this picture is the very good acting of the principal characters.

"THE MAN AND THE MAID" (American).

Jack Stevens, a wealthy young ranch owner, has sickened of the sameness of ranch life and seeks a change in the whirl of society. He goes to Coronado and is immediately spotted by the Getrich family as eligible for the hand of their marriageable daughter. Ike Getrich, the son, is commissioned to discover the position and resources of the suspect, and, upon a favorable report, is instructed to make his acquaintance and introduce him to his sister. Jack makes no objection and is soon rounded up for the branding. But the Getrich family are too eager and Jack begins to sidestep their attentions. In doing so he meets Pearl, the parlor maid, whom he finds attractive.

Scene from "The Man and the Maid" (American).

When May Getrich attempts to rope him Jack dodges until May gives up the game in disgust, whereupon the father and son attempt to sell him some fraudulent stock in something or other. Pearl, the beautiful parlor maid, overhears the plot of the plotters and tips Jack to the game. She is suspected and fired. Then Jack comes to the rescue of beauty in distress and offers Pearl a life job on the ranch, which she accepts. Thereafter the ranch is good enough for Jack.

SPIEGEL MOTION SLIDES.

Levi Company Will Place Them on a "State Rights" Plan. The Newest Thing for Illustrated Songs.

The Levi Company announces elsewhere in this issue of the Moving Picture World that it will offer the Spiegel Motion Slides for illustrated songs on a state rights plan and ask for bids. The reason for adopting this method of marketing this new song slide proposition is that the Levi Company does not wish to go into the rental business, which is absolutely necessary in handling a product of this character. Details of the plan have been fully worked out by the Levi Company and includes a return of all slides after a certain period, which will dispose of the junk question. On this plan the agency for Spiegel Motion Slides for any State or territory ought to be a valuable concession.

There is no question about the popularity of this device for illustrating songs. A special exhibition was given at the Circle Theater, New York City, on February 27th, at which a number of song publishers were present. On that occa-

POWERS PICTURE PLAYERS IN NEW MEXICO.

The Powers Motion Picture Company has established its southwestern company at Las Cruces, New Mexico, having erected a commodious and most complete studio at that point. The company, which is in charge of Director John B. O'Brien, has just sent in its first picture, which gives promise of creating a big sensation. This film, which possesses a most excellent dramatic theme and displays some splendid acting, depicts a round-up with a background of 10,000 head of cattle—indeed, it is a case of cattle, cattle, everywhere. The members of the company, besides Director O'Brien, are Gladys Fields, Leo White, Miss Dudley, E. Robles, Mrs. Mackin, F. C. McMahon, and other well-known players. A. Neilson is camera man.

AMERICAN INAUGURATES GIANT CAMPAIGN OF ADVERTISING.

It is with interest that the exhibitor and exchange man will read the advertisement of the American Film Manufacturing Company in these columns this week. The American announces that it has been successful in securing publication of its film stories in something over 70 papers each week. These publications are spread from one end of the country to the other and include daily newspapers of every size and description. The Chicago Tribune shows the largest circulation, topping the list with 287,000 readers, scattered over Chicago and the Middle West. Something more than 32 States are being used and the total number of people reached is in excess of 7,000,000.

This is enterprise of the right kind. Not only does it aid exhibitor in adding to his attendance, but the effect is felt all along the line, elevating the entire status of motion pictures and placing them on a par with all recognized amusement
That seventy editors of great American dailies should see
to feature American stories in page and half-page space
surely ample evidence that the newspapers are awakenin
to some latent possibilities. The American is surely to
congratulated on its enterprise in thus inserting the openin
wedge.

"THE REVELATION" (Nestor).

A picture taken in Southern California and showing man
beautiful garden scenes full of palms and flowers. The sit
ation is simple. The speculator, who has just made tw
millions is shown as very uncharitable, is, in fact, har
hearted. He has a dream; his office appears to him and
is in a time of panic. He has in his dream lost all an
penniless and cast out, he begs in vain for work even
the humblest. He even sees at the bottom his wife and litt
boy destitute and accepting charity from the same Salvati
Army lassie to whom he had refused a quarter in the tin
of his great prosperity. Then he awakes.

The effect of his dream was too soften his heart. Th
is his real awakening. The picture stands largely by
scenes and its photographs. The story is not very vita
chiefly because it isn't very true to life. The scenes, hov
ever, are often exquisite and, at this season, under Norther
skies of March, pictures of summer gardens are more tha
welcome. We commend it for this reason.

In amusements America has not the only "Coney Islan
if judging by a series of "Urbanola" pictures which if n
named "In Earl's Court, London" would make the averag
American feel quite at home in "Old Coney."

Scene from "The Revelation," by The Nestor Film Co.

Calendar of Independent Releases.

M. P. Dis. & Sales Co.

MONDAY, MARCH 11th, 1912.

AMERICAN—After School (Dr.) 1000
CHAMPION—The Fatal Glass (Dr.) 950
IMP—A Timely Repentance (Dr.) 1000
NESTOR—The Revelation (Dr.)

TUESDAY, MARCH 12th, 1912.

ECLAIR—Bridge (Dr.)
MAJESTIC—The Unwilling Bigamist (Com.)
POWERS—The Power Behind the Throne (Dr.)
Republic—Two Men (Dr.)
THANHOUSER—Flying to Fortune (Dr.)

WEDNESDAY, MARCH 13th, 1912.

AMBROSIO—Thomas Chatterton (Dr.)
CHAMPION—The Editor (Dr.) 950
NESTOR—The Fighting Chance (W. Dr.)
RELIANCE—The Ruling Passion (Dr.)
SOLAX—The Boarding House Heiress (Com.)

THURSDAY, MARCH 14th, 1912.

AMERICAN—A Bad Investment (Dr.) 1000
ECLAIR—The Kodak Contest (Com.)
ECLAIR—Shriner's Parade at Rochester, N. Y. (Top.)
MP—Shamus O'Brien (Dr.) 1000
REX—Eyes That See Not (Dr.)

FRIDAY, MARCH 15th, 1912.

BISON—The Deserter (Dr.)
LUX—Bill Has His Own Back (Com.) 495
LUX—Arabella Joins the S. P. C. A. (Com.) 449
SOLAX—Falling Leaves (Dr.)
THANHOUSER—The Poacher (Dr.)

SATURDAY, MARCH 16th, 1912.

GREAT NORTHERN—Capriciousness of Love (Com.)
MP—Daring Feats on a Cavalry Horse (Top.) 1000
MP—Percy Learns to Waltz (Com.)
NESTOR—The Unknown Model (Com.)
POWERS—Sogarth Aroon (Dr.)
RELIANCE—Bedelia "At Home" (Com. Dr.)
REPUBLIC—The Scar (Dr.)

SUNDAY, MARCH 17th, 1912.

ECLAIR—The World's Champion (Com.)
CLAIR—Willie's First Cigar (Com.)
MAJESTIC—The Better Influence (Dr.)
EX—In Payment Full (Dr.)

Gaumont.

TUESDAY, MARCH 12, 1912.

GAUMONT—Calino and His Boarder (Com.)
GAUMONT—What's in a Name? (Com.)

THURSDAY, MARCH 14, 1912.

GAUMONT—Gaumont's Weekly No. 4, 1912 (Topical)

SATURDAY, MARCH 16, 1912.

GAUMONT—Maternity (Dr.)

TUESDAY, MARCH 19, 1912.

GAUMONT—Jimmie—Temperance Reformer (C.-Dr.)
GAUMONT—Game Shooting from Aeroplane (Sport.)

THURSDAY, MARCH 21, 1912.

GAUMONT—Gaumont's Weekly No. 5 (Topical)

SATURDAY, MARCH 23, 1912.

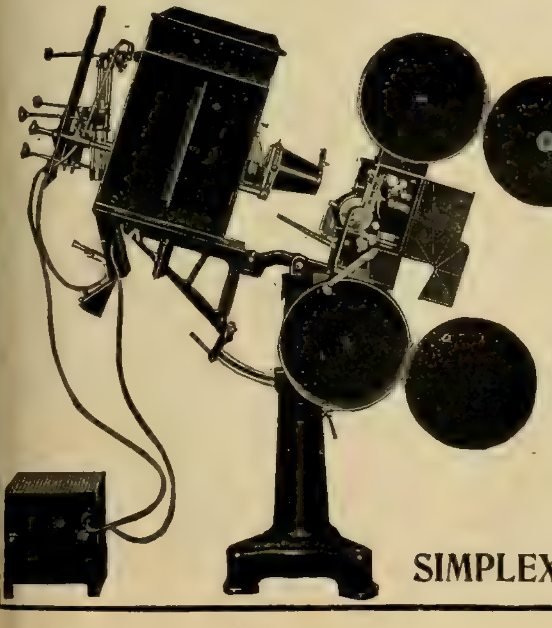
GAUMONT—An Old Romance (Dr.)

A CRUSADE IN NEWARK, N. J.

The several city departments of the city of Newark, N. J., are reported to have organized a crusade against the five-cent picture theater as now conducted in that city. It is stated that picture shows are regarded as too dangerous to be permitted in tenement houses and an attempt will be made to close all "store shows." This measure, it is claimed, will close every house on the main streets. The building department is said to be in favor of compelling every picture show to erect buildings intended for the exclusive use of such shows. Dark houses, badly ventilated places and those plainly unfitted for the purpose, will be discontinued if the departments of the city have their way.

A NEAT FOLDER.

The neat and elegant trade mark of Electra Carbons appears on a very attractive looking folder issued by Hugo Reisinger. It tells the story of the famous genuine "Electra" Pink Label Carbons, with a carefully arranged price list. The folder is an extremely handy thing to have within constant reach for every exhibitor must have carbons all the time, for without carbons there would not be any pictures.



As Exhibitors say "Years Ahead of Other Machines"

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Correspondence

IN THE MISSISSIPPI VALLEY.

The Vaudette Amusement Company of Springfield, Ill., has been incorporated, with a capital stock of $2,500, to conduct theaters, amusement halls and moving picture shows. The incorporators are: W. W. Watts, Emma E. Watts, Grace B. Cumings.

"He will never get a quarter in this town for a moving picture show," declared the skeptical when Manager Watts of the Vaudette began his extensive advertising for "Dante's Inferno." It was no use to point out the success which always attends Lyman Howe upon his visits to Springfield. But he did get the crowds. Although the five reels were here three days, the house was always filled. As to the general reception of these pictures by the people of Springfield, we cannot say. What honest opinions we sought were equally divided. These expressions were from people in all walks of life and if half of them were pleased with such a demanding picture, it has accomplished much. Manager Watts and Messrs. Clements and Lecturer Whitney, gave a nice setting for the production.

After seeing the production of the Vitagraph "Vanity Fair," Mrs. Grace Creel, 23 years old, of Springfield, went to her home and took poison.. She died two weeks later. This was an opportunity for the Springfield correspondent of the Associated Press to add to his meagre space account and he put the "blame-it-to-moving-pictures" on the wire with avidity. Enterprising Manager D. C. McClellan of the Idylhour at Pekin, grabbed it while it was hot and used it as an advertisement as to the realism of the film, but denying that it would have any such an effect on his patrons. The editor of the Peoria Herald-Transcript sniffed at the dispatch and then caustically remarked: "A Springfield woman tried to commit suicide after witnessing a moving picture show. If it had been a musical comedy, one might understand it."

The Leland Hotel annex, Springfield, Ill., has been purchased by Senator Logan Hay and the ground floor may be remodeled as a vaudeville theater.

The Franklin Amusement Company of Evansville, Ind., has been incorporated with a capital stock of $7,500. The incorporators are: J. R. Brannen, Philip Fine and Harry Kornblum.

A plan to make use of moving picture films in the campaign to be waged by the city administration against unsanitary tenement houses in Cincinnati, Ohio, is being evolved by Safety Director Cosh. Cash said he thought that if pictures showing the actual conditions existing in certain tenements were taken and show to the public at large, public sentiment would soon force the proprietors of these places to remodel and rebuild along modern and sanitary lines.

The church and theater will work in unison in Wood River, Ill., hereafter. Manager Brown of the Lyric Theater, agreed after earnest solicitation from members of the church congregation to close the theater on Sunday nights and he says that he will even attend the church as he will not have any work to do on that night. His moving picture shows will hereafter be held on Tuesday and Friday nights.

The Merchants' Theater Ticket Company of Cincinnati, Ohio has been incorporated with a capital stock of $35,000. The incorporators are: Oscar C. St. Clair, Norman J. Lease, Alfred Felix, Alfred L. Heinike and William E. Wagner.

The Rose City Amusement Company of Newcastle, Ind., has been incorporated with a capital stock of $25,000. The incorporators are: Jesse Bond, E. E. Samuel and L. C. Matlock.

The Bellaire Star Amusement Company of Bellaire, Ohio, has been incorporated with a capital stock of $25,000. The incorporators are: Donato DeSimono, C. Veechilla, Felix Di Genova, Joseph Buttitta and Antonio Negua.

The Toledo Amusement Company of Toledo, Ohio, has been incorporated with a capital stock of $10,000. The incorporators are: B. I. Bailey, Lawrence F. Conway, W. W. Alderyce, Fred Holderman and F. C. Wenzel.

The Central Theater Ticket Office Company of Chicago, Ill., has been incorporated with a capital stock of $1,000, to deal in theater tickets, also in merchandise. The incorporators are: Otto W. Ulrich, J. M. Johnson and K. Cornwall.

The Swasticka Production Company of Chicago, Ill., has been incorporated with a capital stock of $1,000, to do general theatrical business. The incorporators are: Thomas Shields, Frederick McGee and James E. Ford.

The item going the rounds of the Illinois press, that Farmington, Ill., as a municipality, has gone into the picture show business, has very little foundation. The story stated that only clean shows were given at a narrow profit and that educational subjects were exhibited. Dreamland was sold to Mayor H. V. Johnson, who later sold shares to others, as recently chronicled in the Moving Picture World. "The close profit" is a ten-cent advertisement.

The Lincoln, Ill., "Morning Star" declares there are too many picture shows in that city and too much carelessness in the inspection as to cleanliness and safety. Editorially, it pleads for a more rigorous enforcement of the law.

A Griggsville, Ill., man recently constructed a miniature house, all complete, about eighteen inches square. Glasses were placed in the doors and windows, lace curtains hung and the exterior artistically painted. Together with adverstisements of Griggsville merchants, it was shown at the Star Theater for a week.

"The Palace," a moving picture boat which had successfully cruised upon the Wabash, Ohio, Green and Cumberland rivers is said to have sunk in the Ohio river a few miles below Shawneetown, Ill. The boat was caught by an ice floe and before an iron tug could reach it the hull was crushed and it went to the bottom. It had a seating capacity of 300.

The Majestic Theater, Eighteenth Street, Rock Island, Ill., formerly operated by H. A. Sodini, which has been closed for some months, was reopened as a picture and vaudeville show under the management of John Bolik.

Britz Wilson, formerly a musician in moving picture shows at Terre Haute, Ind., has accepted a position as pianist at the Royal Theater at Litchfield, Ill.

The firm of Dickason & Odiorne of Barry, Ill., may move their store and Mr. Dickason will occupy the building with a moving picture show.

The Star Theater, East Main Street, Clinton, Ill., which was the first moving picture theater in Clinton, has reopened after remodeling. The change has permitted the addition of 75 more seats. Comfortable opera chairs have been substituted for the benches, a Powers "6" machine and a mirror screen have been installed. A three-reel show will be given. J. C. Wilson is proprietor.

The city council of Jerseyville, Ill., has passed an ordinance assessing a license of $60 a year, payable quarterly in advance upon all moving picture shows in the city.

The Star Electric Theater, Rich Hill, Mo., was reported to have been destroyed by fire February 7.

J. Jansen Fuhr, a newspaper man of Christiana, Norway, has been successful with his moving pictures of Sweden, Norway and Denmark, in Illinois. Towns with a large Scandinavian population have been visited.

Henry C. Engeldrum, who recently died at Paris, Ill., was one of the earliest boosters of moving pictures in connection with vaudeville shows.

The Lyric Moving Picture Theater in Strasburg, Ill., has been closed and Mr. Nolting, the manager, has moved his outfit to Neoga, Ill.

Read's Opera House at Mason, Ill., was destroyed by fire.

W. O. Stevens, manager of the Star Theater at Princeton, Ill., may erect a new brick theater next summer, it is reported.

Manager Fellis of the Opera House at Hillsboro, Ill., will build an airdome as soon as the weather permits, it is reported.

Moving picture machine operators of Rock Island, Ill., Moline, Ill., and Davenport, Iowa, have formed a union.

The Standard Theater, Pekin, Ill., has resumed its vaudeville and picture show.

Thomas A. Van Draska, formerly of Waterloo, Iowa, leased a room in the Colwell Block, Ottawa, Ill., for a moving picture show, to be opened the latter part of February.

J. Kendall of Pleasant Plains, Ill., has purchased the X-Ray Theater at Lincoln, Ill., from F. W. Parsons.

F. R. Bandy of Britt, Iowa, has purchased a site on Main Street in that city and next spring will erect a brick building. It will house his Magic Theater, a moving picture show.

W. H. Englert, owner of the Bijou Theater in Iowa City, Iowa, has secured plans for a $55,000 theater and business block in that city.

Mr. and Mrs. Walter N. Lux of Monticello, Ill., are operating a moving picture show in Newton, Ill.

Charles Hale of Kilbourne, Ill., has rented the Reisch Building in that city for a picture show.

G. C. Cantrell and F. D. Whittington have leased the Majestic Theater in Mt. Vernon, Ill., and promised select moving pictures.

Vaudeville has been discontinued at the Olympia Theater in Arcolea, Ill., and it will be run strictly as a picture house.

Ray Fox, an employee of the Star Theater, Aurora, Ill., and Miss Margaret Brugger have announced their marriage, which took place last fall.

Don Cheaney has rented the Renz Building at Tallula, Ill., and will conduct a moving picture show two or three nights each week.

Oscar Henson is the new singer at the Majestic Theater in Jacksonville, Ill.

Chief of Police, DeMiller of Joliet, Ill., has announced that prosecution will result unless the overflowing of theaters in that city ceases.

J. T. Converse has opened a moving picture show at Sharron, Wis.

The city council of Shelbyville, Ill., has passed an ordinance providing a penalty of from $100 to $200 to any manager or owner of an amusement house who permits his place to be overcrowded.

Ben Burns, owner and manager of the Grand Theater, Lake City, Ia., has purchased the Lyric Theater at Lohrville and will conduct both places

H. B. Jameson, manager of the Wildey Theater Edwardsville, Ill., has adopted a plan of reserving seats for six or more. At his presentation o "Dante's Inferno," a single order for a party o 111 persons was placed. This gave him some desirable publicity.

A Pekin, Ill., paper says that at the request o D. C. McClellan, manager of the Idylhour Theater the Selig Company of Chicago, writes that it may take a historical picture dealing with early lif on the Illinois River. Among the things whic Mr. McClellan suggested should be incorporated i the film were the early visit of the Jesuit priest and other explorers, featuring La Salle, who buil Fort Creve Coeur, and Starved Rock, which abound in pretty Indian legends.

The Rex Amusement and Realty Company of St Louis, Mo., has been incorporated with a capita stock of $5,000. The incorporators are: Edmon Koeln, William Slevers and Theodore Rassieur. Thi company plans to erect a three-story fire-proof building at Grand and Lucas Avenues. The buildin will seat about 2,500 persons and will be availabl for drama as well as pictures and vaudeville. Th kind of shows has not been decided.

A Decatur, Ill., paper reports that A. Sigfried theatrical manager of that city, has contracted wit Carl Laemmle of the Imp Film Company, to mak a series of pictures in Decatur.

S. I. Heeter, superintendent of schools, and Judg Hugo Hanft, headed a delegation which proteste before the license committee of the board of aldermen against a license for a moving picture theate at Selby Avenue and Chatsworth Street, St. Paul Minn. It is declared to be too close to the Hil school.

F. H. M.

Miss Edna Hallar, of Canton, Ill., has accepte a position as pianist at Greenland Theater, Pekin Ill.

Karl Davis, formerly with the Talbot Hippodrome and the Dane Booking Agency, of St. Louis has leased the Wildey Theater, at Edwardsville Ill., until July 15. H. B. Jamison, who has ha the management since Jan. 22, has left Edwardsville.

F. W. Parsons is back at the X-Ray Theater in Lincoln, Ill. A grand opening "by the 'new old progressive manager" was held Thursday, Feb 15.

Newman & Heise, of La Salle, Ill., have sol the Majestic Theater, at Spring Valley, to Loui Murphy, Paul Prokop, John Facer and Willia Dorman, and will continue the place as a pictur and vaudeville theater. Louis Heise has move to La Salle, where he will assist his partner, Mr Newman, in the management of the Majestic, i that city.

Owners of the motion picture theaters in Bloomington, Ill., filed a petition February 14 with th city clerk, asking the city council that the theaters be allowed to open on Sunday. A total o 1757 names appeared on the petition. This actio means that a referendum will be held in Apri at the time of the city election when the peopl will vote yes or no on the proposition. A moote question is whether the issue is one of publi policy.

E. E. Alger, of Paxton, Ill., has sold the Crysta Theater, in Gibson City, Ill., to Grover Horn Mr. Alger will devote all of his time to his Paxto Theater.

Harry Loper, owner of the Lyric Theater, Springfield, Ill., was given judgment for $7,750 agains the city of Springfield for damages to his caf by a mob during a race riot three years ago.

The Parents' and Teachers' Association and Kin dergarten Mothers' Association, of Lincoln schoo Minneapolis, Minn., are said to have rejoiced a the meeting because there are no moving pictur shows within the Lincoln school district.

The International Harvester Company's film "Th Romance of the Reaper" was recently exhibite before the Better Farming Club, in Aurora, Ill.

The Majestic Theater Company has been orga ized at Belvidere, Ill., by Joe Tabor, owner the Majestic Theater, and in the spring a han some building to be used for a moving picture an vaudeville show house will be erected.

The Springfield News, Springfield, Ill., has e tablished a Saturday feature department "In th Moving Picture World," aiming to give a loc twist to all the gossip concerning development in photoplay circles.

The Savoy Theater, on Sixth Street, Springfiel Ill., had a very appropriate program for Lincoln birthday, repeating the Vitagraph "The Batt Hymn of the Republic." In addition this hou gave the Biograph, "The Blot in the 'Scutcheon and a split reel.

The San Marcos Theater Company, of San Marco Tex., has been incorporated with a capital sto of $18,000. The incorporators are J. R. Porte William Reed, A. H. Rogers, and C. L. Hopkin

The Jefferson Amusement Company, of St. Loui Mo., has been incorporated with a capital sto of $2,000. The incorporators are Ben Friedma Julius Feist, and George Yeager.

The Grand Amusement Company, of Tulsa, Okla has been incorporated with a capital stock $5,000. The incorporators are W. A. Stuart, M. Stuart and C. W. Connelly.

The Mothers' Club, of Ridgely school, Sprin field, Ill., has purchased a stereopticon and donat it to the school.

F. H. M.

NEW ENGLAND.

On Monday, February 11, the committee on legal affairs of the Massachusetts Legislature, held a hearing concerning the bills which had been presented with a view to stopping all Sunday shows. The writer was present at this hearing, and the debate was heated, as a number of clergymen spoke against Sunday shows, while representatives of the city spoke in behalf of the shows. Chief License Clerk Casey, representing the city of Boston, spoke in the interests of maintaining Sunday shows and put in a mighty good word for the way in which the photoplay theaters were conducted in the State of Massachusetts. Exhibitors will be glad to learn that the bills were all given "leave to withdraw," and that the moving picture interests in Massachusetts have no more to fear from this quarter—at least until next year's session of the legislature. There were nine distinct bills which affected the observation of Sunday, but not even one of them was able to pass the sensible Committee on Legal Affairs.

Putnam & Costello of Worcester, Mass., have filed in court an attachment of $3,000 against Louise George and A. Belair of Springfield, Mass. Messrs. Putnam & Costello claim that a moving picture was operated in Indian Orchard, and that the receipts and expenses of the theater were misrepresented by the defendants.

Rhode Island is having a session of legislature, and is having a few bills turn up which affect the photoplay interests. An ordinance has just been presented to the city council which, if passed, will place the chief of police in full charge of the censoring of all posters, signs and other theatrical advertising. There has been considerable dissatisfaction in Providence, due to the fact that some theaters post up advertisements without first securing the permission of the owner of the property. An ordinance covering this matter has also been drafted for the councils.

Another bill of prime importance to the moving picture interests of Rhode Island, was introduced before the legislature last week. This bill, if passed by the committee, will give the mayors of cities, and the Town Councils in the smaller towns where there are no mayors, the full authority to grant licenses for theatrical entertainments to be held on and after 5 P. M. Sundays. The bill, as it was introduced into the legislature, stated that the entertainments should be of a "literary or musical character." Photoplay prgrams made up of educational and scenic subjects, and augmented by music, can easily come under this designation. If the bill is passed, it will be a great boon to the photoplay theaters of Rhode Island.

William Markwell, who operates the Dreamland Theater, White River Junction, Vt., as a photoplay theater, has just purchased the property on South Main Street, which was used for a theater on the ground floor, the upper stories being occupied as business offices. It is understood that Mr. Markwell will reconstruct this building, and erect a large photoplay theater, to be devoted to vaudeville and pictures

The Park Theater, Bridgeport, Conn., is finding the vaudeville and photoplay proposition an excellent one, according to reliable reports. Business is better than when "legitimate" attractions were offered. But the Park now and then casts off the photoplays to play a "one-night stand."

It is hoped by the management that the new theater, on Hampton Block, Northampton, Mass., will be ready for its opening by Washington's Birthday. The final touches are being made on the new theater, which will offer popular vaudeville and pictures under the management of William Youngsten, a well-known Boston man. The house should prove a winner, as there is little or no real competition in Northampton.

It is understood on the best authority, that Charles Lovenberg, the B. F. Keith representative in Providence, stands ready to oppose any bills placed before the Rhode Island legislature which tend to allow Sunday shows in that State. A bill which will attempt to legalize Sunday shows has been introduced into the legislature. This bill is even more extreme than the one which provides that certain sorts of entertainment may be permitted on Sundays, on and after 5 P. M., and this bill will be fought by Mr. Lovenberg. There isn't any reason why the photoplay theaters shouldn't be open on Sundays, provided the programs are of a nature in keeping with the Lord's Day.

Worcester, Mass., has a church that recognizes the lure of the motion pictures. Grace Church of that city has bought a complete apparatus, and, according to the announcements of the Rev. J. E. Charlton, the church will give regular entertainments. One by one they are coming to appreciate motography and its truly tremendous influence over the public.

Mayor Burns of Somerville, Mass., has just appointed two members of the Somerville police department to act as the official moving picture censors of the city. The writer has it on reliable authority, that the appointments were the result of recent criticisms by church people of the films that were being shown in the Somerville picture houses. The censors are Lieutenant E. A. Carter and Sergeant G. H. Carleton. They were instructed that their duty in this matter would be to blue-pencil what they considered objectionable films. As far as can be learned, there have not been any films exhibited in Somerville that could be called "objectionable" in any sense of the word, but that the whole matter is due to the oversensitiveness of certain church members, who see evil where there is none.

These columns have told of the troubles arising over the South End Theater, Boston, which was secured last spring by Marcus Loew from Messrs. Farren & Edwards. According to the Supreme Judicial Court this theater is legally minus an entrance, in that the owners control the theater, and the lesses control the lobby. If Edwards & Farren decide to take possession of the lobby, this will leave the South End Theater without any entrance. This means that the house must close up while a new entrance is made at considerable cost, loss of room inside the theater, etc. No definite action has as yet been taken by either party.

Colonel Charles J. Jones, known as "Buffalo" Jones, came to Tremont Temple, Boston, where he gave his unique motion picture lecture, "Lassoing Wild Animals in Africa." Buffalo Jones gave two shows daily, February 13 to 16 inclusive, and did a fine business. Buffalo Jones has a tremendously interesting fund of stories, which he relates in connection with the reels, and the lecture proved to be remarkable. Buffalo Jones played two engagements at the Star Theater, Boston, in previous years and was found to be a good box-office attraction.

There is going to be a new and up to-date photoplay theater in Beverley, Mass., and the Ware Brothers are the owners. There were about 150 remonstrants to the new photoplay house, and a meeting of aldermen was held to thresh the matter out. However, the house will be built, as most of Beverley wants the new theater, and over 800 people signed a document to that effect.

New Haven, Conn., has a new photoplay theater, the Foy, formerly called the Auditorium. The new house is run under the direction of the local Y. M. C. A., and pictures are to be carefully censored before being exhibited. The house has been overhauled and renovated, with a new set of fire escapes. The Foy Theater is under the direction of C. M. Cummings and L. A. McMahon, and seats 700 people.

Mr. McMahon was formerly manager of the Grand Opera, New Haven, Conn., but resigned to enter upon his new duties at the Foy Theater.

There is a rumor going around Boston that a new photoplay and vaudeville house will soon be erected in Park Square, and that Marcus Loew will be found to be the lessee. Nothing definite is known, however. If this is the case, the Loew interests will have three houses in the Hub, as the South End and Orpheum Theaters are now operated by these people.

Manager Jack Levy of the Supreme Theater, Jamaica Plain, Mass., will be a very busy manager as the Superb Theater, Roxbury Crossing, will be operated under his management. Mr. Levy has the name of being a clever and popular manager, and is well liked by his associates.

The Eagle Theater, opposite the Roxbury Theater, Boston, hopes to open February 19. Vaudeville and pictures are to be given.

Mr. J. L. Rome, a well known business man of Gardner, Mass., intended to open a first-class theater, devoted to vaudeville and pictures, but was unable to secure a permit from the Board of Selectmen. Mr. Rome is now thinking of opening a photoplay house in Fitchburg, Mass., where he will find no trouble in procuring a license.

The Star Theater, Lawrence, Mass., a photoplay theater, was used last week as a meeting place for the striking mill operatives of this city. William Haywood, one of the strike leaders, spoke in the Star Theater to crowds on February 21.

P. F. Shea & Company have transferred Robert J. McDonald from the Gilmore Theater, Springfield, Mass., to the Franklin Square Theater of Worcester, Mass. Mr. M. McDonald was very successful in his management of the Gilmore, and was very popular with his associates.

The Pastime Theater, Lowell, Mass., is now operating under different management and business is said to be picking up in first-class shape.

The Whittenton, Mass., Nickle Theater found it had booked a winner when Kalem's "Colleen Bawn" was contracted for. The Nickle is doing very nicely and business was unusually brisk when the Kalem feature was used last week.

Division 4, A. O. H. was given a benefit performance of photoplays at the Richmond Theater, North Adams, Mass. Overflow houses were the rule, and a good sum of money was taken in.

The Bijou Theater of Hartford, Conn., has recently been sold to Mr. James Luddy. After considerable money has been spent in alterations, the Bijou will reopen under the management of Joseph Boyle. The house is located on Main Street, and does a fair business.

The Colonial Theater, Lawrence, Mass., which has been presenting vaudeville and pictures, has closed its doors. Manager John F. Adams has had charge of this house for nearly two years, and now expects to enter business in Lowell, Mass. The strike of mill operatives at Lawrence, Mass., had effect on the business of the Colonial, and no doubt forced the closing sooner than was anticipated, although business had not been very good at the Colonial for a long while.

James W. Bingham has been appointed manager of the Gilmore Theater, Springfield, Mass., succeeding Mr. R. J. McDonald. Mr. Bingham is in line to make good in his managerial capacity, having had charge of the Gilmore some years back.

The New Portland Theater, Portland, Me., has just completed two years as a vaudeville and picture house, under the management of James W. Greeley. To celebrate this anniversary, the employes of the house were given a banquet, held at the Falmouth Hotel. Mr. Hiram Abrams, one of the owners of the new Portland, was present. The house is doing very well, and uses choice service from the Sales Company, in connection with the vaudeville program.

The Alhambra Theater, Stamford, Conn., which has been offering stock-company attractions, has been taken over by Jones Brothers, who will cast out the stock company and replace it with vaudeville and pictures. The house should make good now, as it will not have much competition.

The Loomer Opera House, Willimantic, Conn., had a couple of busy days when it presented the "Crusaders." These reels seem to be moneymakers wherever exhibited in New England.

The Town Hall and Pastime Theaters, both of Brunswick, Maine, are still "dark." The smallpox epidemic, which made the closing of these theaters necessary, is now in its eighth week.

Mr. John W. Barry of New Bedford, Mass., is ill, and it is said quite seriously. Mr. Barry is a very well known man in motion picture circles, and it is hoped that he will recover speedily.

Chester, Mass., is to have a program of motion pictures, which will be supplied by the Star Amusement Company of Westfield, Mass. The shows will be given in the Town Hall, which has been hired for the purpose, to be used once a week until the Chester public has been educated to the photoplay, when the shows will be increased in number.

The Comique Theater, Boston, is still true to the old and discredited methods of doing business, and is still filling up every available inch of lobby space with sensational, blood and thunder announcements, posters, banners, etc. The house was justly reprimanded on Saturday, February 24, by a prominent city official, who happened to pass by this house. A Wild-West picture was being "billed" to the utmost by the Comique, and a "cowboy" in full regalia was stationed in the lobby, to attract business. The city official immediately ordered this stopped. It is a pity that such methods as these are still in vogue, even if by a small percentage of houses, as it has a most pernicious influence on other houses that are trying to attract the better class of trade.

A mighty fine editorial on motion pictures was published in the "Monitor," a Boston newspaper, with such sentences as, "Not enough weight has heretofore been given to the motion picture as an educational factor," etc.

Robert Doherty, manager of the Lyric Theater, Fall River, Mass., reports that his new house is doing very well, and that it has jumped into popular favor. The Lyric is easily one of the most up-to-date houses in Fall River, and should be prosperous.

Bristol, R. I., is to have a new theater playing vaudeville and pictures and it will be operated by Messrs. Spitz and Nathanson, who own the Empire Theater, Providence, R. I. The house will open about March 15, after renovations and improvements have been made. Messrs. Spitz and Nathanson own a string of houses and all of them are considered to be money-makers.

Just at this time when many people are finding much good in motography, and what is more important, are saying so in print, Miss Flora Pope, assistant superintendent of schools in Lynn, Mass., managed to get into the lime-light by saying that the harmful effects of too frequent attendance at moving picture shows are becoming noticeable among primary pupils. This was stated in Miss Pope's report to the Lynn school board. She favors a law that photoplay theaters bar young people from all evening performances, and admit them to not more than 2 matinee performances each week. Miss Pope is evidently a regular mind-reader! She has found out to her own satisfaction that pictures weaken the powers of concentration, and that, more horrible than all else, they weaken the nervous system. Thus we find the photoplay to be harmful to both the mental and physical conditions of the young! But that is not all! Miss Pope is sure that the moral effect of the photoplay is pernicious! This denounement of the pictures is very sweeping and some live exhibitor in Lynn should button-hole Miss Pope and show her the light, by explaining how utterly absurd and undeserved are her statements. The writer was informed by a Lynn exhibitor that Mayor William P. Connery of Lynn, is of an absolutely different frame of mind, and thinks that photoplays are a remedy to prevent the younger generation from becoming "mollycoddles." Mayor Connery visited every house in Lynn, according to the writer's information, and after he had completed his tour, stated that he most emphatically took issue with Miss Pope's statements that the photoplay had a demoralizing influence. With so sensible and fair a mayor, there doesn't seem to be much chance for Miss Pope. And besides, we are surprised at Miss Pope's attitude—it is behind the times.

HENRY.

LOUISVILLE.

With the advent of pleasant weather, Louisville picture houses have more than made up for the slack conditions which prevailed during the cold wave.

The feature of the week was the introduction of green trading stamps in the theaters operated by the Princess Amusement Company, including the Columbia, Casino, and the Orpheum. Twenty cents' worth of stamps are given with each five-cent admission ticket. This is a new plan in Louisville theatrical circles, and other houses are looking somewhat askance at the idea. So far, it has proved remarkably popular among residents of the Gateway City, it is reported, and will doubtless be continued. Giving trading stamps with each ticket means that in effect a reduction in price to four and two-fifth cents. This is provided that all of the stickers are redeemed. The cut is so slight as to be hardly noticeable, and yet it has perceptibly stimulated the attendance at the various houses. Another innovation is the selling of roasted peanuts in the Princess houses. The nuts are vended only during the short intermission between performances, and interrupt the exhibition in no way. The nuts are served hot, and without shells, eliminating the nuisance of a littered floor.

A. F. Mayer, treasurer of the Princess Amusement Company, will in the future represent the Swanson-Crawford Film Exchange, of St. Louis, in Louisville. Mr. Mayer will have supervision of distribution of the films for the entire South. Temporarily, he will conduct the affairs of the exchange form his office at Hopkins' Theater. Later he will probably open other offices. The Swanson-Crawford Company is a newcomer in Louisville.

Louisville may have a new moving picture and vaudeville house in the near future, Col. John H. and Col. James P. Whallen, proprietors of the Buckingham, a local burlesque house, having decided to erect such a place on the site of two buildings which were destroyed by fire recently. The place is on Jefferson Street, just east of Fourth Street, and is generally considered ideal for such a purpose. Should the venture be definitely decided on, work will begin soon and the place will be rushed to completion. The theater will be modeled largely on the lines of the St. Louis Hippodrome, it is said.

The Royal Theater, Eighteenth Street and Broadway, under the management of the Majestic Theater Company, presented a vaudeville act, entitled "School Days," to theatergoers recently with success. The sketch was patterned after the well-known musical comedy and was fairly well acted by Louisville amateurs. "Young Cy" Reinhart, son of Charles, was a member of the company, and acquitted himself well, though he has not all his father's mellow voice. William Hibbitt, a promising amateur, took the leading role. The Royal put on a special performance for the school-children of Louisville, admitting them for five cents. The showhouse also ran pictures of the Equitable fire.

M. Switow, head of the Falls Cities Amusement Company, has gone on a short visit to Martinsville, Ind., the famous health resort. Mr. Switow will take life easy for a time. He has been in rather poor health recently, and it is hoped that the baths will remedy this.

"Cy" Reinhart has remained with the Novelty and is delighting Louisville folk with his famous yodeling song.

Fred Dolle and other officers of the Ideal Amusement Company have practically concluded arrangements to take up the advertising slide business. Arthur V. Sheckler, of Louisville, will have immediate charge of the plan. The Ideal controls four houses and will be able to start off with that number, with the chances bright for additions.

The Princess Theater has been opened at Russellville, Ky., by Messrs. Vaden & Allen, of Little Rock, Ark. The theater is being remodeled and the interior will be handsomely decorated.

Work on one of the finest theaters in southern Kentucky will begin shortly at Bowling Green. Dr. John E. Gray will finance the company which will erect the new show house. The theater will go up on State Street, near Eleventh, and will cost $15,000. It will seat about 1,500 people. During the winter, legitimate shows will be staged, but moving pictures will be run in the summer.

W. H. Wassman, of Knoxville, Tenn., has been granted a permit for remodeling a building at 423 South Gay Street for the Rex Theater. The alterations will cost $15,000. The front of the building will be changed entirely, stone and pressed brick entering into the construction. The building has a frontage of 21 feet and a depth of 120. The seating capacity will be 320, exclusive of a balcony, which will probably be installed later. It is thought that the Rex will run its first film about March 20. Mr. Wassman operates the Crystal Theater, adjoining the Rex. Billiard rooms will be opened over the two theaters.

The Princess Theater, Church Street and Fifth Avenue, Nashville, will be completed within the next few days. The tile setting is finished and the marble has been set, while the painting of the ceiling and walls is well advanced. The theater will cater especially to women and children.

About $12,000 will be expended in the remodeling of the Blevins building, Bristol, Tenn. The place has been leased by a Washington syndicate, operating a string of houses. Architects are preparing plans, and work will begin with their completion.

G. D. CRAIN, JR.

PHILADELPHIA.

It was decided at a conference held in the office of Assistant District Attorney Charles E. Fox, to postpone the presentation to Councils of the special ordinance to regulate the attendance of children at moving picture parlors until Robert D. Dripps, the common councilman who will present the ordinance, has had more time to prepare it.

J. Louis Bretinger, who represents the Exhibitors' League, which is composed of proprietors of moving picture houses, strenuously objected to certain phrases of the proposed ordinance as it has been proposed. He said that as the school law allows children to work at the age of 14 it would be unfair to place the age limiting their unchaperoned attendance at moving pictures at 16. He also asked that the hours be changed and that the framers of the ordinance take into consideration the fact that school is dismissed at any time from 2 to 3.30 o'clock in different localities, according to the accommodations for pupils. Mr. Bretinger requested, and those present agreed with him, that the ordinance shall be made applicable to all places of amusement including skating rinks, theaters and vaudeville houses.

The curfew part of the ordinance will be retained and when the measure passes, as Mr. Dripps thinks it will if it is carefully prepared, children will be forbidden to enter places of amusement, unless they are attended by their parents or guardians, after 9 o'clock at night.

It is understood that Clarence P. Sterner, No. 619 Land Title Building, has been retained by some of those in the moving picture business who oppose the whole scheme and who regard the proposed city ordinance as an invasion of their rights under the State laws. Mr. Sterner is most aggressive in his opposition to additional restrictions being placed upon the moving picture business by special ordinance.

He asserts that the police power now existant is ample for the protection of the public and those who have built up the moving picture business and points out that each additional encroachment means added expense and a reduction in income too great for the business as it is now conducted. It is understood that his clients will test the proposed curfew law in the higher courts.

One of the largest moving picture houses ever erected in a summer amusement park will be built at Point Breeze Race Track by a new syndicate formed to take over the property. Thomas J. Ryan who has important concessions at Willow Grove, Luna Park and Coney Island, is one of those most active in the new venture which will include all the usual displays and a vast auditorium for the moving picture display.

All the moving picture houses operated by corporations or joint stock companies must file statements showing income before March 1 or suffer penalties ranging from $1,000 to $10,000. Some of them are delinquent now and it is doubtful if they know the grave consequences of delay beyond March 1.

Moving pictures were used by John Wanamaker, the merchant king, to illustrate his talk on the coronation of George V at Bethany Sunday School when he celebrated the fifty-fourth year of his connection with this, the largest Sunday School in the world. The institution was founded by Mr. Wanamaker, who regards moving pictures as one of the greatest of all modern educational agents.

Charles M. Schwab, the steel manufacturer, has grown weary of his opera house at South Bethlehem and has turned it over to professionals, who will put in pictures with a vaudeville show on the side.

Mr. George B. Graff has opened the Quaker City Feature Film Exchange at No. 804 Cherry Street. Mr. Graff has just returned from a trip to London and in speaking of the moving picture houses there he said, "In some of the moving picture theaters in Bradford, tea and sweet biscuits or crackers are served free during the afternoon as a special attraction for the ladies and children. The prices of admission range from 4 cents to 36 cents."

Manager Charles Thropp, of the Coliseum Theater, Sixtieth and Market Streets, is installing a General Electric Mercury Arc Rectifier. He reports business as being extremely good.

The Palace Theater, East Greenville, Pa., opened on February 15, under the management of Mr. Pine Bird. Pictures and vaudeville will be the policy.

Mr. John H. Andrews, manager of Vernon Palace, No. 5704 Germantown Avenue, slipped on Broad Street about a week ago and was injured but not seriously. He is coming around again all right and expects to be back on the job in a few days.

Mr. Arthur Heyman, of the Calehuff Supply Company, was suddenly called home from his trip on account of the death of his son Arthur, Jr., on Saturday, February 10, at the age of eight years.

Efforts are being made in Atlantic City, N. J., to have introduced a bill in the City Councils to examine and license moving picture operators. It is said that the proprietors and operators will welcome such a step.

It might be of particular interest to proprietors of moving picture houses to know that on all the letter heads and envelopes and particularly on the programs of the Franklin Theater, Fifty-second a Girard Avenue, there is a line, "The Motion Pictu Is The Thing." Mr. J. Hesser Walraven is ma ager of the house and as he was on the road f several years he ought to know.

Several large manufacturing concerns that a national advertisers are experimenting with slid with a view to using them in the moving pictu houses. They claim that they can reach more pe ple in this way than through the magazines a newspapers. The idea is to advertise their goo and on the bottom have the local dealer's nam who gets the benefit of the advertisement by getti the exhibitor in his neighborhood to use the slid

Mr. Charles Church, special agent of the Moti Picture Patents Company, stopped off, en rout to visit his friend Mr. Chtrles A. Calehuff, of t Calehuff Supply Company, last week.

The Aurora Theater, No. 2132 Germantown Av nue, which is one of the largest and most up-to-da houses in that section of the city, seems unable adopt a definite policy for the house. After openi with vaudeville and pictures, the acts were dropp and a better class of pictures shown. Recentl however, they seem to be undecided as one we they have vaudeville and the next straight pi tures. This has been going on now for sever weeks.

John D. Allen, architect, is drawing plans for theater to seat 1,800, which will be erected at Fort first Street and Lancaster Avenue, for Mrs. Jenn Effinger. Pictures will be shown in the new hou which is to cost $100,000, complete.

Vernon Rayner Carrick, a moving picture m of Llanerch, Pa., is a candidate for membership the Philadelphia Sovereign Consistory.

The Alseem Company, a moving picture propos tion, has been incorporated in New Jersey Thomas A. Smith, R. Preston Read and George Re sen. It has a capital stock of $225,000.

Six or eight roughs undertook to break up a pe formance in the Majestic Theater last week a nearly stampeded the audience by hurling missil at the performers on the stage. The police rushe into the auditorium and made eight arrests. Sma fines were imposed upon the rowdies by the con mitting magistrates and the effect of the arres was nil. The antics of these rowdies might ha created a panic, with perhaps twenty or thirty pe sons trampled to death, yet their offense wa made light of and a few dollars of costs and fin imposed which sent them from the courtroo hooting at the law and jeering at their prosecutor It is now proposed to offer, at the next session the Pennsylvania legislature, a bill which wi make it a felony to say or do anything in a publ hall, theater or auditorium inciting to panic. Th penalty will be a fine of not less than $500 an not more than $5,000, or from one year to ten yea in the penitentiary. Clarence P. Sterner, La Title Building, a lawyer who has made a speci study of the laws governing theaters and all ma ters pertaining thereto, is drafting the measu and it will be of such a character as to preve a repetition of the scenes enacted at the Adelp Theater when the "Playboy of the Western World was produced by Lady Gregory's Irish player The idea is to prevent stampedes following pan and to make as nearly impossible, as may b false alarms of fire and other disturbances tendin to panic. Senator James P. McNichol, the lead of the Senate, is keenly interested in all measure looking to the safeguarding of the public in th aters, as to morals as well as to bodily safety and it is understood that he will father the bi on passage.

The Great Northern Railroad is working up series of films for use on cars to better illustra the great Second World's Christian Citizenshi Conference, which will be held at Portland, Ore June 29-July 6, 1913. Nothing approaching th plan of educational publicity outlined for this a fair has ever before been attempted by the rai roads and steamship lines of the world. It estimated that the transportation will cost u ward of $3,000,000. Delegates and orators wi come from all parts of the world.

Rev. Dr. Frederic Poole, of the Chinese Missio in Philadelphia, has started a movement lookin to the placing of moving picture films in all th public and private schools of the United State

In the Evening Bulletin, the leading newspap of Pennsylvania, an editorial reads as follows "It is possible that motion pictures will eventuall become as much a part of the school week a Friday afternoon speaking or debating was year ago. Educators in a dozen cities including Phi adelphia, St. Paul, Detroit, Newark, Minneapoli Denver, and San Francisco, are already in fav of their use for giving instruction in history an geography, and Dr. Maxwell, superintendent o the City Schools in New York, has finally give his support to the idea. The National Educatio Association, comprising representatives from vi tually every state in the Union, is also conside ing the question and may exert its influence towa introducing the films as a regular part of th usual system of instruction."

A New Jersey charter has been secured by th incorporators of the Lyric Theater Company, As bury Park, N. J. The capital stock is fixed a $125,000. The local office at No. 728 Mattiso Avenue, Asbury Park, N. J. The agent in th state is Carolyn T. Gardiner, Lakewood, N. J.

To facilitate entrance and exit at moving pictur houses the police are asked to rigidly enforce th w "keep to the right" order of Director Porter, the Department of Public Safety. On many rrow streets it is impossible for those passing to press through the waiting crowds in front popular moving picture houses and those who ant to get in are held back by those trying get out. Under the "keep to the right" rule e pedestrians will have the right of way on the ght side of the walk and the lineup can be carried ong the line of the building so as to afford sy exit to those who, perforce, must start out e other way and keep on going that way until crossing is reached.

The sale of Chestnut Hill Park, best known as hite City, will close one of the largest moving cture houses in the city. A syndicate of Gerntown millionaires bought the property to get l of the park, which attracted not only very rge crowds, but sometimes crowds not altogether sirable in an ultra exclusive section of the city. It is now proposed to fix the Curfew limit at years and the bell is to ring at 9:30 P. M. inead of 8, as originally proposed in the Dripps dinance. The Philadelphia W. C. T. U. has dorsed the 8 o'clock ordinance. This is the me outfit that opposed Olga Nethersole's perrmance of "Sappho" at a time when not a ngle woman present had ever read a book more rilling than "Uncle Tom's Cabin" or "Black eauty." None had seen Miss Nethersole in any ay or any other actress of note.

Religious meetings are being held on Sunday enings at the Lehigh Palace, Germantown and high Avenues. Special music is furnished and oving pictures are made a part of the enterinment. Great crowds are attracted by the mbination.

An achievement in moving picture photography, which E. M. Newman, the traveler and lecturer, particularly proud, was the posing of His Royal ighness Wilhelm of Germany and his daughter, e Crown Princess. In this picture the royal rty is seen at play with their two favorite dogs. r. Newman has the only copy of this film in istence.

The Twentieth Century Theater, Mannyunk, ened on February 17. The crowd was so great at it took three policemen to keep the people line. Everything about the house, inside and itside, is above the standard.

The office of the Franklin Theater, Fifty-second reet and Girard Avenue, was broken into on ebruary 3, but the thieves were scared away by e sudden appearance of the police. In the room here the attempted robbery occurred were movg picture machines and several thousand dollars' orth of films.

Mr. F. P. Bloomfield, of the Motion Picture reen Company, has been in town for some time oking up several prospects.

The Moving Picture Exhibitors' League of Philelphia have asked the Thomas A. Edison Co. to nate a picture machine for use in their meeting oms.

The Auditorium Theater, No. 1426 South Street, der the management of John Gibson, is about the rgest picture house in the city reserved for lored patrons. The only criticism that can be made of the house is that the projection is very poor and that the pictures are sacrificed.

A. K. Greenland, of Gaumont & Company, gave a demonstration at the headquarters of the Calehuff Supply Company on February 22 for the benefit of the exchange men.

A vaudeville team working in the Colonial Theater at Lancaster, Pa., put their stuff over so effectively that Edward Davis, a house painter, laughed himself to death. His heart failed him when the last yarn was pulled.

The Nixon-Nirdlinger Vaudeville Agency, of this city, has filed a suit in the Chester County Courts against W. I. W. Jones, proprietor of the Coatesville Opera House, for $166.67, the same being the amount of commission due on business aggregating $3,323. It is understood that Mr. Jones claims the pictures did the business and not the players sent by the agency.

The White Rats Society of New York has taken possession of the Family Theater, at Lancaster, Pa., and will run films along with better-class vaudeville. They paid $50,000 for the equity.

A suit in equity has been begun by Harry G. Sundheim, counsel for J. Fred Nixon-Nirdlinger, to determine the ownership of the Orpheum Theater on Chelten Avenue, west of Germantown Avenue, which has just been conveyed to Marshall W. Taylor, manager of the Keystone and Liberty Theaters. The theater is in the course of erection and is expected to be finished about May 1, and it was to add an important link to the chain of moving picture-vaudeville houses controlled by the Nixon-Nirdlinger-Zimmerman-Taylor combination. It was announced several weeks ago that the Orpheum had been sold by Albert M. Greenfield, representing Louis H. Cahan, to J. Fred Nixon-Nirdlinger.

On December 19, 1911, a conveyance of the half-finished structure was made by Louis H. Cahan to Ida S. Goldman for a nominal consideration. Ida S. Goldman, subsequently to this conveyance, married Louis B. Cohen. On February 19th of this year, they jointly conveyed the theater to Alva T. and Harry J. Koehler, who a day later conveyed the property to Marshall W. Taylor. The latter two deeds were recorded on Wednesday, February 21.

The suit in equity has been begun to have all these conveyances declared null and void on the grounds that there is an outstanding agreement of sale between Louis H. Cahan and J. Fred Nixon-Nirdlinger in which the latter has agreed to complete the theater and take it over on May 1. One of the allegations in the suit is that under the agreement a sum of $65,000 has already been spent on the theater by J. Fred Nixon-Nirdlinger.

CLEMENT H. CONGDON.

Among the Exhibitors

Marlin, Tex.—J. W. Christian is erecting a playhouse on Railroad Street.

Baltimore, Md.—The Foreman Construction Co. has been awarded the contract for the erection of a new vaudeville playhouse at 1118 Light Street for Jos. Brodie. Will cost $10,000 and seat 450.

Lake Charles, La.—Josiah Pearce & Sons are preparing plans for a new moving picture theater to be erected here at a cost of $50,000.

Evansville, Ind.—J. R. Brannen and others will erect a new theater to be called The Franklin, at 1011-13 Franklin Street.

Homer, Neb.—Plans are being prepared for a new Opera House to be erected here by F. E. Colbey, at a cost of $9,000.

Bryan, Tex.—J. M. Carson and J. B. Crum have leased the ground floor of the Masonic Temple and will establish a moving picture show.

Chicago, Ill.—Katharina Stoecka will erect a one-story brick theater at 612 W. 31st Street at a cost of $6,000.

Kalamazoo, Mich.—A beautiful photoplay theater with a seating capacity of about 1,100 will be constructed in South Burdick Street, to be completed by July 4, 1912. It will occupy the entire plot of land, size 68 by 100 feet. A handsome lobby, well illuminated, will stretch across the entire front of the building and the decorations will be very rich. The building will be constructed by the Elite Theater Company, of which Harry S. Waterman is the business manager, and is well known in theatrical circles, having been lessee of many different theaters in Michigan, Indiana and Illinois. The aggregate cost of the land and property will be approximately $65,000.

Indianapolis, Ind.—Plans have been prepared and work has begun on the new moving picture theater to be erected here by the Orpheum Amusement Company. The building to be erected will be devoted exclusively to the moving picture business and will be called the Alhambra. Under the present plans it will be one of the most modern and attractive theaters of its kind in the Middle West. The main entrance will be especially elaborate. The front of the building will be thirty feet wide and thirty-six feet high and will provide a seating capacity of about 600.

Minneapolis, Minn.—The Miles Theater has reopened as one of the largest and best-equipped vaudeville houses in the Northwest. The new house has a seating capacity of 2,223, all on two floors, there being no gallery. The main auditorium has 1,097 seats, the front balcony 486, and the rear balcony 410. There is 240 box seats. The interior of the house is decorated in rose and gray, with gold trimmings. Marble pillars and wainscoting are used throughout. The stage in the new Miles will be 30 x 62, one of the largest in Minneapolis.

St. Louis, Mo.—The new King's vaudeville and moving picture theater on King's Highway, near Delmar Avenue, has thrown open its doors to the public after being under course of construction for several months. It is the tenth house of its kind to be opened by O, T. Crawford, the house being fireproof and able to seat about 2,000 people.

Binghamton, N. Y.—Arthur B. Empie has purchased the Hippodrome Theater at 36 Court Street. During the time the Hippodrome is closed a new picture machine and mirror screen will be installed and the seats entirely rearranged to make them more comfortable.

Lincoln, Ill.—J. Kendall has purchased the X-Ray Theater from F. W. Parsons.

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WANTED—Moving Picture Machine in good condition. Give description and price. W. A. CRANDALL, Anderson, S. C.

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FOR SALE—**Moving Picture machine head. Used three days. Cheap. No dealer. Sent subject to examination. C. M. CHENEY, 5356 Calumet Avenue, Chicago, Ill.**

FOR SALE OR EXCHANGE—80 Hardesty "Anti-Panic" Theater chairs, in good condition; wire hat racks, and floor rings. Will sell all for $50, or what have you to offer in exchange? Address H. E. HARTMAN, Lyric Theater, Siegfried, Pa.

FOR SALE—Motion Picture Camera, tripod, magazines and developing outfit. CAMERA, care of Moving Picture World, New York City.

FOR SALE—Cheap, if sold this month. 350 Opera Chairs, 2 Motiograph machines, No. 1-A, 1912 model. 7 Fans. 1 Piano. Galvanized booth, 7 feet square. Fort Wayne compensarc. Complete line of other goods for Moving Picture Theaters. Above goods used only seven months. Address, LOUIS KUSTAS, 320 Main Street, Poughkeepsie, N. Y.

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WANTED—Moving Picture Theater in or near New York City. H. C. BARRINGTON, 148 Greenpoint Avenue, Brooklyn, N. Y.

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FEATURE FILMS—3 reels, for sale. New in New York and Jersey States. Sacrifice. LOUIS care MILLER, 28 Union Square, New York City.

FOR SALE—Three reels "Passion Play," Pathe. colored, run two weeks; "Anthony and Cleopatra" and three others; also Five Hundred Fifty Dollar Victor Auxetiophone. Z. A. BELL, 728 West Eleventh St., Los Angeles, California.

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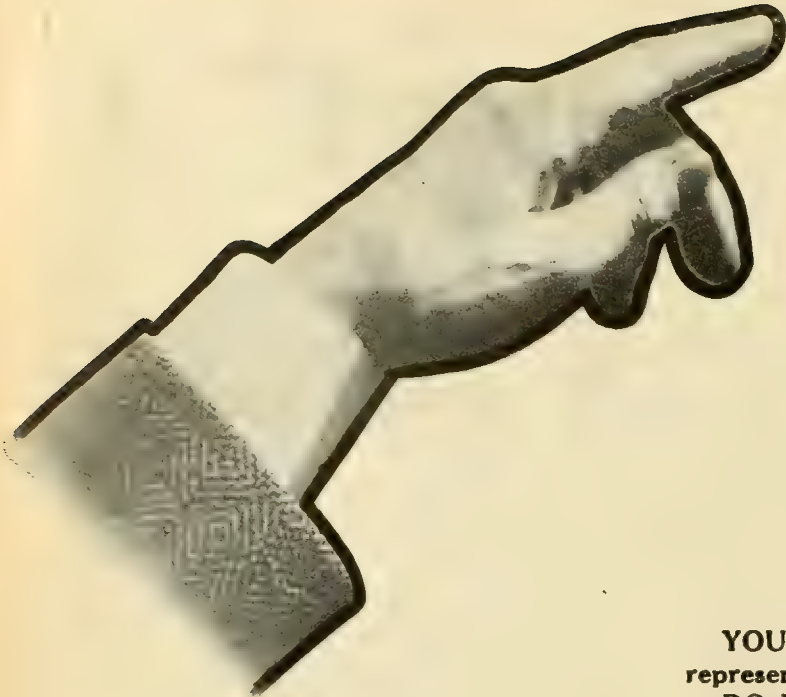

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Release Monday, March 2. Western Drama. Length, 1000 feet. An old, old story handled from a new and novel angle. Thoroughly "AMERICAN".

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Release Thursday, March 14. Western Farce-Drama. Length, 1000 feet. A Western tale of a mining stock deal, a wayward son and an over-wise Father. You will want it if you like real farce and superfine photography.

"Full Value"

Release Monday, March 18. Western Social-Drama. Length, 1000 feet. A love-making "boss," and a pretty stenographer play leading roles in "Full Value"—a dainty, charming bit of film that will entertain and interest.

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- Birmingham Ledger
- Mobile Register

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- Fort Smith Southwest American

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- Los Angeles Record
- San Francisco News
- San Diego Sun
- Sacramento Star
- Fresno Tribune
- Berkeley Independent

Colorado
- Denver Express
- Pueblo Leader

Connecticut
- New Haven Times Leader

Georgia
- Atlanta Journal

Illinois
- Chicago Tribune
- Peoria Journal
- Springfield State Journal

Indiana
- Terre Haute Post
- Evansville Press
- Logansport Reporter

Iowa
- Des Moines News
- Sioux City News

Kansas
- Wichita Beacon

Kentucky
- Louisville Herald
- Covington Post

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- Albany Times Union
- Brooklyn Citizen
- Erie Herald

Ohio
- Cleveland Press
- Cincinnati Post
- Toledo News Bee
- Columbus Citizen
- Akron Press

Oklahoma
- Oklahoma News
- Muskogee Times Democrat

Oregon
- Portland News

Pennsylvania
- Pittsburg Press
- Philadelphia Star
- Wilkes-Barre Times-Leader

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- Memphis Press

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- Austin Tribune
- Houston Post
- Dallas Dispatch

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- Seattle Star
- Spokane Press
- Tacoma Times

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- Milwaukee Journal
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PART SEVEN

SPECIAL FEATURES

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MONDAY, MARCH 11th, 1912.

BIOGRAPH—A Spanish Dilemma (Comedy)	
BIOGRAPH—The Engagement Ring (Comedy)	
KALEM—A Spartan Mother (Dr.)	1000
LUBIN—Tough Guy Levi (Comedy)	
LUBIN—Wifey's Ma Comes Back (Comedy)	
PATHE—Pathe's Weekly No. 11, 1912 (Topical)	
SELIG—A Crucial Test (Dr.)	1000
VITAGRAPH—First Woman Jury in America (Comedy)	1000

TUESDAY, MARCH 12th, 1912.

EDISON—The Baby (Comedy)	1000
ESSANAY—The Ranch Widower's Daughters (Comedy)	1000
C. G. P. C.—The Poison Cup (Dr.)	
C. G. P. C.—The Rell Brothers (Acrobatic)	
CINES—From Tent to Mansion (Dr.)	
SELIG—Bounder (Dr.)	1000
VITAGRAPH—The Five Senses (Comedy)	300
VITAGRAPH—A Story of the Circus (Dr.)	700

WEDNESDAY, MARCH 13th, 1912.

EDISON—Her Polished Family (Comedy)	1000
ECLIPSE—The Sentry on Guard (Dr.)	1015
KALEM—A Victim of Circumstance (Dr.)	1000
PATHE—A Midget Sherlock Holmes (Am. Comedy)	
C. G. P. C.—Daix and His Dog (Acrobatic)	
LUBIN—His Wife's Mother (Dr.)	1000
VITAGRAPH—Mrs. 'Enry 'Awkins (Dr.)	1000

THURSDAY, MARCH 14th, 1912.

BIOGRAPH—Iola's Promise (Dr.)	
ESSANAY—A Flurry in Furniture (Comedy)	1000
LUBIN—The Price of a Silver Fox (Dr.)	1000
MELIES—The Sheriff's Daughter (Dr.)	1000
PATHE—When Duty Calls (Am. Dr.)	
SELIG—The Slip (Dr.)	1000

FRIDAY, MARCH 15th, 1912.

EDISON—For the Commonwealth (Dr.)	1000
ESSANAY—The Madam (Dr.)	1000
KALEM—The Belle of New Orleans (Dr.)	1000
SELIG—Across the Isthmus of Panama in 1912 (Topical)	1000
C. G. P. C.—The Coin of Fate (Dr.)	
VITAGRAPH—The Great Diamond Robbery (Com.)	1000

SATURDAY, MARCH 16th, 1912.

EDISON—Personally Conducted (Sc.)	1000
ESSANAY—The Bandit's Child (Dr.)	1000
CINES—Out of Tune (Comedy)	
CINES—Zoological Gardens in Rome (Sc.)	
LUBIN—The Preacher and the Gossips (Com.)	1000
PATHE—The Arrow of Defiance (Am. Dr.)	
VITAGRAPH—Ranch by the Sea (Dr.)	1000

ADVANCE RELEASES.

MONDAY, MARCH 18th, 1912.

BIOGRAPH—The Root of Evil (Dr.)	
KALEM—Reconciled by Burglars (Comedy)	
KALEM—The Kalemites Visit Gibraltar (Sc)	
LUBIN—The New Constable (Com.)	1000
PATHE—Pathe's Weekly No. 12, 1912 (Topical)	1000
SELIG—The Girl of the Lighthouse (Dr.)	1000
VITAGRAPH—The Black Wall (Dr.)	1000

TUESDAY, MARCH 19th, 1912.

EDISON—Her Face ((Com.-Dr.)	1000
ESSANAY—Out of the Depths (Dr.)	1000
C. G. P. C.—The Dog Detective (Dr.)	
C. G. P. C.—The Electric Spark (Edu.)	
CINES—Father's Toothache (Com.)	
CINES—The City of Tripoli (Sc.)	
SELIG—The "Epidemic" in Paradise Gulch (Com.)	1000
VITAGRAPH—The Old Silver Watch (Dr.)	1000

WEDNESDAY, MARCH 20th, 1912.

EDISON—Dress Suits in Pawn (Com.)	1000
ECLIPSE—The Song of the Gypsy (Dr.)	
KALEM—The Defeat of the Brewery Gang (Dr.)	1000
PATHE—The Price of Gratitude (Dr.)	
LUBIN—The Surprise Party Surprised (Com.)	1000
VITAGRAPH—The Two Penitents (Dr.)	1000

THURSDAY, MARCH 21st, 1912.

BIOGRAPH—A Voice from the Deep (Com.)	
BIOGRAPH—Hot Stuff (Com.)	
ESSANAY—Cupid's Leap Year Pranks (Com.)	1000
LUBIN—A College Girl (Dr.)	1000
MELIES—Troubles of XL Outfit (Dr.)	1000
PATHE—The Wrong Bride (Dr.)	
SELIG—The Ones Who Suffer (Dr.)	1000

FRIDAY, MARCH 22nd, 1912.

EDISON—The House with the Tall Porch (Dr.)	1000
ESSANAY—A Record Romance (Com.)	1000
KALEM—A Bucktown Romance (Com.)	1000
SELIG—The Junior Officer (Dr.)	1000
C. G. P. C.—David and Saul (Biblical)	
VITAGRAPH—Mr. Bolter's Infatuation (Com.)	1000

SATURDAY, MARCH 23rd, 1912.

EDISON—Incidents of the Durbar at Delhi (Top.)	600
EDISON—Tommy's Geography Lesson (Com.)	400
ESSANAY—The Deputy's Love Affair (Dr.)	1000
CINES—The Deserter (Dr.)	
LUBIN—The Revolutionists (Dr.)	1000
PATHE—The Rival Constables (Com.)	
C. G. P. C.—Karlberg (Sweden) War School Exercises (Military)	
VITAGRAPH—Her Forgotten Dancing Shoes (Com.)	500
VITAGRAPH—Taft and His Cabinet (Top.)	500

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(*Released April 13, 1912*)

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True to the historic facts, it pictures dramatically the accusation and trial of that extraordinary character, Madame Roland, and finally her trip in the "fatal cart" to the Guillotine, surrounded by a fanatical mob.

Full of action—elaborate settings—over two hundred people in the film. Your audience will be stirred to the utmost.

This is *the* film for your feature program.

GEORGE KLEINE

166 North State St., Chicago, Ill.

LICENSED BY MOTION PICTURE PATENTS CO.

WHO THEY ARE IN "NICHOLAS NICKLEBY."

In accordance with their custom in the matter of feature pictures, Thanhouser Company sends The World the complete cast of "Nicholas Nickleby," released in two reels, Tuesday, March 19th. You'll notice some good old names here:

Nicholas Nickleby	Harry Benham
Madeline Bray	Mignon Anderson
Kate Nickleby	Frances Gibson
Nicholas' Mother	Inda Palmer
Nicholas' Uncle	Justus D. Barnes
Smike	N. S. Wood
Squeers	David Thompson
Mrs. Squeers	Isabel Madigan
Squeers' son	The Thanhouser Kid
Fannie Squeers	Mrs. Grace Eline
Gryde	Etienne Girardot
Crummles	Harry A. Marks
Mrs. Crummles	Louise Trinder
Crummles Youngsters	Grace Eline, Will Morgan
Madeline's father	George Moss
Lord Frederick Verisoft	John Ashley
Sir Mulberry Hawk	Reginald Carrington
Newman Noggs	Oren Hooper
Cherryble Brothers	Harry Blakemore, John Maher
Miss La Creevy	Victory Bateman
Mr. Pluck	Walter Thomas
Mr. Pyke	Carl Grimmer
Lenville	Mikail Mitsoraz
Nicholas' support (in play):	
Benvolio	John Harkness
Juliet	Ethyle Cook
Lady Capulet	Eleanor Rose

THEY PRAISE "SHAMUS O'BRIEN."

Several private exhibitions of the Imp Films Company's drama, "Shamus O'Brien," have been given in the company's projection room at 101st street, New York, to representative film men from all over the United States, together with others from across the Atlantic, including Mr. J. F. Brockliss, of London, and Mr. H. A. Brown, president of the Walturdaw Company, of London, two of the most influential men in the British film business. Without exception the film has received unstinted praise as the finest piece of work the Imp Films Company has produced. Its success is a foregone conclusion.

The picture was conceived and made in five days, which, having regard to the wonderful amount of work it contains, is really a remarkable piece of quick film making. The details are accurate to a nicety and the picture may be regarded as a triumph of motographic art.

AMERICAN TO RELEASE NEW SCENIC.

"Winter Sports and Pastimes of Coronado Beach," the scenic American to be released Thursday, March 28th, promises some especially fine things for those lovers of the scenic film.

The pictures constituting this film were taken at an opportune time. January 1 is a big day at Coronado Beach and, while the greater part of the United States is basking beside steam radiators California, or that part of it of which Coronado Beach is the center, is disporting itself in the warm waters by swimming races, yacht races, polo matches, automobile races, etc.

The San Diego Rowing Club is the largest organization of the kind in America, comprising some 500 members, and every New Year's Day for the past eighteen years the organization gathers at Coronado Beach, where races of every character are featured.

The American release for March 28th contains some excellent views of the famous polo match between the San Diego Club and the speedy crack Canadian team from Calgary, who were present New Year's day to settle the honors.

Nineteen entries of some of the fastest yachts in the country entered the open competition in the afternoon. The winning boat is seen crossing the line after an exciting battle for supremacy.

The opening pictures show California's famous hotels, the botanical gardens in and around the Hotel Del Coronado, noted for its magnificent verandas, gardens, etc. The photography is above average, the settings chosen with exquisite taste and the general grouping of subjects calculated to please.

INQUIRIES

E. H. R.—Offering ideas for scenic films about California to companies aving studios there is offering coals in Newcastle. Querying the companies vithout studios is equally useless, since this field is left to those already n the ground. Scenic suggestions seldom bring cash returns unless a romance s woven about the scenery. Better stick to photoplays and call them cripts instead of "Screeds."

F. E. M.—Miss Mabel Normand was the stenographer who made herself omely to hold her position in Vitagraph's "The Subduing of Mrs. Nagg." 'his seems to answer your second question as well. Miss Cassinelli appears n most of the Eastern Essanay productions. We do not know whether liss Violet Reid of the Lubin company, was ever with Biograph, but we are nclined to thing that she was. Miss Leonard was with the Biograph a ouple of years ago.

RICHARD ROE.—We've heard Laemmle pronounced so many ways we are uzzled ourselves, but "Lem-ley" is about as near to it as you need get.

W. A. G.—We do not recommend any concern of the class you mention, ut we believe that your scenario will be safe enough. It seems rather a opeless sort of proposition, though.

J. A. M.—We do not place the film you mention. We do not trace Mr. 'ruze back of his connection with the Thanhouser Company. You probably an get his photograph. Write them. None of the personalities you ask for re at hand. You've picked the two companies that do not make an effort o record casts and back data is not available. Visioning is a process too omplicated to explain in this department. The Scientific American might dvise you of some back number giving the information. Briefly it is done y double exposure when a character is to be visioned in or out and by ut-out masks in the lens tube where part of the field is entirely occupied.

LUCY B.—It depends on the length of the scenes, but twenty average cenes will not run more than one reel.

MRS. I. J. C.—Jack Standing had the lead in Lubin's "Git a Horse." We do not answer Biograph questions and Mike was made by that company.

INQUISITIVE SALLY.—Mr. Blackwell is with a California Kalem company, not the El Kalems in Egypt. We imagine that Glendale, Los Angeles, Cal., will reach him. We don't know the name of the latest photoplay he s in.

J. S.—Lubin is correct and the girl is Miss Edna Payne.

IRISH.—Why not write the Fox Company? Their address is 4600 Sunset Avenue, Hollywood, Los Angeles, Cal.

D. D.—We do not find the player cast by the company you mention.

L. G.—Almost every issue we tell someone we do not answer Biograph uestions and you ask twice. Naughty!

G. H. H.—Miss Phillips is not now with Essanay. We do not know about Mr. Lanning. Miss Clara Bladnick was both Mistress and Maid in Kalem's "The Maid's Double." It was Frederick Santley who played in Kalem's "The Lost Freight Car." The address to which scenarios should be sent all depends on the company. Send a stamped and addressed envelope and we will send you a list of addresses.

J. A. M.—"The Higher Law" was the first Thanhouser Mr. Cruze played in. Miss Violet Heming was the Lady Clare in the film of that title and Joseph Graybill the blackmailer in "The Silent Witness." Mutt and Jeff and Desperate Desmond have been dropped by the Nestor Company. David H. Thompson was Hare in "East Lynne." James Cruze was both Jekyll and Hyde. What's the right title for the Selig film? You have it wrong. We do not tell Biograph names.

J. A. M.—William Clifford is with Bison. Nestor answer later.

A FAN.—Vitagraph is pronounced with the short "i." Tom Santschi was Adrian in Selig's "The Secret Wedding." Carlyle Blackwell was Frank in "An Interrupted Wedding," and Miss Alice Joyce the girl in that Kalem release.

A. A. C. M.—The word Kalem is coined from the initials of the members of the company when formed: Messrs. Kleine, Long and Marion, with a couple of extra letters to give the vowels. Mr. Kleine since sold his interest. Miss Lawrence left for Europe several weeks ago. At the time of leaving it was stated that her connection on her return was not certain though it is known that the Lubin Company made an effort to get her to sign a contract.

O. T.—Guy T. Oliver is with the Eclair Company.

J. D. B.—Miss Elsie Glynn is no longer with the Lubin Company and is not at the moment with any company, but it should not be long before she is snapped up. Her engagement with the Lubin Company has just terminated.

H. B. R.—Send us the damaged scenario of which you speak and send your name and address at the same time. The last is not for publication unless you so request, but we like to know whom we are talking to.

G. T. F.—Guy Coombs was Christie in Kalem's "The Two Spies. He is the former Edison ployer.

A. B. D.—Miss Vedah Bertram is already seen with the Western Essanay Company. Her name has appeared in several of the recent casts.

L. M. S.—Miss Alice Joyce did occasionally pose for advertisements but it does not follow that every corset advertisement in which there is shown a woman is a photograph of Miss Joyce. She has not posed for advertising matter for more than a year.

T. J. L.—Most of the Vitagraph children are regular in their attendance at school, most of them going to P. S. 153, to be exact. Their education is not neglected for their picture work.

C. D. T.—George Lessey played both of the brothers in Edison's "The Corsican Brothers." The doubles were done through trick photography. The doubles in Kalem's "Her Maid's Double" were also played by the same person.

B. H.—The company is reading a little slowly just now on account of changes in the staff and the absence of some field companies, but they are handling scripts as rapidly as possible. It only takes "a few minutes to read a script," but sometimes it takes several days to get the numerous few minutes required to read a half hundred stories.

L. R. F.—Miss Kathlyn Williams was the Nina Brooks of Selig's "The Prosecuting Attorney," and she is the Lady of the Leopards in "Lost in the Jungle." You're right in both guesses, but when you insinuate that the leopards were coach dogs, you're calling some perfectly reputable leopards cruel names.

L. P. P.—James Morrison was the sheriff, and Jack Richardson the repulsed suitor, in American's "The Sheriff's Sisters."

F. Y. M.—We've had four films by that title in the last thirteen months, and two were released ten days apart. Which is the one you want to know about?

A. C. D.—Darwin Karr is with Solax since the Edison engagement

W. L. C.—Miss Mildred Bracken is with the Melies Company, but her father is with the Bison Company.

C. L. C.—The theme you suggest is too old to stand much chance for a sale. Better hold on until you get a better idea before starting in. Most of the obvious ideas are worse than stale.

M. E. G.—Miss Mabel Moore was Mildred in Essanay's "A False Suspicion." Francis Bushman was the Weston in "Alias Billy Sargent." Miss Myrtle Stedman was the girl in "The Bully of Bingo Gulch.

W. R. C.—When a script is submitted at "usual rates," you cannot sue for more than the sum sent you, since the matter of payment is left to the discretion of the company. Mark your price if you want not less than a stated sum, but it is not a good plan as a rule. Better write and ask if that is all they ever pay, and if it is, send your next story somewhere else.

M. T. W.—It was Owen Moore, not King Baggot, who left the Imp. It would seem that you have mistaken one for the other for some time. Mr. Baggot had the part you mention.

E. M. Y.—The Pathe Weekly is handled by the exchanges as any other film would be. It goes first to those who pay for dated material and then becomes a "commercial" or filler film. We do not know that they pay for tips, but presume that they would be willing to make some arrangement if you help them to a novel subject. Write them direct.

J. M. D.—William Clifford is with the Bison Company.

M. F. H.—To state what photoplay required the largest cast of characters would involve more research than interest in the question would warrant.

I. L. E.—Any report that Miss Lawrence has connected herself with any company, either Licensed or Independent, is incorrect. She has gone abroad for a rest after a hard year's work and announces her intention of taking a long vacation.

G. T.—Ask the question again in a couple of weeks when there may be some definite information to be had. The matter is up in the air at present.

DELL.—This department is for the answering of questions, not for the booming of the photoplayer.

A. S. Y.—"R. U. E." means right upper entrance, that is the entrance to the scene on the right hand side of the stage as you face the audience and the one nearest the back drop. These and similar symbols are purely stage directions and are not to be included in photoplay because they are not necessary. Up stage is toward the rear and down stage is near the footlights. The corresponding terms in photoplay would be toward or from the camera as the case may be. It is better to leave it to the director to plan to suit his own ideas and the conditions of the moment.

C. K. H.—We do not know the lady's age and wouldn't be mean enough to tell if we did.

The Song and the Singer.

By Clarence E. Sinn.

"The Swedish Ladies' Trio, Harmony Singers," of popularity, is composed of three talented young ladies whose vocal qualifications are a credit [illegible] to their native Sweden that land of gifted singers. The roster is: Miss Rose Pearson, 1st soprano; Miss Marie Sohlberg, 2d soprano; and Miss Signa Mortenson, contralto. The harmonious blending of voices, the full rich chords of this well balanced trio, is a treat to hear and never fails to win admiration from house staff and performers, as well as the audience. Miss Mortenson has a wonderful contralto voice of great depth and power, singing low "D" (4th added line below, treble staff) with ease and purity. They have been singing principally in the better small time houses of the larger cities of the Middle West; played 15 weeks on the Pantages circuit last season, where they were next to headliners on the best bill of the year, and are now on Frank Q. Doyle's time. They might well style themselves the "International Trio," as their repertoire includes Swedish, German, French, Italian and English (principally the latter), and ranges from classic to popular songs. They have played numerous return engagements, in some cases three times at the same house in one season. They will probably be heard in the East in the near future. Among their most successful American songs are "A Garland of Old Fashioned Roses" (Forster); "Down By the Old Mill Stream" (Tell Taylor); "You Are the Ideal of My Dreams" (Shapiro); "Oh You Beautiful Doll" (Remick).

Tell Taylor Notes.

Earl Smith's "O'er the Billowy Sea" (bass solo) is pushing itself to the front rapidly and promises to achieve a place among the classic songs of that description. It is suited as well to alto and baritone voices as to bass, and should be on the list of every singer who can use a good standard number. Some of the other Tell Taylor (House of Ballads) successes are "When We Were Sweethearts." "Some Day," "Way Down South," "Down By the Old Mill Stream," "Forty Years Ago" and "Under the Old Oak Tree."

Mr. Tom Faxon is still on the road demonstrating and reports business very good. The Tell Taylor (Chicago) professional department is in Room 40, Grand Opera House Building. Charley Hudson, professional manager and his able assistants are always there to welcome any and all of the profession.

Aufderheide Notes.

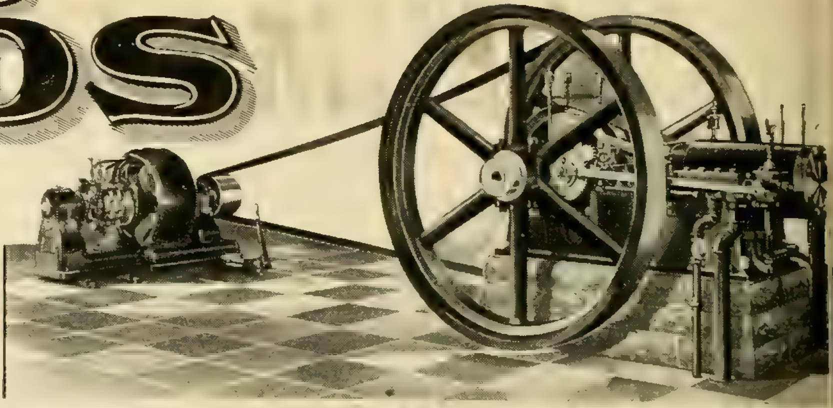
Dobes & Dorel, "Those Frisco Bears," in their entertaining singing and dancing skit, are using "That Lovin' Bear Cat Dance" with a riotous closing of their act. The new song "Dusty," ready from the press the 25th, is already being sung by several prominent artists. This promises to be one of the most popular "rag" songs of the coming season. Others are "Dusty Rag" (vocal) and "In Bamboo Land."

Forster Notes.

Among the Forster hits are "At the Rag-Time Ball," "Gee, But It's Great To Be Loved," "Garland of Old Fashioned Roses," "Kentucky Rag," each of which is being sung with success by the top liners.

From the Thompson Music Company it is learned "Let Me Know the Day Before," one of the new songs, has been placed with several good acts.

THE Foos



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An Old Romance

The tale of a sincere friendship that, through the cruelty of circumstances, was necessarily terminated only to be renewed as the embers were almost cold.

TUESDAY, MARCH 19---923 FEET

COMEDY DAY

JIMMIE, TEMPERANCE REFORMER

—AND—

GAME SHOOTING FROM AEROPLANE

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995 Feet

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"Nothing to Do Till To-Morrow"—Pub. by Joe Mors Music Co.

"Back to the Factory, Mary"—Pub. by Joe Morris Mu C., New York.

"When I Was a Kid Like You"—Pub. by Gus Edwa Song Review Co., New York.

DeWitt C. Wheeler.

"As Long as the Band Will Play"—Pub. by M. Witma & Sons.

"Honey Dear"—Pub. by Jos. M. Daly, Boston.

"Daddy"—Pub. by J. H. Remick & Co.

"I Like Your Apron and Your Bonnet and Your Lit Quaker Gown"—Pub. by J. H. Remick & Co.

"Oh, You Little Bo-Peep"—F. A. Mills.

"Hand in Hand"—Pub. by J. H. Remick & Co.

"I'll Try Anything Once"—Pub. by J. H. Remick & Co.

A. L. Simpson, Inc.

"In Bamboo Land"—Pub. by J. H. Aufderheide & C, Indianapolis, Ind.

"Heart of Gold"—Pub. by Simpson, N. Y.

"Go Find a Sweetheart from the Emerald Isle"—Pub. Shapiro, New York City.

"Arrah! Come In Out of the Rain, Barney McShane' Pub. by J. Fred Helf Co., New York.

"I Fondly Dream, Dear One, of You"—Pub. by Simpso, New York.

"A Dream of a Garden and You"—Pub. by Ideal Mu Pub. Co., New York.

"I Am Lonesome Without You, My Dear"—Pub. by J Reinhorn, New York.

"In the Spring"—Pub. by Musicians' Music Pub. Co., N York City.

"The Turkey Trot Glide"—Pub. by Weymann & Son, Ph-adelphia, Pa.

Scott & Van Altena.

"Ephraham Jones' Brass Band"—Pub. by Leo Feist.

"'Neath the Mississippi Moon"—Pub. by Geo. Mey Music Co.

"Swaying Harmony"—Pub. by Chas. K. Harris.

"I'm Looking for a Girl to Take My Old Girl's Place"—Longbrake & Edwards.

"It Must Be Love"—Pub. by Geo Meyer Music Co.

"If Every Star Was a Pickaninny."

"That One Little Girl Is You"—Brown Music Co.

"Take Me To Your Arms Again"—Chas. K. Harris.

"The Hour of Love"—Weyman.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.

"My Marguerite"—Pub. by Shapiro.

"He Never, Never Said Good-Bye"—Pub. by Shapiro.

"You're Just the Girlie I Adore"—Pub. by Shapiro.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.

"If I Knew"—Pub. by Burdick.

"Knight of the Road"—Pub. by Burdick.

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LICENSED Film Stories

LUBIN.

THE NEW CONSTABLE (Mar. 18).—The ladies of Woodlawn Heights have great difficulty in keeping servants until Mrs. Dean calls a mass meeting to discuss the matter. After much debate it is resolved that the cause of the trouble is the homely appearance of Donegan, the town constable. The mayor agrees to supply the void. In quick order Kelly, the new cop, arrives in Woodlawn Heights. He is a beauty and is the delight of every woman in the town. The problem is solved; the ladies of the town are contented and have no more trouble with their servants.

THE SURPRISE PARTY SURPRISED (Mar. 20).—One evening Farmer John Marson, his wife and two daughters, Ruth, about 20, and Pearl,, 8 years old, were taken by storm with a surprise party. While the party was in full swing a wagon load of orphans bound for the asylum broke down near the house. Pearl got busy and invited all of the kiddies into the house. As they looked hungry she led the way to the store-room and immediately started to investigate the baskets of "goodies" brought in by the guests. The children had a feast. Time for refreshments arrived and Mama and Ruth explored the store-room. The baskets were empty and the little orphans, worn out by their feast and fun, were half asleep. This was an unexpected condition for the party, but they took it good naturedly and laughed it off as a good joke.

A COLLEGE GIRL (Mar. 21).—Jean Sherwood, a college girl, arriving at her room, receives word to come home. Her mother is dying, and after a kiss and a promise to keep the children together, Jean, her little brother and sister are left orphans. With the advice of Dr. Grey, Jean determines to leave college and keep the home. She finds little time to attend receptions, but decides to accept an invitation sent her for a ball. On the night of the ball the nurse tells her that Tommy is ill and wants her. She goes to the nursery. The boy pleads with her to remain, which she does. Dr. Grey, the physician, has an invitation to the dance and is telling his young friend, Dr. Gardiner, that he should meet Jean. Dr. Gardiner is interested and goes to the ball, but is disapointed at not finding Jean there. Next day Tommy's condition is much worse. Jean 'phones Dr. Grey, but Dr. Gardiner gets the message and goes in Dr. Grey's place. He and Jean work with Tommy until the crisis is over. On his return home Dr. Gardiner tells Dr. Grey of his infatuation for Jean and finally tells Jean and promises to help her take care of the children and is accepted.

THE REVOLUTIONISTS (Mar. 23).—Doctor Busso, a physician, is in love with Juanita, a young Spanish beauty. Juanita, however, has other aspirations and gives her heart and hand to Don Guillie, a Mexican, who is an officer in the army of the Mexican republic. Busso joins the revolutionists. Two years pass. Don Guillie has married Juanita and their union has been blessed by a young Senor. The baby is taken sick. Don Guillie receives word that the revolutionist is in the neighborhood and commanding that the don go in immediate pursuit of the man. Don Guillie finally departs. Way up in the mountains a desperate battle between Don Guillie's troops and the revolutionists is waged. Down in the valley a no less desperate battle is being fought by an anxious mother, with death. Busso flees from his pursuers. Close pressed he jumps into the window of a house he chances to pass. The house is the home of Don Guillie and he finds there the dying babe. Recalling his old-time medical skill he saves the baby's life. Just then the father returns from the battle. The mother secrets the saviour of her child in an adjoining room. Don Guillie is delighted to find the baby recovered but sadly disappointed at his failure to capture the revolutionist. An accident discloses the presence of Busso and Don Guillie arrests him. The mother then tells her husband of the signal service rendered by his captive. He permits the revolutionist to escape.

VITAGRAPH.

SUNSET, OR HER ONLY ROMANCE (Mar. 16).—Mary Burton lives and works with her brother Bob, to run the ranch and keep their younger sister Alice at school. Mary longs for society and romance. When James Stamford, a forest ranger, comes to the Burton home with a letter of introduction asking for board, it is readily given.

Alice Burton comes home from school. It is not long before she and James Stamford are very intimate. He proposes to Alice but she will not consent to marry him until she has gotten her sister's approval. Mary gives it with the secret wish that it was herself instead of Alice.

ESSANAY.

OUT OF THE DEPTHS (Mar. 19).—James Grey, a clerk employed by Levette & Co., appropriate some money to send his sick mother to a sanitarium, after having vainly pleaded with Levette to furnish him with the necessary amount. The shortage is discovered, Grey is sent to the penitentiary, and his mother, unfortunately seeing the newspaper notice, dies of heart-failure. Fifteen years later Grey has lived down his past, and has risen to a position of political influence. He runs for Mayor of the town and is elected by a splendid majority. Grey now becomes engaged to a charming society girl and the future looks rosy, when one night he is visited by an old fellow clerk who used to work in the office where Grey stole the money. This ruffian now threatens to expose Grey's prison record if he isn't supplied with money. Grey allows himself to be blackmailed several times, then drives the follew from the house. Swearing vengeance, the blackmailer goes to the home of Grey's fiancée and is on the point of exposing the Mayor when he is instantly killed by a bolt of lightning through the window, caused by a terrific storm raging outside. Grey is saved from unjust exposure and the tragic incident is closed forever.

CUPID'S LEAP YEAR PRANKS (Mar. 21).—Drowsy Duster, a genial specimen of the genus "hobo" is the target for an old maid who, taking advantage of leap year, proposes to him. He finally tells her to get the license and he will wait. The moment she is gone he flees for his life. Drowsy now goes to sleep before a classy billboard on which is depicted "La Belle Cassie," a noted actress. Suddenly Cassie comes to life, steps out of the sign and asks Drowsy to escort her home. He joyfully does so where he obtains a shave and swell clothes. Cassie now takes him to the theater, where Drowsy is suddenly called upon to take the part of the hero, who is ill. Drowsy costumes up in old Roman style, rehearses his role of sawing off the villain's head and is a great hit. The manager engages him on the spot at a fabulous salary, the curtain goes up, Drowsy and Cassie prepare to make their entrance when—Drowsy is rudely jerked to his feet and gazes into the grinning face of the old maid, who has returned with the marriage license and a minister. With despairing looks toward the billboard, and cursing his beautiful dream, Drowsy is forced to listen to the minister toll off the words that unites him for life to the old maid.

A RECORD ROMANCE (Mar. 22).—Young Parks, a salesman employed by John Dexter & Co., falls in love with Ruth, old Dexter's pretty daughter. Dexter, however, will not countenance any love-making and forbids Parks to come to the house. The old fellow now discharges his stenographer and Ruth, who comes to the office, begs to be allowed to do the work. Dexter finally consents and shows her the workings of the dictagraph machine he uses. The old man now plans a month's hunting and, catching Parks again making love to Ruth, he shuts himself in his office after all have gone home, and dictates Park's discharge on a dictagraph record. Parks happens to be working late and hears this through the closed door. Dexter storms out, Parks goes in, smashes the record and dictates another, raising his own salary ten a week, the other help five, installing new furnishings, etc. Next morning Ruth transcribes this astonishing letter on the typewriter, and old Plodder, the chief clerk, is amazed at old Dexter's supposed generosity. Parks now marries Ruth and they go on their honeymoon. Dexter gets word of this out at the hunting lodge and, after a series of hardships, manages to get to the city office as Parks and Ruth arrive. Matters are finally adjusted through the monthly report, which shows a 75 per cent. business increase over any other month in the firm's history, all because of the new furnishings which made the boys hustle. Dexter forgives, and happiness reigns.

THE DEPUTY'S LOVE AFAIR (Mar. 23).—Bill Simpson, a sturdy young Westerner, is made a deputy and his star is forwarded to him. Simpson is in love with pretty Olive Farnum, a daughter of the plains, and they are practically engaged. Dolores, a Mexican girl, also loves Simpson and plans to break his engagement to Olive. She enlists the aid of Pedro, a Mexican lover, and craftily promises to marry him if he will carry out her scheme. Pedro agrees and she sends him to Olive, then gets Simpson. Pedro is repulsed by Olive, but persistently takes her in his arms just as Dolores and Simpson, in the distance, look on. Simpson believes Olive false and is heartbroken. Pedro now goes to Dolores, but she laughs at him and refuses to keep her promise of marriage. He strikes her and flees. She furiously sends some Mexican vaqueros in pursuit to catch and hang him. Pedro takes refuge in Olive's cabin and begs her to save him, promising to confess Dolores' plot Olive hurries to Simpson and begs him to save Pedro. At first he sternly refuses, but she points to his star and he returns with her, rescues Pedro from the vaqueros and then listens to his confession. Pedro is allowed to go, then Simpson begs Olive's forgiveness for having doubted her, gains it and they are happy once more.

KALEM.

RECONCILED BY BURGLARS (Mar. 18—Sweethearts often quarrel and Jack and N le proved no exception. She tossed him the eng ment ring and ordered him from the house. W n the young man reached his home, he found awai g him an invitation to a week-end house party d immediately began preparations. Nellie also e ceived an invitation from the same hostess d the two lovers, each knowing nothing of e other's plans, started for the party.

At the railroad station their two suit cases e came switched. Reaching their destination, y refused to recognize each other, much to the s tonishment of hostess and guests, who thought t m ardent lovers.

To their horror, when they prepared for e night, the lovers found they had the wrong g s. Each refused to communicate with the other d make the exchange. During the night two burg s entered the rooms of Nellie and Jack. Jack o powered his man and hearing screams from Nel s room, rushed to her assistance. The guests, awa ed from their slumbers, hastened to the scene d carried off the midnight marauders and the sw hearts become reconciled.

THE KALEMITES VISIT GIBRALTAR (Mar.).—As the boat bearing the Kalem players approa s Gibraltar, you will see some splendid views f this celebrated fortress, the most impressive in e world. Going ashore, the party is just in t e to witness a parade of the Queen's drummers d the Frontier Guards. Many other interesting sig s meet the eye in this quaint city.

THE DEFEAT OF THE BREWERY GA G (Mar. 20).—James Thorpe is petitioned to bec e a candidate on the Reform ticket. He accepts d starts a strenuous campaign. Slim Jim and s pal, Reddy, arrive in town, via the box-car ro . That night, in search of plunder, they attempt o enter the home of the Thorpe's. Mrs. Thorpe s covers the burglars and fires at one, mortally wou ing him; bue he manages to crawl to the ren vous, where he expires. Bill Homas, a polit l thug, finds that the dead burglar is an exact do e of the Reform candidate, Thorpe. He has the la r abducted and brought to the retreat, where h s made prisoner. The dead burglar is then dres d in Thorpe's clothes and carried stealthily into s house, where he is later discovered by the w . She is horrified at the discovery, but determines o carry on the campaign and she personally addre s many of the meetings.

The morning of Election Day arrives. Tho , from his brewery prison, reaches through the w dow and captures one of his own carrier pige . He succeeds in sending a message which is car d to his home. Thorpe's son, upon the arrival of e pigeon, secures the message, takes it to his mot r and a rescue party is soon on the way. Thorpe s liberated and the gang rounded up. The clos g scenes show the triumphant election of Thorpe

A BUCKTOWN ROMANCE (Mar. 22).—e widow Lane learns from the reading of her husband's will that if she marries again she l lose the $1,700 a year, which he has provided r her. Perk Cherry, proprietor of the village bar shop, reads in the newspaper of the widow's i come, and decides that this is the chance fo handsome bachelor. Procuring a bouquet of flow , he proceeds to call on the dusky widow.

Shortly after his arrival, another guest, in e person of Roost Sweet, the village swell, puts in appearance. Perk believing he has no chance agai t the swell, takes his departure. Arriving at barber shop, he writes a note to Roost, asking h to cease his attentions to the widow, and stat he will sell his complete emporium for $30. T looks good to Roost. He borrows $30 from widow and buys the barber shop.

The next day, when calling on the widow, during her absence from the room, Roost reads will and finds that the widow is cut off if marries again. As soon as an opportunity prese itself, Roost goes back to his barber shop. writes to the widow, canceling their engagem . This angers the young woman, who calls on R and makes things a trifle lively for him.

Perk calls on the widow, and between them t scheme to get the best of Roost. The widow nishes the money to purchase a barber shop fit. She fits up her parlor and enters into a partnership with Perk, while Roost waits in v for customers.

SELIG.

THE GIRL OF THE LIGHTHOUSE (March 18) Jenna is the daughter of old Manuel, keeper the lighthouse. She loves Tony, the hero of fishing fleet. But Pedro is determined that T shall not possess Jenna.

Tony presents Jenna with a silk scarf. T puts to sea in the face of a threatening sto . Pedro stays ashore and plans a deadly act agai Tony. The storm breaks over the sea with t rible fury. At its height Pedro forces his way the lighthouse, overcomes the resistance of Manuel and Jenna, and extinguishes the light.

While old Manuel lies senseless on the floor Pedro is in the tower above, Jenna stretches scarf across the tower stairs, so that he trips falls heavily as he descends. While he lies conscious Jenna runs up to the lamp tower relights the beacon, so that Tony is saved. Pe

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March 19, 1912

Father's Toothache

(Comedy)

The City of Tripoli

(Travelogue)

Eclipse, Wednesday
March 20, 1912

The Song of the Gypsy

An excellent drama

Cin-es, Friday,
March 23, 1912

The Deserter

A war drama

For synopses of these films look under "Licensed Film Stories," or in our regular Bulletin.

See review of "The Song of the Gypsy," by Mr. Jas. S. McQuade, in the *Moving Picture World*, issue of March 9th.

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meets a terrible end at the moment that Tony and Jenna seal their love.

THE EPIDEMIC IN PARADISE GULCH (**March 19**).—The Little Hades school on the plains in Wyoming needs a teacher. Miss Williams, a very pretty Eastern girl, whom the ranchmen hear of through an advertisement, is selected. Little Hades Valley is shy on young women, so Miss Williams is given a warm reception. Each of the cowboys, in his bashful way, tries to make love to the new teacher. Miss Williams does not lead them on. However, she manages to have a lot of innocent amusement at the boys' expense. After a couple of months Jack Knight, her fiance, comes to Little Hades Valley. The cowboys are disgusted at the way they have carried on and for not asking if Miss Williams was engaged in the first place.

THE ONES WHO SUFFER (**March 21**).—Tom Jennings is a young man who gets started wrong and commits a burglary. Jennings is sentenced to a term in San Quentin prison. After a time he succeeds in escaping down the prison wall to the sea, and swims to freedom. He is discovered by a clergyman. He throws himself on the minister's mercy, who gives Jennings a change of clothes and throws the officers off his track. But John Lane sees the minister befriend the convict and informs the guards of what he saw.

In the meantime Jennings has made good in the city, where he works for the railroad company. Posters offering reward for Jennings have been circulated, and both John Lane and Detective Stroud have laid one away in their pockets for future reference. Lane becomes a clerk under Jennings in the railroad offices, and recognizes the former convict. He gives him away to the detectives, who arrests him. Jennings is returned to the penitentiary and Lane feels very happy in the possession of the reward. While he is serving the remainder of his term Jennings' wife dies of a broken heart, and her baby goes with her. When Jennings is released he sets about locating Lane. On a certain night, while Lane is pouring over his accounts, Jennings enters the room, seats himself opposite Lane, then presents his pistol to Lane's breast and announces that his hour of vengeance has arrived. Just as the tragedy is about to be consummated, Mrs. Lane comes down the stairs beyond the portières with her year-old baby. Jennings drops his gun and slips away into the night unobserved by the woman.

THE JUNIOR OFFICER (**March 22**).—John Hampton loves Ethel Temple. Ethel and he have attended college together and both look forward to the time when John shall have made enough to satisfy old man Temple that he is capable of giving Ethel the position in the world as a wife which the father thinks she is entitled to.

But the Temples are well to do and suddenly become very wealthy. Mr. and Mrs. Temple decide that Ethel must marry either wealth or title. Enter Count DeBrissac, a beggarly young French nobleman. Ethel is prevailed upon to forsake her college lover and marry the Count.

John Hampton decided to work his way around the world. He ships on an Atlantic liner as sailor.

Scenes show that Ethel has a most tragic time with the miserable Frenchman. Five years later, Temple induces the Count to take a voyage to the Mediterranean with Ethel, in order to try to shake off the influence of the actress he has taken a fancy to. The actress learns of the trip and takes passage on the same steamer. They all sail on Hampton's ship. Hampton having in the meantime become a junior officer in the trans-Atlantic service. The complications which ensue on board ship, and Hampton's nobility in bringing the Count to his senses and reuniting him with his wife, are geographically portrayed.

EDISON.

PERSONALLY CONDUCTED (**March 16**).—We take a personally conducted tour of the island of Bermuda accompanied by a bride and groom. They are personally conducted by a trusted guide who looks after the interests of all his company. An enjoyable picture all the way through and a fortune of good things to come from this wonderful island.

HER FACE **March 19**).—A well-to-do lawyer, Mr Parmester, is more interested in poetry than in his profession. He lives in an apartment across the court from which can be seen at times the figure of a young woman and though he has never seen her face her personality serves as a sort of lay figure about which he builds a verse entitled "Her Face." After laying the paper down on his desk after it is finished, he leaves the room and the paper blows out of the window and lands on the windowsill of the young lady opposite. When Parmester discovers the situation he climbs out of his window and up on the opposite side, just as the wind blows the paper into the young woman's room. As she is not there he climbs in to get it, but before he can reach it he hears her coming and hides behind the curtain. The young woman finds the poem and realizes that it is meant as a description of herself. When she starts to take down her hair and loosen her dress, Parmester makes his presence known and the young woman demands an explanation. He confesses that he came for the verses. In the midst of their conversation the maid opens the door and announces a young man who has been paying attention to her. Parmester comes to the rescue and puts a ring into the lady's hand which she slips on her finger. The other young man, highly incensed, leaves them.

DRESS SUITS IN PAWN (**March 20**).—Oliver and Henry, college chums, receive invitations to a dance to be given by a girl whom they both admire. They are in a quandary what to do as their dress suits are in pawn. At last they hit upon an idea; they will pawn some of their wearing apparel in exchange for their dress suits. At the pawn shop the broker decides the collateral offered insufficient to redeem the two dress suits and offers a dress suit and a half in exchange. They accept his offer and agree to wear the coat alternately at the social function.

Oliver wins the privilege of wearing the garment first. On the eventful evening they are welcomed by Miss Ethel and immediately write their names on her dancing program, after which Henry steals out on the porch and patiently waits. At the termination of the first dance Oliver slips out to the porch and surrenders the precious attire to Henry, who immediately enters the house. Once with the whirling dancers he forgets his part of the contract and poor Oliver is left out on the porch gazing through the window at the gay throng inside. He induces the butler to deliver a message to Oliver reminding him of his contract. By this time Ethel becomes apprehensive at Oliver's non-appearance and upon interrogating the butler learns of his hiding place. She locates him and he makes a full confeccion of his predicament. Ethel now induces the butler to surrender his own dress suit and vest to Oliver, who now, properly attired, returns with Ethel to the ball room where he declares his love and learns to his joy that the feeling is mutual.

THE HOUSE WITH THE TALL PORCH (**March 22**).—The story itself deals with an old aristocratic father's love for his son, who falls in love with a young married woman. The father objects to the match and the quarrel that ensues causes the boy to leave home, and years afterwards when he returns he finds the old proud aristocrat a broken-hearted old man. The son returns and is received with open arms. The joy is too great for the father and he dies in the arms of his boy.

INCIDENTS OF THE DURBAR AT DELHI (**March 23**).—In a long military procession extending for six miles are thousands of soldiers on horses, camels and afoot constituting what is known as the "State Entry." Scenes taken on Durbar Plain depict a grand military review. Soldiers and spectators form a great spectacle reaching far beyond the vision of the eye. An exceptional view shows a regiment mounted on camels moving like a great caravan. Among the many other interesting views are King George and Queen Mary with their escort, the immense encampment of the Maharajah of Cashmere, including an excellent picture of His Highness at close range, the departure of the Maharajah of Fitiala after the ceremonies are over and the curious methods of transportation.

TOMMY'S GEOGRAPHY LESSON (**March 23**).—Father tries to get Tommy to put his mind upon his geography lesson but Tommy, with an eye to everything except his duty, stealthily tries to tell his little sister how to make her drawing. The little sister is taken by her nurse and made ready for bed while Tommy falls asleep over his task, but is roughly awakened by his father. The little sister comes in ready for bed and kisses them good night. Mother leaves the room to put the little one to bed. Tommy glances at his father and finds that he has gone to sleep. In a few short moments Tommy is sleeping peacefully in his chair and dreams "If I was only Dad and Dad was me." A transformation takes place and Tommy is soon attired in his father's clothes, while father assumes the latter's dress. In Tommy's dream his attitude towards his father is excruciatingly funny. Mother comes in and awakens them both and Tommy, after telling his dream to father, is laughingly sent to bed.

BIOGRAPH.

THE ROOT OF EVIL (**March 18**).—The daughter of a wealthy man has clandestinely married his secretary. Their secret is discovered by the man's confidential adviser, an unscrupulous, designing villain, who hoped to marry her himself, simply to obtain the father's wealth. Of course, he makes known his discovery, and is effusive in his sympathy for such a misalliance delicately urging the father on to extreme measures, which resulted in his disowning his daughter and making a new will in favor of the adviser. In their new home, the young husband contracts an incurable disease, and five years after her departure from her father's home, we find her the widowed mother of a small child. Meanwhile, the schemer has more strongly ingratiated himself in the esteem of the father. The daughter in desperation makes a vain appeal to her father, but is repulsed. The shock, however, is too much for the old man, and he is stricken dangerously ill. His trusted servant feels that now is the time to effect a reconciliation and goes after the daughter. The adviser, fearing for his own chances, poisons the wine the doctor leaves as a tonic for the sick ma his plan would have succeeded had not the granddaughter seen the act, and by imitatin poisoned the villain's own drink, thereby ing the result of his design.

A VOICE FROM THE DEEP (**March 21**).– and Harold are rivals, and both take the ob their affections for an outing. Each tries the girl from the other, but while they q another young man escorts her into the surf blames the other for the affair, and during argument Percy pushes Harold from the pie the water. Harold at once conceives the i making Percy imagine he has committed by remaining out of sight under the pier. imaginary crime almost drives Percy insane. a relief he experiences when he sees that his turns up very much alive.

HOT STUFF (**March 21**).—A cigar dr comes to the village and is at once attract Hank Hawkins' sweetheart, who is in turn fl by his attentions. Poor Hank is forgotten by his sweetheart's folks, with whom the mer makes quite a hit. A party is given girl's house, to which Hank does not recei "invite." As the drummer is the guest of he is master of ceremonies, hence when a s tion is made to make some taffy, he insists cooking it. Hank views the festivities t the window, and, to get even, he doses the p taffy, which they put on the window-led cool, with Tobasco sauce. You may imagin result.

PATHE.

PATHE'S WEEKLY, NO. 11, 1912 (**Mar.** Tarrytown, N. Y. Powerful tugboats attem break up the solid ice covering the river fro city to Albany.

Paris, France. Reichelt, a tailor, who in a new parachute for aeroplanists, tests hi vention by leaping from the Eiffel Tower. parachute fails to work, and the inventor is d to death upon the ground. 1. Seeming to r that he was about to die, Reichelt hesitate fore taking the leap. 2. The fall of 328 f made in four seconds.

Newark, N. J. A 96-mile hurricane lea trail of wreckage in the residential section.

Davos, Switzerland. The Annual Ski C brings together many well trained experts as petitors.

Houston, Tex. Fire sweeps a great secti the city, resulting in a loss of over $5,00 1. The Cleveland Compress Company had on 32,000 bales of cotton. These were totall stroyed. Loss $1,944,000. 2. Sixteen hu bales of cotton were burned on the 67 car stroyed at the McFaddin press.

Tecuciu, Roumania. The most interesting o year's army manoeuvres is a sham battle be the artillery and cavalry troops.

Mt. Vernon, Va. President Taft honors the ory of Washington by placing a wreath on the of the first president of the United States.

Potsdam, Germany. The Kaiser and Chan Bethman-Hollweg witness a great military re and later attended the religious services in ce tion of the 200th anniversary of the birth of eric II.

Springfield, Mo. A passenger train is s 42 miles West of this town for 12 hours i worst snowdrifts in years.

Paris, France. Advance Spring styles in wa suits and afternoon house gowns.

A MIDGET SHERLOCK HOLMES (**Mar.** Happy Hooligan and Dinky Mike, looking for are presented with an entire fruit store by an ian. The reason for this generosity is, tha Italian is threatened by the black hand. Afte two heroes get the store, the black-hand sentatives appear and demand that the $1,0 left at the old stone bridge. Dinky Mike e a method of outwitting the black hand, whi does successfully.

WHEN DUTY CALLS (**Mar. 14**).—Dr. Rus just received $5,600 for a new hospital, an posits it in his desk drawer. Mr. Burns, gentleman who earns his living by depriving people of what belongs to them, gets wise t treasure box, and decides to rob the house. Burns is the proud possessor of a baby w desperately ill, and while this does not inte with his profession, he has still enough hea desire the baby cured. Consequently, his sends for a physician. She sends for Doctor As he is about to leave, Dr. Rush is met b burglar in his own house, and is badly he Nevertheless, he goes where duty calls, and while treating the sick child, is again seen b burglar. The recognition is mutual and resul the burglar's reformation.

THE ARROW OF DEFIANCE (**Mar. 16**).– Indians take to the war path, and a scout, lea of the fact, warns all the settlers in the re who immediately go to the stockade. A no sent to the Indians, demanding that they retu their reservation, but the chief's reply to this [illegible] is an arrow, which means, in the guage of the primitive men, defiance. A fight ensues at the stockade, but ultimately settlers win and a little orphan Indian boy, [illegible] throughout the film, is adopted by settlers.

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THE PRICE OF GRATITUDE (March 20).—Out in Waco County many crimes have taken place and the sheriff is in wrong with the Governor. Finally, the sheriff makes a capture of a bandit, who has previously been of service to the sheriff's daughter. His daughter is instrumental in letting the bandit escape and the sheriff is compelled to resign office.

THE WRONG BRIDE (March 21).—A man engaged to a Mexican girl is at the same time carrying on a flirtation with another. On the day of his marriage he casts the latter off, but she interrupts the prospective bride on her way to church, and after hearing the girl's story the bride changes clothes and the unscrupulous man marries the wrong girl.

THE RIVAL CONSTABLES (March 23).—In a Suffragette town, a woman is elected constable, but the old constable refuses to give up his badge. About that time, old Hirum Peckwith loses some chickens and the rival constables start on a man hunt. This gives rise to many laughable situations.

C. G. P. C.

THE POISON CUP (Mar. 12).—This story takes place in an old French castle and tells of the love of a page for a princess. His love is reciprocated, but the princess is about to be forced into a marriage by her father, with a prince of another country. The page attempts to poison his rival but is discovered. He is finally saved from death himself by the aid of the princess. Finally they marry.

THE RELL BROTHERS (Mar. 12).—An acrobatic film of more than the usual interest.

DAIX AND HIS DOG (Mar. 13).—This film shows to what high intelligence a dog may be trained by a man who understands dog nature.

THE COIN OF FATE (Mar. 15).—A young girl with a sick mother, has been given a coin by a wealthy man, who has lost his only child, with which she intends to buy medicine for her ailing parent. The coin proves to be a counterfeit, however, and she is in trouble with the police. The circumstance is noted by her benefactor in the daily papers, and seeking her out, he adopts her in place of his own daughter, and she lives happily ever after.

THE DOG DETECTIVE (March 19).—Nick Winter, the famous detective, is put on a remarkably difficult case of kidnapping, and being unable to solve the mystery alone, he calls to his aid an intelligent dog, who performs the work for him.

THE ELECTRIC SPARK (March 19).—An educational picture which every boy and girl will find interesting and instructive. It shows many interesting experiments with this mysterious force.

DAVID AND SAUL (March 22).—This old Bible story does not need any description. It is not, however, the story of David and Delilah, but is the tale surrounding the time when David had Saul at his mercy and cut off only a portion of Saul's garment.

KARLBERG (SWEDEN) WAR SCHOOL EXERCISES (March 23).—A very interesting view of the setting-up exercises as practiced in the Swedish Army schools and barracks. Well photographed and decidedly entertaining.

CINES.

FROM TENT TO MANSION (Mar. 12).—Tommy, a youthful member of a traveling circus, is found in distress upon the street by a wealthy lady and taken to her home. She is so pleased with the lad that she wishes to adopt him and sends the showman a sum of money as a compensation for the loss of his services.

Although Tommy is well treated, he yearns for his beloved companion, Lily, a trapeze performer. One night he dreams that she is being mistreated and steals away to find her.

The countess follows him and after settling with the showman, brings joy to the children's hearts by taking them both to her luxurious home and adopting them as her own.

FATHER'S TOOTHACHE (March 19).—The vivacious Elsie has a bad fall, and is severely injured. Consequently, Dr. Howe comes quite often, and soon gets very well acquainted: but the stern father opposes anything more than friendship.

Later, father has a terrible toothache. Much against his will he sends for the doctor. Doctor naturally has father at his mercy, and makes the conditions for the cure rather high. The old man will not consent at first, but the pain grows worse, and finally he sees no other way out of his predicament.

THE CITY OF TRIPOLI (March 19).—An interesting topical subject, showing the most important streets, the famous Catholic Church, ancient Roman monuments, and a splendid panoramic view of the whole city.

THE DESERTER (March 23).—Peter, a handsome sergeant of the Grenadiers, is informed that his mother is dying. Heartbroken, he asks for a short leave of absence, but this is sternly refused. He, therefore, decides to desert.

Stealing away, he reaches home and rushes into his mother's dying embrace. After a short stay he returns to his regiment, but is immediately seized and condemned to be shot.

Bernice, his sweetheart, a brave little cantiniere of the regiment, gains an audience with the Emperor, and, after making a strong plea for Peter's life, succeeds in obtaining a grant of pardon. With this she rushes to the camp, and arrives just is time to save the life of her sweetheart.

MELIES.

THE REMITTANCE MAN (Mar. 28).—Cecil Rand has been allowed a monthly remittance by his brother, the Earl of Essex, and sent to Western America to make something of himself. He registers at a rough Western hotel, where he soon has a fight with Buck, a gambler and inebriate, who made sport of his English clothes, and after "licking" Buck, leaves the hotel.

Helen Evans, the pretty daughter of a miner, has witnessed the encounter, and rather falls in love with the Englishman. She hurries home and places a card reading "Room to let," on her house. Sure enough, Rand applies for it and is taken in. Helen determines to make a Westerner of him, and making him change his English riding costume for a real Western outfit, secured for him a position in her father's mine.

But Buck has never forgotten his beating, and revenge is his creed. He steals unobserved to the mine, and as miner Evans is being lowered in the shaft, cuts the rope. Great confusion follows, and Helen, in her excitement, promises to marry the man who saves her father. Buck rescues him and in a few days claims his bride, and when she says she loves Rand, he accuses Rand of having cut the rope. When things look worst for Rand and Helen, Ah Ling, the local launder, brings a satisfactory solution of the mystery by identifying the knife found near the rope as that of Buck's, which had maliciously cut off his own queue. Buck is put under arrest, and to complete Rand's happiness, news is received that the Earl's death has made him heir of the title and estate. And he invites Helen to share it with him.

Scene from "The Remittance Man" (Melies).

ECLIPSE.

THE SONG OF THE GYPSY (March 20).—Marcella, a beautiful gypsy girl, attracts the attention of Sylvester, the artist. After painting her portrait, he is charmed with her voice, and generously arranges that she attend the Conservatory of Music. There she makes rapid progress, and, a few years later, becomes a noted prima donna at the opera.

Meanwhile, a friend discovers that the artist, Sylvester, has been reduced to poverty. He kindly arranges a benefit concert in his behalf. When requested, Marcella graciously offers her services, and attracts a brilliant audience. In the midst of her song Marcella has a vision of the past, and suddenly the thought of her neglect forces her to rush from the hall to find her former benefactor. She reaches the old man just in time to calm his last moments with her gypsy songs he loved so well.

Among the Exhibitors.

Indianapolis, Ind.—The Orpheum Amusement Co. will erect a new moving picture theater at 42-44 W. Washington Street, to cost $25,000.

Houston, Tex.—R. Phillips has sold the Dixie Moving Picture Show to Sam Parish.

Berwick, Pa.—Sult Brothers have purchased the Dickson property on East Front Street and are erecting a motion picture and vaudeville theater which will have a seating capacity of 600. Messrs. Sult Brothers are also the lessees of the loca House here, which has a seating capacity and operates in conjunction with vaudeville ing pictures and illustrated slides.

Mt. Pulaski, Logan Co., Ill.—Mr. W. W. proprietor of Mt. Pulaski's favorite amu house, a photoplay theater, is contemplati remodeling and refixing of it, which will the patrons' pleasure. Several changes have place during the past months, all of whic been appreciated.

Jonesboro, Ark.—A contract has just be to Henry Leismaster for the erection of a building at 322 Main Street to be used moving picture theater and vaudeville theate bined. A. J. Kerfoot will be manager.

Humboldt, Ia.—A new motion picture and ville house to be called the New Majestic, opened in the Arnold Block by Arthur C. Hog

Walla Walla, Wash.—Clarence Crews, known to his friends as "Doc," and who prietor of the Dime and Arcade photoplay th is negotiating the leasing of the Rose T which is located in the Rose Building. Thi venture will be named after Mr. Crews' first house, which for many years has proved a as a high-class vaudeville theater, under the agement of the Rose Theater Company.

Grinnell, Iowa.—Mr. W. H. Wart, proprie the Bijou, is installing a new picture t here which will cost $7,000.

Iowa City, Ia.—W. H. Englebart, owner Bijou Theater, has approved plans for the er of a new $55,000 theater which he will er the spring.

Modesto, Cal.—W. R. Mensinger will erect story theater and office building at 10th Streets, at a cost of $40,000.

Princeton, Ill.—Mr. York of this place, wi tablish a moving picture show in the room for occupied by the Brems bakery.

Indianapolis, Ind.—Plans have been prepar V. E. Winterrowd & Co., for the erection of a story theater at 42-44 W. Washington Stree cost $25,000.

Dewey, Okla.—The Yale Theater will pro erect a new theater here.

Wooster, Ohio.—Messrs. Saal & Knepper, prietors of the Grand Theater, one of Ohio's rate little photoplay houses, will, in the nea ture, have constructed a high-classed theater, uring 96 x 30. Plans for this new construction at present being worked upon and it is said, completed it will possess 300 seats. This i fourth theater of its kind to be built here population of 6,500.

Alton, Ia.—Walter Brown has purchased th terest of E. F. Roby in the Mystic Theater.

Bedford, Ia.—A. K. Morris, former propr of the Voque, has purchased the Fern M Picture Show.

Barnes City, Ia.—Walter Bowen and Leslie A will open a motion picture theater here.

Carroll, Ia.—Moorhead & Fairchild have o a motion picture theater here.

Dubuque, Ia.—The Standard Film Co. of Chic bought the Princess Theater here.

Kellerton, Ia.—A moving picture show will at Camp's Hall soon.

Ocheydan, Ia.—L. W. Clark will conduct a tion picture theater here.

Huntsville, Tex.—R. Phillips sold the Dixie tion Picture Theater to Sam Parish.

Mexia, Tex.—J. D. Murphy has opened a m picture show here.

Ft. Smith, Ark.—Jake Wells, Auby Mitter and Clarence Weis, who operate a chain of thea are planning a new vaudeville theater for this which will cost $30,000 when completed.

Detroit, Mich.—David Stott will build a new ater at Broadway and Gratiot Avenues.

New Albany, Ind.—M. Switow, who operat chain of theaters in Louisville and elsewhere planning a theater for this city with a seating pacity of 1,000.

Anderson, Ind.—F. J. Hartman has purchased Americus Theater and will remodel it.

Carthage, Mo.—Anderson, Coffee & Caulkins establish a high-class picture show in the r formerly occupied by the Holiday Hardware sto

Plymouth, Wis.—The Plymouth Theater has sold to Julian Silverthorn by J. J. Greeko.

Duluth, Minn.—C. B. Sullivan and A. Lange dissolved their partnership in the Pastime Thea

Rhinelander, Wis.—P. J. Hanson is remode the Bijou Theater and expects to reopen it to public shortly. Messrs. Hanson & Taylor will on high-class moving pictures and some vaudev

Cedar Rapids, Ia.—Ben Burns, owner and m ager of the Grant Theater, has purchased the L at Lohrville.

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AMBROSIO.

THE DUCHESS' LADY COMPANION (Mar. 6).—Elene, an orphan of education and refinement, secures a position as lady companion to a duchess. The son of the duchess falls in love with Elene, and she reciprocates his affection. A rejected suitor informs the duchess of the state of affairs and Elene is turned away. Humiliated and destitute, the girl seeks death in the sea but is rescued by fishermen and carried back to the duchess' villa where she is restored to health. The love of the young man grows deeper, and disregarding his mother's opposition he makes her his wife. The duchess accepts the inevitable and Elene is welcomed as a daughter.

RELIANCE.

THE RULING PASSION (Mar. 13).—Van Wert, an old musician, is discharged from the orchestra where he has played for many years. He tries hard to secure another position, but his old age militates against him. His savings exhausted, he is compelled to acept work in the orchestra of a low dance hall. His artistic soul rebels against the trashy music he is compelled to play, and, finally, when the merry-making in the hall is at its height, he tells his awed audience what he thinks of them and leaves. The young piano player, sympathizing with the old man, follows him home and persuades him to come back. He falls in love with Van Wert's daughter, however, and when the father opposes their marriage the young people elope. Time elapses, and the youth dies, leaving his wife with a little daughter. The years go by and the young widow has a hard struggle for existence and is finally obliged to take rooms in a poor tenement. The old man, again jobless, lives in the same building. The child hears the strains of the old man's violin, and inheriting a love for music, she listens, transfixed by the stirring tones. She is discovered by Van Wert, who, without knowing her identity, teaches her music. Finding him faint with hunger one day the child calls her mother and a happy reconciliation follows. Their joy is intensified by the receipt of a letter advising Van Wert that an opera he had submitted has been accepted, and that he will never again know the pain of poverty.

BEDELIA'S "AT HOME" (Mar. 16).—Bedelia's husband rises in the political world, and she aspires to society leadership. Mike, however, has no leaning for society, so he fakes up a telegram calling him away on the day Bedelia is having an "at home," and joins a poker game at Grogan's saloon. Word reaches Bedelia that the train her husband was to have taken has been wrecked and all passengers killed. The "at home" is turned into a mourning party, Bedelia's guests sitting up with her. Mike comes home in the small hours of the morning and is taken for a ghost at first, but finally convinces all that he is alive. He tells a thrilling story of his narrow escape from death, but when information is received that the train was not wrecked he has to confess his duplicity and is adequately punished by his irate spouse.

CHAMPION.

FOR HOME AND HONOR (Mar. 18).—Edward Stanton, an Englishman, lives unhappily with his wife. Out hunting one day he meets Margaret King, a country maiden. He wins her confidence and persuades her to elope. The wife is deserted and the couple go to Liverpool, where Stanton weds the girl, despite his previous marriage.

An accident to his first wife, however, prevents the crime of bigamy, being thrown from a carriage and instantly killed. Stanton soon tires of the girl and begins a flirtation with another woman. Margaret becomes indignant and takes him to task. They quarrel. Margaret leaves him and comes to America, where she becomes the wife of an estimable man.

While stopping at a Washington hotel, she again meets Stanton. Again a desire to possess her is aroused within him, but Margaret climbs the fire escape to the room occupied by Stanton and there demands him to cease his persecutions. He refuses and she shoots him. Her arrest and trial soon follow. Stanton is not dangerously wounded, and when he regains his better nature he makes a clean breast of the true facts to the Court and completely exonerates Margaret.

IRELAND AND ISRAEL (Mar. 20).—Abie Wedertzky arrives in America and is an object of ridicule by the hangers-on around the Battery in New York. He is surrounded by a gang of toughs, who treat him roughly until Pat Riley, a champion pugilist, comes to his aid. Pat gives Abie his card and invites him to his home. Abie joins a gymnasium and becomes a boxer, visits the Battery and gets revenge on his tormentors.

Later there is a boxing entertainment at the Manhattan Athletic Club, the wind-up to be a 25-round go between Riley and another for championship honors. Tom Sharkey is the referee and master of ceremonies and it is the first appearance of the celebrated pugilist in moving pictures. Abie goes on in a preliminary and is bested in a ludicrous scene. Pat is whipped at the end of four rounds and his friends all desert him, save Abie.

The years go by and Pat is reduced to poverty, while Abie prospers as a real estate dealer, having slightly changed his name. Pat is ill in bed and his family in reduced circumstances, and to make matters worse the wife is served with a writ of ejectment, the rent being in arrears. She is desperate and takes the paper to the real estate dealer and is recognized by Abie as his friend's wife. Abie accompanies her home and proves to be a ministering angel. He awakens Pat and they clasp hands in a happy reunion.

REPUBLIC.

A NEW LEASE ON LIFE (Mar. 19).—Fred Meredith is a victim of the "white plague." While assisting an old lady who has fallen in the street, he is brought to the notice of Mr. Walters, a rich philanthropist, and his daughter. He invites Fred to call at his house, which he does. Fred is advised to go to a sanitarium.

He arrives at Ray Brook Sanitarium. Scenes are shown where Fred is taking the cure, right on to his final discharge from the sanitarium.

He decides to go to a health resort and while there receives a visit from his benefactors. Fred has been indulging in various winter sports and persuades Mr. Walters and Bertha to visit the skating race with him. The box office is robbed. Fred goes after the robbers. The hold-up men are thrown from their sleigh over a cliff, one of them is killed and the other tries to escape with the money but is captured by Fred.

Fred realizes that Bertha's interest in him has grown to love, and that he also loves her; thus two loving and sincere hearts are united.

THE FACE AT THE WINDOW (Mar. 23).—A young gambler stops at the Caribou Road House. He meets Bess Lloyd and falls in love with her. He finally asks her to marry him, but she states she cannot as she is promised to another. Pete Benson, Bess' sweetheart, arrives. The gambler decides to hit the trail, but he must see Bess before he goes; he calls on her and during their conversation Bess lets fall a remark that she is sorry the gambler is going away. He misconstrues her meaning and so far forgets himself that he takes her in his arms and kisses her.

Pete has seen from a distance the gambler take the girl in his arms. As the gambler leaves he comes to Bess and expresses his anger. The gambler leaves the road house and takes the trail. He stops near the cabin where Bess lives. Pete follows the gambler and on the edge of a cliff they have a fight. Pete becomes heated and incidentally pushes the gambler over the cliff; Pete returns to his house. The gambler is picked up by some trappers and taken to their hut.

Bess and the invited guests arrive at the road house for the wedding. Pete's nerves are all unstrung, but he eventually arrives at the road house. In the meantime the gambler goes to the road house and through the window sees the wedding about to take place. Pete sees the gambler's face at the window and collapses. He is carried to another room and becomes temporarily insane. He flees to the seat of his crime. A searching party is led by the gambler. Pete, looging over the cliff, loses his balance and falls. The searchers find his dead body later and he is brought back to the road house.

Bess learns that the gambler was attacked by Pete and the real cause of Pete's madness. She appreciates the gambler's silence in the matter. When all is over and as he is about to cross the trail and out of her life, she expresses her wish for him to stay and eventually marries him.

NESTOR.

THE REVELATION (Mar. 11).—Arthur Colville is a member of the Stock Exchange. He accumulates a fortune. The power of gold dominates him to such an extent as to make him cold even toward his own wife and son, not to speak of other people asking aid.

After spending the evening at the opera, Mr. Colville makes himself comfortable in a rocker facing the fire-place. He falls asleep and dreams. At his office everything goes wrong and the vagaries of the stock market completely wipe away his fortune. By rapid stages he descends to the level of a beggar. In a dilapidated attic where he lives, his only child is ill unto death and his wife almost mad with hunger and grief. The doctor calls and does his utmost to save the boy's life.. Then he suddenly awakes. The father instinct makes him rush into his child's bed-room. He takes up the boy and makes sure he is well. Colville firmly decides to change his mode of living and devote his time and money to the welfare of mankind.

THE FIGHTING CHANCE (Mar. 13).—Trego Bill and Pete, two outlaws, are partners. While Bill is dreaming of going to a new country to commence all over again, and live on the square, Pete enters and asks Bill for money. Pete is angry, and takes out a reward placard, reading, "$500 Reward for information leading to the cap Trego Bill—John Kelly, sheriff."

Pete decides to pose as a stranger and betr partner to gain the reward. The sheriff a men, headed by Pete, start off for Bill's Bill, in the meanwhile, has packed up, and le note for Pete, starts away. On the trail the sheriff and posse with Pete, and becom picious. Hides until they have passed, the back to see what they are after. Dismountin distance from the shack, Bill creeps up an hears enough of their conversation to convin that Pete has betrayed him. He hurries to the sheriff's horses are tied. Selecting Pet drives him off, so that when the sheriff and h return, they mount and ride away, leaving l catch his horse.

As he comes up to his horse, Bill appears cuses Pete. A violent quarrel arises. Pete Bill and runs. Bill stops to bind up his then follows. Pete runs on and on until he to a shack. Seeing a ladder leading to the and fearing Bill's appearance at any mome climbs up and crawls into the window. Pr he hears voices below, and looking through in the trap door, he sees a man and wife away a couple of bags of gold. They soon Pete drops down into the room and secures t just as the woman, who was only bidding h band good-bye in the path, returns. She spri Pete, and they struggle; Pete finally knoc down, and picking up the gold to run out, by Bill. The wife runs out, calling after h band and overtaking him as the men struggle man returns just in time to prevent Pete fro ing Bill with his upraised knife. As the h covers Pete with his revolver, Bill hear sheriff and his men approaching with the whom they had met on the road. He run leaving Pete to be placed under arrest.

THE UNKNOWN MODEL (Mar. 16). Brown's birthday is approaching. Hubby deci surprise her with a new dress. A dressma taken into his confidence. Brown steals his "measure" and then proceeds to get a model

His office is stormed by a bevy of pretty Mrs. Brown happens to drop in, and in a of fun poses as a model. The dressmaker pr engages her. Promising to report for duty morrow, Mrs. Brown departs, but not unt dressmaker has acquainted her with Mr. B intentions.

In due time the dress is finished, and Mr. is informed to call at the dressmaker's a p. m. to see the creation on the Business detains him, and the Mrs. Slips o noticed by the dressmaker. Brown manag get through with his business deal and ma "Marathon dash" to the dressmaker's. The finds that both model and dress have van The police are quickly called into the case they soon catch Mrs. Brown with the goods o headquarters Brown realizes that the sur though on his wife is "on" him.

AMERICAN.

A BAD INVESTMENT (Mar. 14).—Jack loves Maud Brooks. When he told his fathe old gentleman refused to give him any assi whatever in a financial way. Jack returns father and announces his intention of makin own way. The old gentleman heartily agrees shows his appreciation by giving his son a for $3,000, and advises him against investi mining stock. Jack bids his sweetheart and goodby and heads for the glorious West. He impresses the miners and cowboys around saloon by his prodigality, lighting his cigars $5.00 bills, etc., and it soon reaches the ears mining sharp. He continues to meet the Eas and takes him to an old abandoned sluice mi manages to sell it to him for two-thirds capital. Jack immediately hires miners and sits down and waits for the gold to come. miners, in the plot with the sharper, work they have earned his remaining $1,000 and th foreman informs him that the mine is wort Jack wires his father for help telling him investment, but is refused.

Jack hunts up the mining sharp and hires to go in and sell his father stock in the mi which he invested. The sharp succeeds beyon wildest expectations, unloading on the old g man $10,000 worth of stock in Jack's $2,500 ve A few days later Jack returns home and his father. He informs him he has purchase same plant that Jack himself fell for and t man is forced to admit his son's cleverness. he does to Jack's sweetheart, by introduci son as his private secretary.

THE FULL VALUE (Mar. 18).—Jack Ray loves the pretty stenographer in the office an

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attentions were not unpleasing to the lady. But the manager also admires her and determines to show her attentions. Flattered, the thoughtless girl accepted his attentions and allowed him to escort her home. They are observed by Jack. He then hurries to the home of the girl and demands that she choose between him and his employer. She answers him in kind and then leaves him abruptly. When he reports for duty the next morning he is discharged. In the weeks that follow he finds work impossible to secure and is soon reduced to poverty.

In the meantime the employer has made more and more advances to the girl, until one morning in the office believing her acquiescent, he attempts to insult her. Freeing herself from his arms the outraged girl takes her hat and leaves his employ. The manager determines to humble the girl. Her mother's property is listed with the firm and he determines to defraud her out of it. He tells his new stenographer to call the young man employed to take Jack's old position, and outlines his plans to him.

The new employee is something of a grafter himself and he sees a way to make some money himself out of the deal. He hurries from the office and seeking an equally unscrupulous crony, tells him that the widow's property can be bought for so much money. They can buy it and then force the real estate firm to pay them a decent profit. It happened that Jack was seated on the bench when the proposition was broached and gathered that no matter who made the profit, the real estate firm or his agent, the widow was sure to lose. He hurries to her with his information and asks her to allow him to engineer the deal.

When the agent comes to her with his proposition she refers him to Jack, stating that he had already secured an option on the property. Seeing that his chance for profit has fallen through, the agent tells Jack to do business direct with the firm.

Jack calls at the real estate office and knowing that the property is necessary to the firm to further other plans, forces his old employer to pay full value for the property.

The disgruntled manager makes out a check and Jack hurries back to the widow with the good news. And the old sweetheart learns the full value of the man that loves her and their differences are settled.

LUX.

BILL HAS HIS OWN BACK (Mar. 15).—Bill receives notice, while working in a hotel, that his services are no longer required. He plans, with one of the housemaids, who has also been discharged, to "get his own back" on the manager of the hotel. Disguised as a wealthy traveler and his lady, the conspirators manage to get a room in the hotel from which to work sundry amusing little pranks, which result in the immediate and indignant departure of the guests. Having caused the departure of the last guest in the hotel, Bill and the housemaid depart in a lordly manner, which thoroughly deceives the bewildered manager, who retires to lament the loss of a good reputation.

ARABELLA JOINS THE S. P. C. A. (Mar. 15).—Arabella becomes a member of the S. P. C. A., and fully realizes the responsibility of her position. She is called to prevent cruel actions being perpetrated against nearly as many animals as entered the Ark. Finally, her home strongly resembles a menagerie. However, "noblesse oblige", Her obligations certainly afford food for much humor.

MAJESTIC.

THE BETTER INFLUENCE (Mar. 17).—Henry Marion, broken-hearted by the death of his wife shortly after the birth of a baby boy, places the child with his wife's mother and, mad for an entire change of existence, moves to New York.

There for five years he loses sight of his baby boy, but finds that careless living and the society of careless men and women have not brought joy nor even contentment. He becomes entangled with a widow named Mrs. Bennet Allan. A scoffing visit to a Salvation Army Hall by Marion and Mrs. Allan and a gay party almost brings him to his senses, for the sight of a sweet young girl in the uniform of the Army praying for a blessing upon the scoffers before her, makes him quiet the noisy interruptions of the party. He leads them away to finish the evening in his apartment where a telegram awaits him that his late wife's mother has suddenly died of heart disease, and that he must make immediate arrangements for the care of his little son now five years old. He fetches the boy to New York and there Mrs. Allen finds a worthy rival in an innocent child.

The boy's little fingers reach out and the Salvation Army girl is also arrayed against the forces that are disintegrating the character of the child's father, and the babe that cost the father so much at his birth is the means of preserving the finer instincts of his father and leading him into paths bathed in the pure sunshine of tender love.

LEAP YEAR (Mar. 19).—Any man loved by two girls at the same time is in a most embarrassing position, but in Richard Lee's case the situation was rendered the more susceptible of trouble in that the girls were sisters and that he was in love wholeheartedly with but one of them. At last he mustered up courage to buy an engagement ring and prepared to ask Mabel Benton the fateful question.

Mabel, who was ready enough to make him the happiest man in the world, was sidetracked by her sister Grace, who was laboring under the erroneous impression that she was the real object of Dick's attentions, and Dick, innocently seized with chills that ever affect true lovers, neglected to state that Mabel was the girl the ring was intended for.

Grace, misunderstanding the silence, determined to help him along and bethought her of the Leap Year privilege and calmly proposed to the astounded and abashed Dick.

Mabel's heart was broken and Dick, engaged to the wrong girl, ready to commit suicide. Now Dick's father, exiled for business reasons ten years in Australia and unknown to the Benton family, was on his way home, and Dick, thrown into contact with a tramp, of habits alcoholic, unclean and unethical, determined on a desperate expedient to force Grace to release him from his engagement. His plan of passing off the disreputable and thieving old bum as his father caused a series of complications that while distinctly humerous, nearly landed Dick in jail; but the opportune arrival of his real parent saved the situation after Grace had repudiated her engagement and tender-hearted little Mabel had flown to Dick's rescue, no matter how terrible his father appeared.

GREAT NORTHERN.

THE CALL OF A WOMAN (3 Reels).—Owen Brown, member of a gang of toughs, is touched in his better nature by a girl named Annie Bell. The latter is still going to school and on her way home is annoyed by three thugs who are routed by Brown. The girl takes a kindly interest in Brown and rescues him from his debasing surroundings. He is educated and shows great talents. He suffers a sun-stroke and while under treatment tastes a glass of wine, which brings back his craving for drink and he has a sad moral relapse. He later somewhat redeems himself, but loses his mind after writing an autographic novel. He is nursed back into sanity by Annie, who then becomes his life-partner.

GAUMONT.

JIMMIE, TEMPERANCE REFORMER (Mar. 19).—The family of ragpickers, of which Jimmie is the oldest son, is really a very happy group of individuals. The only beclouding circumstance is the regular Saturday spree of the father. Jimmie does his best to straighten up this one big fault—first by entreaty and then by the clever ruse of pretending to be intoxicated one Friday. The father is horror-stricken at the conduct of his son and goes to reprimand him, when the son reveals his soberness and succeeds in shaming his father into abstinance on Saturdays. Papa behaves all day, but on Sunday develops an irresistible thirst, and breaks into a run for the closest saloon, only to be restrained by Jimmie, the temperance reformer, again—this time by the "saturated with water" cure.

GAME SHOOTING FROM AEROPLANE (Mar. 19).—Lagagneux, one of France's leading aviators, portrays his skill with the rifle, while soaring and volplaning in the atmospheric altitudes.

AN OLD ROMANCE (Mar. 23).—Jeanne is ardently in love with Henry, an honorable, manly fellow who is just as deeply in love with her. Unfortunately Jeanne's parents had arranged a match with a young man of higher social position and of greater affluence. With heartfelt reluctance the two lovers separate, supposedly forever. Jeanne and the parents' choice are married and really enjoy a very happy life, except for the fact their young son is not robust and strong. An epidemic of croup grips the neighborhood and claims the little fellow as a victim. His parents wire at once for their specialist, who, owing to his inability to attend to the case, sends a young assistant in his place. To their mutual surprise, the physician turns out to be the former Henry, whom Jeanne had never quite forgotten. The husband watches his wife with increasing jealousy and fairly flies into a rage when he finds Henry offering his wife consolation about her child's illness in the form of an embrace. In spite of the fact that the child is pulled through, the husband is about to denounce his wife, when she presents correspondence that shows the sterling calibre of Henry to the humiliation of Jeanne's husband.

THANHOUSER.

NICHOLAS NICKLEBY (Mar. 19).—PART I. Nicholas Nickleby was the son of a country gentleman who died leaving his family destitute. The son, his sister, Kate, and their mother, went to London, hoping that the father's brother, Ralph, would aid them to secure a livelihood. Ralph, a money-lender and a miser, was indifferent to the claims of those of his own blood, but the beauty of Kate impressed him and he thought that she might be of assistance to him in his business life. To get the girl in his power he sent Nicholas to Yorkshire, as assistant to a schoolmaster, Squeers, promising to care for his mother and sister. With Nicholas out of the way, he planned to use the girl to lure rich men to his home, and loan them money on excessive terms.

The girl, however, was too high-minded and pure to lend herself to any such scheme, although for some time she did not believe that her uncle was to blame. In the meantime, Nicholas found that the "school" was a den of infamy—the neglected, starved and ill-treated, and Squ drunken, brutal, ignorant tyrant. For th of his mother and sister, he stood it as long could, but finally the cruelty of Squeers to drudge. Smike, aroused his just indignatio thrashed Squeers soundly, and left the scho ever. Returning home, he finds his uncle, reviling the two helpless women, and telling that he will force them to obey his com Nicholas enters just in time, declares h protect his mother and sister, and orders t grateful and heartless uncle from the hous addition he promises Smike that he will have with them for the rest of his life.

PART II. Nicholas Nickleby, after his but unfortunate experience at the school of ford Squeers, returns to London determined t a home for his mother and sister. He fails work, and his uncle, Ralph, offers to see th women are cared for, if Nicholas will go o the world and shift for himself. Nicholas, w prospects, consents, and leaves London, panied by the faithful Smike.

At a roadside inn the wayfarers fall i Vincent Crummels, a theatrical manager, who them employment. They gladly accept, and new vocation, Nicholas quickly achieves fam arouses the jealousy of other members of th pany and one of the men plots to "take him a peg," but the vigorous tactics of Nicholas the scheme to naught.

In the meantime Nicholas' sister Kate ha exposed to insult in the home of her uncl he does not defend her. His clerk, Newman who has kept a watch over her, warns Nichola he comes to London, post haste.

Immediately after his arrival, Nichola chance, meets Sir Mulberry Hawk, who has a his sister with his attentions, and Nichola cessfully defends her honor.

Nicholas secures employment with the f Cherryble Brothers. At their establis Nicholas meets Medeline Bray, with who falls in love. He is able to prevent her being united to a worthless old miser, who h father in his power, and in the end wins he

THE TAMING OF MARY (Mar. 22).—They an old married couple, yet she was jealo seemed to her that every woman they me designs on her middle-aged husband. They on a pleasure trip South, but he failed to himself—his wife would not let him. Then the aid of a friend, he decided to make o perate effort to cure his wife of her foolishn

The wife received a letter one day sign friend," enclosing the photograph of her h and a beautiful woman, and from appearance were very much in love with each other friend" explained that he would enable the to confront the brazen creature if she so d and told her where to meet him. She was pro on hand at the appointed hour, armed with a whip, willing and eager to get her name newspapers.

She met the woman, but did not lift a ha her. No, it was not her husband's long lost but under the circumstances, the wife coul wax angry. Furthermore it taught her a and she stopped being jealous, for the bes to cure such a woman is to make her ridi and that was exactly what happened in this

THE GOLF CADDIE'S DOG (Mar. 22).—Th was a beautiful golf player, the woman w beautiful girl. The man, however, loved her. were playing over the course in St. Augustin although their twosomes were onesided, Mr. had nothing on them when it came to the match. Their darky caddy looked on and app for he greatly admired the young man, and t the girl with tolerance, because a good seemed to be very fond of her.

Then came the quarrel. The girl could n out of a bunker, and in a rage because the laughed, she decided to get out of her e ment. It was a sad blow for the man, and e sad for the caddy. He had been "carrying do but now he had lost two patrons at one fell s

The girl came to the links one day, hire caddy, and started around by herself. Af short time, she met a young man, sent her back to the house, and flirted with her new ad The caddy did not approve. He objected t second suitor, first because he could not play and second because he was a dude. Lastly h a very poor opinion of the girl who would a hero and accept the attentions of a ma didn't play golf.

On the way back to the clubhouse the thought deeply. He saw his hero "teeing and decided to start something. So he went got his "trifling" dog, and made him mad he turned him loose on the links, gave the

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The outcome was as he had expected. The "dude" deserted the girl and climbed a tree. The "hero" who was not in the plot, rescued the maiden in distress, restored himself to her good graces, and the caddy again found pleasure and profit in "carrying double."

How do you make a good natured dog mad? Give a darkey caddy some hot water, and plenty of soap and he will tell you, if he feels so inclined. There is nothing magical about it, but it can be worked most effectively, and is proven in this case.

IMP.

THE MAN FROM THE WEST (Mar. 18).—Cousin Steve, from the West, finds his way to the East. He stayed with his relatives and mistook their innocent attentions for designs upon his peace of mind. He did not understand the Eastern veneer of civilization. He got into trouble with the butler; he saw a cabman abusing a horse and unwisely interfered. He rescued a girl in distress, and generally did a lot of things the average Easterner regards as unnecessary.

There was a family conspiracy to get him to marry his cousin, who loved another. Steve, too, had conceived other ideas. The cook of the family was a very comfortable and good-natured girl, with whom Steve in his blunt, homely way had struck up a flirtation, and then a friendship. She made excellent pies and Steve liked pies, and liked the maker so much that he decided to marry her.

Steve in his good-heartedness makes a very handsome present to the man in love with his cousin, whom Steve regards somewhat critically as a clothes-horse and not a woman.

This story proves that, after all, the heart is the predisposing factor in marriage even amongst men of the primitive type of Cousin Steve, who are supposed to fall for more externals.

BETTER THAN GOLD (Mar. 21).—A good-natured miner, Jim Stafford, harbored in his house a young couple, who had not met with the best of luck. They had a child. Harry Green, the husband, drank somewhat and gambled and lost. Matters came to that point when both he and his wife were penniless. So in Jim's absence they steal his money and by way of payment, they leave their baby.

Jim accepts the child. He reared the child until she was of an age to be educated. So when she was rising seven, she was put into a convent. Jim and his associates took leave of her, and the former is left lamenting the loss of his little foster child.

Meanwhile, things have gone from bad to worse with Harry Green and his wife. He has become a degenerate and she has to get their bread by washing. Years pass. The child finishes her term in school and is to go home; and home she goes.

But the instincts of a mother are strong upon Myrtle Green and she makes her way to Parson Jim's house, and before the girl arrives, confesses to Jim that it was she who left the little baby in his house so many years ago. The struggle is too much for the woman; she dies.

When the girl arrives home it is to learn of her mother's death. In company with Parson Jim she visits the grave of the dead woman.

The school girl has become a woman and it is obvious that when both learn the truth, lonely Parson Jim finds a future wife in the little waif that years before was intrusted to him.

CLASSICAL DANCES BY COUNTESS THAMARA DE SWIRSKY (March 23).—The series is given by the Countess Thamara de Swirsky, who first of all offers a humorous dance and then one entitled "Spirit of Music." A series of plastic poses form part of the offering. The dancer seeks to interpret musical effects by the poetry of motion. The dances, therefore, besides having mere aesthetic value are also scientifically esteemed because of the suggested possibilities of correlating movement to sound or even light. In other words, the dances as illustrated by Mlle. de Swirsky may be regarded as a composition which appeals as strongly to the eye as music may be understood to appeal to the ear.

THE TANKVILLE CONSTABLE (March 23).—Eben Green, the Tankville constable, was a deadly enemy of the over-speeder. The local limit was ten miles an hour and Eben, brave man, held all and sundry to the strict limit of the law. The result was that he was constantly getting himself in "Dutch" with his good friends. Eben seeks repose from his labors by the wayside and falls asleep and he dreams a dream. He and his help endeavor to stop an automobile driven by a local judge, but the judge evades the obstacle, placed across the road, and in evading it, meets with an accident.

On recovery from this accident he has poor Eben arrested for attempted murder, and he is condemned to thirty years hard labor. His troubles as a convict are terrible to follow, but finally he escapes from his prison by scaling its walls, after the guards have unsuccessfully attempted to electrocute him.

The convict constable, of course, coalesces with the real constable in the picture, and when Eben awakes and comes to his senses, he changes the Tankville sign from ten miles an hour to 100 miles an hour. By this means he relieves himself of further trouble by "over-speeders."

SOLAX.

COUNT HENRI, THE HUNTER (March 20).—Count Henri leaves his mouldering castle near the outskirts of Paris, and decides to emigrate, temporarily, at least, to the land of money and heiresses. On his arrival the count is well received in American society. Had the count limited his boastful conversation to the mere recital of his family connections he would, perhaps, have been successful in getting an heiress. But the count had an imagination and so he told his host and his new acquaintances that he was a wonderful hunter and a remarkable shot.

Some of his host's friends got wise to Henri and trumped up a plan by which he is exposed. They go out to the chase and before long one of the men, who is the rival of the count, gets one of his friends to masquerade inside a bear-skin. In the course of the chase, the count meets this bear, and, of course, the first impulse of the count is to retreat to pleasanter surroundings. But the bear is not to be so easily outwitted. He pursues the flying count until in desperation the count shoots in the air. To his surprise, the count sees the bear do a somersault and then lie perfectly still. The count laborously drags back his trophy of the hunt—and then the fun first begins.

THE CHILD OF THE TENEMENTS (March 22).—Lydie Martin has trouble with her ailing child. Dr. Mann, a friend of the East Side poor, does all he can to help Lydie and her sick child. Lydie plans to take her child and her husband to the country—a place in California where a neighbor has relations. But there is no prospect of going—her husband is out of work and three hundred dollars are needed.

One day Dr. Mann, while making his rounds of the tenement, stops in to see the Martins.

When Mrs. Martin's eyes light on the wealthy doctor's coat, a sudden impulse impels her to go through the doctor's pockets. She finds his wallet, from which she removes just enough that would take her and hers to California. Just as she takes the money, an evil-minded and jealous neighfor sees the act and immediately goes off to report to the police.

In the meanwhile, Lydie Martin makes hasty preparations for a departure to California, explaining to her husband that the doctor had loaned her the money. Just as she is about to go the police break in and she is accused of theft. The doctor is brought in and he tells the police that he loaned the money to Mrs. Martin. Mrs. Martin thanks him with grateful eyes and the little family start for fresh air and happiness.

POWERS.

SOGARTH AROON (March 16).—Pretty Kitty O'Toole has two paths open to her; one leading to wealth and apparent happiness, as the wife of the young lord, while the other leads her along the same way she has always traveled—the life of the simple Irish peasant—as the helpmeet of plain Terence O'Fallon.

Influenced by a terrible and prophetic vision and advised by the good old priest, Father Aroon, she is led to choose the humbler path and remain within her own proper sphere.

SCENES OF RICHMOND, VA. (March 19).—A camera tour of this interesting city, showing the various public buildings; a bird's-eye view of the James River; fortifications used in 1863 and other places of interest connected with the Civil War; the public parks; Soldiers' Home; and the big reception tendered Governor Wilson by the State Assembly.

TENDER HEARTED MIKE (March 19).—Billy and Ethel, happily married, are about to go to the theater when a telegram arrives for Ethel stating that her mother is coming for a long visit. Ethel is delighted but poor Billy is downhearted and refuses to go out. This makes Ethel angry and a quarrel ensues after which Billy rushes from the room, leaving her in despair. Ethel then decides that life is not worth living and she writes a letter of farewell to Billy, turns on the gas and awaits the end. Meanwhile Billy, in another room, is doing the same thing, only he selects the revolver route. It is while they are both writing that a burglar enters and finds his way into the room where Ethel is seated and the same scene greets him. Instantly it dawns on him that there has been a quarrel and it is then that "Tender Hearted Mike" decides to bring them together. Going into Billy's room and holding up the would-be suicide with a gun, he backs him into the room where Ethel is seated, carrying with him Billy's farewell letter to Ethel. He then brings them face to face and, compelling each to read the other's letter, he makes them see their silly mistake and "make up." While they are spooning Mike proceeds to fill his bag, even taking the rug from under their feet, and sneaks out. Entering, unobserved by the young couple, Ethel's mother announces herself and is received with ecstatic hugs and kisses by her "children."

ECLAIR.

BRIDGE (March 12).—The Grays are called an ideal couple and while the husband is a salaried man, his wife has met socially Mrs. Ward, a leader of the smart set and by her is asked to join a bridge club. At first Mrs. Gray loses a few dollars at cards, and frightened she tells her husband, promising never to play again for m But Mrs. Ward comes for her in an auto, flattered by her attention, she goes with h another bridge party. Here she loses so money that she is afraid to tell her husband, when the woman demands payment of the Mrs. Gray turns to Hall, asking him to lend the money, and compelling him to take a necklace, an heirloom, to keep until the su paid back. This Hall does because he is in with Mrs. Gray, but when he tells her so sl indignant. Then Hall tells her the necklac valueless, and merely an imitation, and that less she will consent to elope with him, he tell her husband everything. Thereupon Gray does the right thing herself—she tells husband, and they start anew.

THE KODAK CONTEST (March 14).—This tells of the troubles experienced by two fa while trying to win a prize offered by a newsp for the best amateur photograph. It is a co film replete with laughable situations and to prove popular.

THE WORLD'S CHAMPION (March 17).—Be ful Armande is delighted with the boxing be and she'll never marry, except the world cham Gontran is deeply in love with her and in to win Armande's love decides to fight the champion. His friends, to play a joke on tip a negro and tell him to make Gontran be that he is the world champion, and, in his n they send a challenge to Gontran. Gontra rather annoyed, but in spite of a fearful fr he must accept the challenge and fight. Arm is present, watching the fighters. At the sig the negro, Gontran gets more and more fright and even falls without being injured. Arm turns away from him and smiles at the n Jealousy giving Gontran courage, he jumps and seeing that the negro is even more fright than himself, punches him and finally knocks out. This time Armande cannot resist and consents to become Gontran's wife.

IT PAYS TO BE KIND (March 19).—Mrs. a wealthy widow living in Philadelphia, mourning for her dead daughter, receives a from her brother Charles, who suggests that visit her nieces who have never seen her, and whether one of them will not come and live her and take her daughter's place. Mrs. makes the visit, but, in order to test her ni she conceals the fact that she is wealthy, goes as a poor woman who must work for living. The nieces having discharged their decide that the poor aunt must take her p On the arrival she is escorted to the kitche put to work. All the nieces, save one, treat aunt with coldness and rudeness. The youn niece is kind, thoughtful and affectionate, takes the aunt's part on all occasions. After Burt has learned all that is necessary, she d pears. Soon after the nieces receive a letter Uncle Charles inviting them to accompany hi Philadelphia on a trip of pleasure and educat and to meet a dear friend of his. They arriv the beautiful home of Mrs. Burt who, surrou by her servants and dressed in elegant app greets them much to the mortification of the who had treated her cruelly. Mrs. Burt in Mabel, the younger niece, to remain with her take the place in her heart and home, made by the death of her daughter. The others re to New York, sadder but wiser girls.

A SYMPHONY IN BLACK AND WHITE (M 21).—George Washington Jones, a negro porte a hotel, gets an invitation from his dusky sw heart to a party. She tells George to dres and make a showing. He appropriates a suit g to him by a traveling man to have cleaned the way to the party he stops at the club h gets into a crap game and goes broke, wagers coat and loses it. A friend of his wins garment, the pants and vest following with sequent losses. A nearby clothes line offer gingham gown, hung out to dry by Widow Fl This Jones appropriates as well.

What happens when he calls on his dusky sw heart is well worth seeing as many novel unique effects are used to brighten the humo the story.

REX.

EYES THAT SEE NOT (Mar. 14).—Pov fought its barren battle there in the homes of t mill-workers. So the leader of the mill-wor decided to go to their tyrant god and petition to grant his slaves at least as much considera as the machines in his mill. On the roof-ga of the palatial home he found the mill-own wife. Her little daughter was with her, and thought of his own little child lying on a sick-

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In maniac rage he advanced upon the woman to touch her silk and tell her it was to be the crape of his suffering child; and she, fearing the light in his eyes and the strength in his arms, hurled him away and he went toppling over the roof into the depths below.

By a miracle he lived, and by a miracle the conscience-stricken woman felt constrained to visit him. As she entered the squalor of his home, she saw a cot and a dying child upon it. She went back to her home, took her child into her arms, and realized that love alone was wealth. And the yellow thing that before she had called gold she gave as food for the hungry.

IN PAYMENT FULL (Mar. 17).—She was tired of her plain dresses. So that night she told her husband of the desire that was to be the disaster. And so the next day at the office the guilty pen left a balance in the figures, and the sin was concealed under the silks it bought. The woman was happy.

His act was discovered, and he was taken away to jail. The wife went to the judge with her woman's tears and a weeping plea, but in the stern eyes of earth's law sentiment is no extenuation. So the barred gates of hope closed behind him, and on the four stone walls he saw the handwriting and read its message. The years went by, and one day a woman older than her birthdays sat in the twilight, and peering into the gloom saw her heart reflected.

Among the Exhibitors

Portland, Ore.—Plans have been completed by Bennes & Hendricks for a moving picture theater for the Grand Amusement Company, to be located on Sixth Street, between Washington and Stark Streets. The theater will be 50 x 100 feet in size and will have a seating capacity for 500 people.

Malden, Mass.—The Plaza Theater has been opened under new management and will be conducted as a motion picture show.

Jefferson City, Mo.—Otto Holtschneider and William Luecke have purchased the Star Picture Theater.

Peoria, Ill.—The Standard Theater has again opened with high-class moving picture performances.

Hendrick, Ia.—Hal Jennings will start a motion picture theater here.

Wheeling, W. Va.—The New Colonial Theater, Market and Sixteenth Streets, adjoining the old post office, built by Charles A. Feinler expressly for the exhibition of high-class motion pictures, has opened and is now doing an excellent business.

Seattle, Wash.—John H. Clemmer, owner of the Clem and Casino theaters in Spokane, Wash., and his son, the owner of the Dream Theater in this city, are financing an exclusive photo playhouse costing $100,000, to be built in Seattle. The house will be 60 by 108 feet, and will seat 1,500.

Yonkers, N. Y.—George H. Brennan announces that he will build a motion picture and vaudeville theater to cost $200,000. A site has been selected on Getty Square.

Louisville, Ky.—The directors of the Colonial Amusement Company have decided to establish a string of moving picture theaters in nearly all of the smaller cities and towns adjacent to Lexington.

Joplin, Mo.—Ben Marks has purchased the Gem moving picture theater on East Fifth Street and will convert same into a moving picture and vaudeville show.

Leavenworth, Kan.—Rife H. Smith has sold his moving picture theater to Guy Coleman and E. S. Dillingham.

Big Fork, Mont.—A K. Millett has purchased the N. E. Beebe moving picture and vaudeville theater here.

Hibbing, Mont.—John A Healy, owner of the Healy Theater, has leased it to H. J. Seigel and L. F. Alerdt, who will devote the house to motion pictures and vaudeville.

White River Junction, Vt.—A. Sawyer recently sold to W. Markwell, proprietor of the picture establishment known as Dreamland, the two-story frame building on South Main Street. The upper story of this building has been used as a motion picture theater, while stores and offices occupied the ground floor.

Canton, O.—Plans for another motion picture theater in Canton were consummated recently by G. H. Harkraver, who closed a lease with the Gibbs Estate for the lot in East Tuscarawas Street, on the Southwest corner of Cherry and Fifth Streets.

Estherville, Ia.—Henry Graff has had his old wooden building vacated preparatory to tearing it down to make room for his new $15,000 brick building for a moving picture theater.

Portsmouth, O.—The new $16,000 Lyric Motion Picture Theater has been opened under the management of Ray Duvandeck.

Durham, N. C.—W. L. Younger has accepted the position as manager of the Edisonia.

Grundy Center, Iowa.—Otis Palmer and Amos Albright will erect a moving picture theater here.

Winnebago City, Minn.—W. A. Besha will open a moving picture theater in the Mrs. Watts Building.

Eagle Grove, Pa.—C. T. Smith, proprietor of the Princess Moving Picture Theater, purchased W. F. Insel's Armory Opera House.

Lanesboro, Minn.—Christ Omacht will open a moving picture theater here.

Cando, N. D.—F. J. Walker has sold his moving picture theater to Albert Glasknap.

Chicago, Ill.—John A. Send, 2410 W. Chicago Avenue, will erect a moving picture theater at 2410 W. Chicago Avenue, to cost $7,000.

Miamisburg, Ohio.—Messrs. Lou and Harry Weaver have bought the Star Motion Picture Theater from Walter Britton.

Denver, Col.—The Crystal Theater has been sold by Alexander Pantages to the Crystal Theater Company, who will run it as a vaudeville and picture house.

Carroll, Iowa.—Moorhead & Fairchild of Onawa have made arrangements to open a moving picture theater here.

Tama, Iowa.—Fife & Russell have purchased the Moyer Moving Picture Theater here.

E. Waupun, Wis.—The Scenic Moving Picture here will be remodeled.

Peoria, Ill.—E. L. Harris, owning three-fourths, buys the one-fourth interest of S. A. Oakley, in the Alhambra Amusement Company, owning the Columbia Theater, which is the largest and best equipped exclusibe motion picture theater in Peoria.

Manning, Ia.—Fred Dethlefts will open a moving picture theater here.

Antigo, Wis.—The Palace Motion Picture Theater will be reopened.

Oshkosh, Wis.—Manager Greeko of the Plymouth moving picture theater at Plymouth, Wis., will open a moving picture theater here.

Crystal, Mich.—Bert Silver, owner of the Silver Family Circus, will erect a moving picture theater here.

Los Angeles, Cal.—The Fairview Theater Company, 627 Fairview avenue, will erect a moving picture theater.

Athens, Tenn.—The Picto Moving Picture Theater, recently burned, will be rebuilt under the management of Robert Magill.

Rheinlander, Wis.—P. J. Hanson has purchased the Bijou Theater, and is improving, remodeling, enlarging it.

Manchester, Ia.—Cal. W. Martin sold the Lyr Theater here to G. W. Prescott.

Iowa Falls, Ia.—C. T. Smith has purchased t W. F. Ingels theater here.

Wheeling, W. Va.—The Lafayette Avenue Mo ing Picture Theater will be opened in a short tim

Washington, Pa.—The Board of Education wi purchase and install moving picture machines the various public schools throughout the city.

Fraser, Col.—A motion picture show is to established here. The latest pictures direct wi be shown.

Estherville, Iowa.—Leonard A. Wright has rent the Palace Theater and will convert it into moving picture theater.

Cando, N. D.—The Glassner Moving Picture Th ater will be improved.

Chippewa Falls, Wis.—The Lyric Moving Theat will be opened for business here.

Detroit, Mich.—A deal has been closed by Bohm and Abraham Rubinger, through which the will open a theater here called the Hippodrom playing vaudeville with pictures.

Rookville, Ind.—Plans are being considered f the erection of a new Opera House here. Howar Maxwell, J. S. McFadden and others, are intereste

Bowling Green, Ky.—Dr. John E. Gray will ere a moving picture theater here.

Sedalia, Mo.—M. D. Moore purchased Wood' Opera House for $40,000, and will remodel into fir proof theater.

Gaffney, S. C.—A. Lolis Wood and J. K. Woo have announced that they will establish a new mo ing picture theater here.

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Monday, March 11, 1912.
Belmar—A Ranch Feud............(Western Drama)
Clarendon—Trials of a Martyr............(Comedy)
Deut. Biograph—Song of the Sea..........(Drama)

Tuesday, March 12, 1912.
Wrytograph—Sandy Martin's Trade...(W. Drama)
Cricks & Martin—Dippy's Plight..........(Comedy)
Hepworth -A Falling Star ....(Farce-Comedy)

Wednesday, March 13, 1912.
Mohawk—Blue Bird's Dive.........(Indian Drama)
Helios—A Crushed Pearl..................(Drama)
Latium—A Blind Boy's Dream............(Comedy)

Thursday, March 14, 1912.
Washington—A Race With Death..(Western Drama)
Hepworth—The Whisper ....(Comedy)
Mondia -The Masked Intruder.............(Drama)

Friday, March 15, 1912.
Wrytograph—A Crushed Flower...(Western Drama)
Bioscope—Buffeting the Tide..............(Drama)
Clarendon—Four of a Kind...............(Comedy)

Saturday, March 16, 1912.
Mohawk—Red Feather's Escape.....(Indian Drama)
Savoia—Marching Men ....(Comedy)
Aquila—A Victim of Patience.............(Drama)

Sunday, March 17, 1912.
Arrowhead—A Drama of the Far North....(Drama)
Pasquali -Marie's Grief ....(Farce Comedy)
Messter Butler and Maid..................(Comedy)

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Mar. 7—The Broken Ties (W. Dr.)...........1000
Mar. 11—After School (Dr.)...................1000
Mar. 14—A Bad Investment (Dr.)..............1000
Mar. 18—The Full Value (Dr.)................1000

CHAMPION.

Feb. 21—A Wife's Discovery (Com.).......... 950
Feb. 26—The Robbery at the Railroad Station (Com.-Dr.) ....
Feb. 26—A Higher Power (Dr.)...............
Feb. 28—Wrongly Accused (Dr.)..............
Mar. 4—The Manicurist (Dr.)............... 950
Mar. 6—Blind (Dr.)........................ 950
Mar. 11—The Fatal Glass (Dr.)............... 950
Mar. 13—The Editor (Dr.).................... 950
Mar. 18—For Home and Honor (Dr.).......... 950
Mar. 20—Ireland and Israel (Com.-Dr.)....... 950

COMET.

Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)..............
Jan. 15—The Braid (Dr.)....................
Jan. 19—Thirty Days (Com.)..................

ECLAIR.

Mar. 3—The Interrupted Telegram (Dr.)......
Mar. 3—Prague, the Beautiful (Scenic.)......
Mar. 5—A Child's Plea (Am.-Dr.)..........
Mar. 7—No Wedding Bells for Me (Am.-Com.)
Mar. 10—Alcohol (2 reels) (Dr.)...............
Mar. 12—Bridge (Dr.) ....
Mar. 14—The Kodak Contest (Com.)...........
Mar. 14—Shriners' Parade at Rochester, N. Y. (Topical) ....
Mar. 17—The World's Champion (Com.).......
Mar. 17—Willie's First Cigar (Com.)..........
Mar. 19—It Pays to be Kind (Am. Dr.)........
Mar. 21—A Symphony in Black and White (Am.-Com.) ....
Mar. 24—At the Height of Her Triumph (Dr.)..
Mar. 24—Ancient Philae—Nubia, Egypt (Scenic)

GREAT NORTHERN.

Jan. 27—A Friend to Children (Com.)..........
Jan. 27—The Man With the Puppets (Com.)....
Feb. 3—Vengeance vs. Love (Dr.).............
Feb. 10—A Burglar's Love (Dr.)..............
Feb. 17—Unexpected Duty (Com.).............
Feb. 17—Along the Italian Riviera (Scenic)....
Feb. 24—Those Married Men (Com.),..........
Mar. 2—Revenge Is Sweet (Com.)............
Mar. 2—Obverse and Reverse (Com.)........
Mar. 9—For Her Sake (Dr.)..................
Mar. 16—Capriciousness of Love (Com.).......

IMP.

Mar. 2—Beat at His Own Game (Com.)....... 400
Mar. 2—The Right Clue (Com.)............... 600
Mar. 4—Far From the Beaten Track (Dr.)....1000
Mar. 7—The Call of the Drum (Dr.)..........1000
Mar. 9—The Home Strike Breakers (Com.).. 600
Mar. 9—Rhoda Royal's Trained Horses (Top.). 400
Mar. 11—A Timely Repentance (Dr.)..........1000
Mar. 14—Shamus O'Brien (Dr.)................1000
Mar. 16—Daring Feats on a Cavalry Horse (Topical) 400
Mar. 16—Percy Learns to Waltz (Com.)....... 600
Mar. 18—The Man From the West (Com.-Dr.)..1000
Mar. 21—Better Than Gold (Dr.).............1000
Mar. 23—Classical Dances by Countess Thamara de Swirsky (Dancing) 400
Mar. 23—The Tankville Constable (Com.)...... 600

LUX.

Feb. 9—The Tramp's Dog (Dr.)............... 744
Feb. 9—Weaving Carpet (Ind.) 239
Feb. 16—Bill Tunes the Piano (Com.).......... 541
Feb. 16—Baby's Ghost (Com.).................. 400
Feb. 23—The Cook's Revenge (Com.)......... 459
Feb. 23—Bill's Motor (Com.)................... 414
Mar. 1—Bill and the Lions (Com.)............ 377
Mar. 1—The Skivvy's Ghost (Com.)........... 557
Mar. 8—A Romance of the Stock Exchange (Dr.) 761
Mar. 8—A Rough Sea (Scenic)................. 223
Mar. 15—Bill Has His Own Back (Com.).... 495
Mar. 15—Arabella Joins the S. P. C. A. (Com.) 449

BISON.

(N. Y. M. P. CO.)

Jan. 30—Love and Jealousy (Dr.).............
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.)........
Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus....................
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)...........
Mar. 8—The Battle of the Redmen (Dr.)......
Mar. 15—The Deserter (Dr.).................
Mar. 22—Blazing the Trail (Dr.)..............
Mar. 29—The Crisis (Dr.)....................

AMBROSIO.

Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....
Feb. 28—Tweedledum's Evasion (Com.)........
Feb. 28—Tweedledum's New Year's Gift (Com.)
Mar. 6—Duchess' Lady Companion............
Mar. 13—Thomas Chatterton (Dr.).............

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

MAJESTIC.

Feb. 4—A Game for Two (Com.).............
Feb. 9—Honor Thy Father (Dr.).............
Feb. 11—Arresting Father (Dr.) ....
Feb. 16—His Step-Mother (Com.).............
Feb. 18—Petticoat Perfidy (Com.).............
Feb. 25—Bought (Dr.) ....
Feb. 27—Strip Poker (Com.).................
Mar. 3—Does Your Wife Love You? (Com.)..
Mar. 5—The Best Man Wins (Com.)..........
Mar. 10—The Closed Bible (Dr.)...............
Mar. 12—The Unwilling Bigamist (Com.)......
Mar. 17—The Better Influence (Dr.)...........
Mar. 19—Leap Year (Dr.)....................

NESTOR.

Feb. 26—The Smugglers (Dr.)................
Feb. 26—At Rolling Forks (W. Dr.)..........
Mar. 2—His Good Intentions (Com.).........
Mar. 2—The Battle of Roses (Topical)........
Mar. 4—The Mills of the Gods (Dr.)..........
Mar. 6—The Double Trail (W. Dr.)..........
Mar. 9—The Village Rivals (Com.)..........
Mar. 9—Arizona—the New State (Scenic).....
Mar. 11—The Revelation (Dr.)................
Mar. 13—The Fighting Chance (W. Dr.)......
Mar. 16—The Unknown Model (Com.)..........
Mar. 18—The Feudal Debt (Dr.)...............
Mar. 20—A Pair of Jacks (W. Com.-Dr)......
Mar. 23—Over a Cracker Bowl (Com.)........
Mar. 23—Santa Fe (Scenic) ....

POWERS.

Feb. 10—A Waiter of Weight (Com.-Dr.)......
Feb. 13—The Turning Point (Dr.)............
Feb. 17—A Woman of No Importance (Dr.)....
Feb. 20—His Brother Willie (Com.)...........
Feb. 24—As Fate Would Have It (Dr.)........
Feb. 27—A Tangled Courtship (Dr.)...........
Mar. 2—The Path of Genius (Dr.)............
Mar. 5—The Honor of a Pugilist (Dr.)........
Mar. 9—The Mystery (Dr.)...................
Mar. 12—The Power Behind the Throne (Dr.)..
Mar. 16—Sogarth Aroon (Dr.).................
Mar. 19—Tender Hearted Mike (Com.-Dr.)......
Mar. 19—Scenes of Richmond (Scenic)..........

RELIANCE.

Feb. 7—The Stolen Letter (Dr.)..............
Feb. 10—Bedelia's Busy Morning (Com.)......
Feb. 10—Natural History Series, No. 3 (Edu.)..
Feb. 14—Wanted a Wife (Dr.)................
Feb. 17—The Gambler's Daughter (Dr.)........
Feb. 21—Key West Celebration (Topical.)....
Feb. 21—Bedelia and Mrs. Busybody (Com.)...
Feb. 24—A Child's First Love (Dr.)..........
Feb. 28—Bedelia and the Suffragette (Com.)..
Mar. 2—The Duel (Dr.).......................
Mar. 6—The Yeggman (Dr.).................
Mar. 9—The Better Man (Dr.)...............
Mar. 13—The Ruling Passion (Dr.)............
Mar. 16—Bedelia's "At Home" (Com.-Dr.).....

REPUBLIC.

Feb. 11—The Reckoning (Dr.)................
Feb. 17—Human Nature (Com.-Dr.)............
Feb. 18—The Girl Who Waited (Dr.)..........
Feb. 24—A Tangled Skein (Dr.)..............
Feb. 27—In the Government Service (Dr.)......
Mar. 2—His Partner's Wife (Dr.)............
Mar. 5—The Dream (Dr.)...................
Mar. 9—A Brand from the Burning (Dr.)....
Mar. 12—Two Men (Dr.).....................
Mar. 16—The Scar (Dr.).....................
Mar. 19—A New Lease on Life (Dr.)..........
Mar. 23—The Face at the Window (Dr.).......

REX.

Feb. 1—Fine Feathers (Dr.).................
Feb. 4—Readin', Ritin' an' Rithmetic (Com.-Dr.) ....
Feb. 8—The Bargain (Dr.)...................
Feb. 11—Through Twisting Lanes (Dr.).......
Feb. 15—Taming Mrs. Shrew (Com.-Dr.)......
Feb. 18—So Speaks the Heart (Dr.)..........
Feb. 22—Under Her Wing (Dr.)..............
Feb. 25—The End of the Circle (Dr.)..........
Feb. 29—The Final Pardon (Dr.).............
Mar. 3—Through Flaming Gates (Dr.).........
Mar. 7—Making Heroes (Vocational)..........
Mar. 7—Blowing Up the John Day Rapids (Vocational) ....
Mar. 10—Songs of Childhood Days (Dr.)........
Mar. 14—Eyes that See Not (Dr.).............
Mar. 17—In Payment Full (Dr.).............

SOLAX.

Feb. 14—Bessie's Suitors (Com.).............
Feb. 16—A Terrible Lesson (Dr.).............
Feb. 18—The Wise Witch of Fairyland (Dr.)..
Feb. 21—Hubby Does the Washing (Com.)....
Feb. 23—God Disposes (Dr.)..................
Feb. 25—His Lordship's White Feather (Dr.)..
Feb. 28—Algie, the Miner (Com.)............
Mar. 1—Blighted Lives (Dr.)...............
Mar. 6—Sealed Lips (Dr.)..................
Mar. 8—The Animated Bathtub (Com.).......
Mar. 13—Nearly An Heiress (Dr.)............
Mar. 15—Falling Leaves (Com.)..............
Mar. 13—The Boarding House Heiress (Com.)..
Mar. 15—Falling Leaves (Dr.)................
Mar. 20—Count Henri, the Hunter (Com.)....
Mar. 22—The Child of the Tenements (Dr.).....

THANHOUSER.

Feb 2—On Probation (Dr.)...................
Feb. 6—The Trouble Maker (Dr.).............
Feb. 9—The Signal Code (Dr.)..............
Feb. 13—The Silent Witness (Dr.)............
Feb. 16—Surelock Jones, Detective (Com.)....
Feb. 20—Washington In Danger (Hist.-Dr.)....
Feb. 23—A Message from Niagara (Dr.).......
Feb. 27—The Guilty Baby (Dr.)...............
Mar. 1—The Arab's Bride (Dr.)..............
Mar. 5—Extravagance (Dr.).................
Mar. 8—His Great Uncle's Spirit (Dr.)........
Mar. 12—Flying to Fortune (Dr.).............
Mar. 15—The Poacher (Dr.)..................
Mar. 19—Nicholas Nickleby (Parts 1 & 2) (Dr.)
Mar. 22—The Taming of Mary (Com.-Dr.)......
Mar. 22—The Golf Caddie's Dog (Dr.)........

MISCELLANEOUS.

GAUMONT.

Feb. 29—Gaumont's Weekly, No. 2, 1912 (Top.)
Mar. 2—The Tale of a Dog (Dr.)............
Mar. 5—Jimmie Saves the Situation (Com.)..
Mar. 5—The Wonderful Adventures of Herr Munchausen (Com.) ....
Mar. 7—Gaumont's Weekly, No. 3, 1912 (Top.)
Mar. 9—The Trust (2 reels) (Dr.)...........
Mar. 12—Calino and His Boarder (Com.)......
Mar. 12—What's In a Name (Com.)..........
Mar. 14—Gaumont's Weekly, No. 4, 1912 (Top.)
Mar. 16—Maternity (Dr.) ....
Mar. 19—Jimmie, Temperance Reformer (Com.Dr.)
Mar. 19—Game Shooting from Aeroplane (Sporting) ....
Mar. 21—Gaumont's Weekly No. 5 (Topical)..
Mar. 23—An Old Romance (Dr.)............

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Nov. 20—Love and Aviation (Dr.)............
Nov. 20—Zigomar (Dr.)......................
Dec. 18—The Love Chase (Com.).............

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BIOGRAPH.

Feb. 15—The Mender of Nets (Dr.)............
Feb. 19—The Fatal Chocolate (Com.).........
Feb. 19—Got a Match (Com.)...............
Feb. 22—Under Burning Skies (Dr.)..........
Feb. 26—The Sunbeam (Dr.).................
Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)............
Mar. 4—A Siren of Impulse (Dr.)............
Mar. 7—A String of Pearls (Dr.)............
Mar. 11—A Spanish Dilemma (Com.)..........
Mar. 11—The Engagement Ring (Com.).......
Mar. 14—Iola's Promise (Dr.)...............
Mar. 18—The Root of Evil (Dr.)............
Mar. 21—A Voice from the Deep (Com.)......
Mar. 21—Hot Stuff (Com.)...................

CINES.

(G. Kleine.)

Feb. 17—Darling (Com.) ....
Feb. 17—Kerka Falls (Scenic).................
Feb. 20—Leah's Trick (Com.)................
Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000
Feb. 27—Happy in Spite of Herself (Com.-Dr.).
Feb. 27—Jenkins, A Perfect Steward (Com.)...
Mar. 2—A Sister's Stratagem (Com.).........
Mar. 5—The Chauffeur (Com.-Dr.).............
Mar. 5—Lucca, Italy (Scenic)................
Mar. 9—The Moorish Bride (Dr.)............
Mar. 12—From Tent to Mansion (Dr.).........
Mar. 16—Out of Tune (Com.)..................
Mar. 16—Zoological Gardens in Rome (Sc.)....
Mar. 19—Father's Toothache (Com.)...........
Mar. 19—The City of Tripoli (Scenic)..........
Mar. 23—The Deserter (Dr.)..................

EDISON.

Feb. 20—The Muse (Dr.) 1000
Feb. 21—One Thousand Miles Through the Rockies (Sc.) 350
Feb. 21—Everything Comes to Him Who "Waits" (Com.) 650
Feb. 23—Children Who Labor (Edu. & Dr.)...1000
Feb. 24—New York City Street Cleaning (Vocational) 425
Feb. 24—The Lost Kitten (Com.).............. 575
Feb. 27—How Motion Pictures Are Made and Shown (Vocational) 1000
Feb. 28—My Double and How He Undid Me (Com.) 1000
Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.).............. 380
Mar. 5—Lost—Three Hours (Com.)...........1000
Mar. 6—The Yarn of the Nancy Bell (Com.).. 970
Mar. 8—The Heir Apparent (Dr.).............1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ind.) 540
Mar. 9—The Patent Housekeeper (Com.)...... 460
Mar. 12—The Baby (Com.)...................1000
Mar. 13—Her Polished Family (Com.).........1000
Mar. 15—For the Commonwealth (Dr.).........1000
Mar. 16—Personally Conducted (Scenic)........1000
Mar. 19—Her Face (Com.-Dr.).................1000
Mar. 20—Dress Suits in Pawn (Com.)..........1000
Mar. 22—The House With the Tall Porch (Dr.)..1000
Mar. 23—Incidents of the Durbar at Delhi (Top.) 600
Mar. 23—Tommy's Geography Lesson (Com.).. 400

ESSANAY.

Feb. 13—Tracked Down (Dr.)..................1000
Feb. 15—There's Many a Slip (Com.)..........1000
Feb. 16—The Wife of a Genius (Dr.)..........1000
Feb. 17—The Prospector's Legacy (W. Dr.)...1000
Feb. 20—The Biter Bitten (Com.)..............
Feb. 20—Curiosity (Com.) ....
Feb. 22—The "Lemon" (Com.) 1000
Feb. 23—The Little Black Box (Dr.)..........1000
Feb. 24—A Western Kimono (Com.) 1000
Feb. 27—Positive Proof (Dr.)................1000
Feb. 29—Her Masterful Man (Com.)...........1000
Mar. 1—Do Dreams Come True? (Com.)......1000
Mar. 2—The Ranch Girl's Mistake (Dr.)......1000
Mar. 5—The Turning Point (Dr.)..............1000
Mar. 7—Getting a Hired Girl (Com.).........1000
Mar. 8—The Baby of the Boarding House (Com.)
Mar. 8—Trombone Tommy (Com.).............
Mar. 9—A Romance of the West (Dr.).......1000
Mar. 12—The Ranch Widower's Daughters (Com.) 1000
Mar. 14—A Flurry in Furniture (Com.)........1000
Mar. 15—The Madman (Dr.)..................1000
Mar. 16—The Bandit's Child (Dr.).............1000
Mar. 19—Out of the Depths (Dr.)..............1000
Mar. 21—Cupid's Leap Year Pranks (Com.)....1000
Mar. 22—A Record Romance (Com.)...........1000
Mar. 23—The Deputy's Love Affair (Dr.)......1000

KALEM.

Feb. 2—A Princess of the Hills (Dr.).........1000
Feb. 5—Battle of Pottsburg Bridge (Dr.)......1000
Feb. 7—The Swimming Party (Com.)..........
Feb. 7—Floral Parade at San Diego, Cal. (Topical) ....
Feb. 9—The Vagabonds (Dr.).................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.).............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000
Feb. 26—The Bell of Pennance (Dr.)...........1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
Mar. 8—Captain Rivera's Reward (Dr.).......1000
Mar. 11—A Spartan Mother (Dr.)..............1000
Mar. 13—A Victim of Circumstance (Dr.)......1000
Mar. 15—The Belle of New Orleans (Dr.)......1000
Mar. 18—Reconciled by Burglars (Com.)......
Mar. 18—The Kalemites Visit Gibraltar (Sc.)..
Mar. 20—The Defeat of the Brewery Gang (Dr.)1000
Mar. 22—A Bucktown Romance (Com.).......1000

LUBIN.

Feb. 10—An Antique Ring (Dr.)..............1000
Feb. 12—'Tis an Ill Wind that Blows No Good (Dr.) 1000
Feb. 14—His Mistake (Dr.)...................1000
Feb. 15—A Note in the Orange (Com.).......... 680
Feb. 15—Oversea Celebration (Educational) 350
Feb. 17—Gingerbread Cupid (Com.)...........1000
Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19—A Midwinter Night's Dream (Dr.)... 800
Feb. 21—In Dis-a-Countree (Dr.)..............1000
Feb. 22—Her Heart's Refuge (Dr.)............1000
Feb. 24—Willie, the Hunter (Com.)........... 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)..........1000
Feb. 28—Love and Tears (Dr.).................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000
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Mar. 4—The Baby Tramp (Com.).............
Mar. 6—My Princess (Dr.)...................1000
Mar. 7—The Handicap (Dr.)..................1000
Mar. 9—Mother Love (Dr.)...................1000
Mar. 11—Tough Guy Levi (Com.).............
Mar. 11—Wifey's Ma Comes Back (Com.)......
Mar. 13—His Wife's Mother (Dr.).............1000
Mar. 14—The Price of a Silver Fox (Dr.)......1000
Mar. 16—The Preacher and the Gossip (Com.)..1000
Mar. 18—The New Constable (Com.)...........1000
Mar. 20—The Surprise Party Surprised (Com.)..1000
Mar. 21—A College Girl (Dr.) 1000
Mar. 23—The Revolutionist (Dr.)..............1000

MELIES.

Jan. 4—A Woman's Gratitude (Dr.)..........1000
Jan. 11—Roped In (Dr.).......................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)..................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.)....................1000
Jan. 22—Melita's Ruse (Dr.)..................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)..........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)...........1000

ECLIPSE.

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Jan. 24—A Woman's Wrath (Dr.)............ 980
Jan. 31—Kitty In Dreamland (Juvenile)......... 575
Jan. 31—Earl's Court. London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)........... 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.)............1015
Feb. 21—The King's Command (Dr.)...........1000
Feb. 28—Cousin Bill (Com.)...................
Feb. 28—A Glimpse of Tripoli (Scenic)........
Mar. 6—The Factory Girl (Dr.)...............
Mar. 13—The Sentry on Guard (Dr.)...........1015
Mar. 20—The Song of the Gypsy (Dr.).........

PATHE.

Feb. 7—A Boomerang Joke (Am. Com.)......
Feb. 8—Niagara Falls In Winter (Am. Sc.)..
Feb. 10—Two Brothers (Am. Dr.).............
Feb. 12—Pathe's Weekly, No. 7, 1912 (Topical)..1000
Feb. 14—Two Convict Brothers (Am. Dr.)......
Feb. 15—His Wife's Jealousy (Am. Dr.)......
Feb. 17—Pawnee Love (Indian Dr.)...........
Feb. 19—Pathe's Weekly No. 8—1912 (Top.)..1000
Feb. 21—Marriage or Death (Am. Dr.).........1000
Feb. 22—Poor Jimmy (Am. Dr.)...............1000
Feb. 24—Phantom Lovers (Am. Dr.)..........1000
Feb. 26—Pathe's Weekly, No. 9—1912 (Topical)
Feb. 28—The Squaw's Debt of Gratitude (Dr.)..
Feb. 29—The Ordeal (Com.)...................
Mar. 2—His Mexican Sweetheart (Dr.)........
Mar. 4—Pathe's Weekly, No. 10, 1912 (Topical)
Mar. 6—Cholera on the Plains (Am.-Dr.)......
Mar. 7—Buster's Nightmare (Am.-Com.)......
Mar. 8—Small Trades in Havana (Ind.)......
Mar. 9—How the Play Was Advertised (Am.-Com.) ....
Mar. 11—Pathe's Weekly No. 11, 1912 (Top.)
Mar. 13—A Midget Sherlock Holmes (Am.-Com.)
Mar. 14—When Duty Calls (Am.-Dr.).........
Mar. 16—The Arrow of Defiance (Am.-Dr.)....
Mar. 18—Pathe's Weekly No. 12, 1912 (Top).
Mar. 20—The Price of Gratitude (Dr.).........
Mar. 21—The Wrong Bride (Dr.)..............
Mar. 23—The Rival Constables (Com.).........

C. G. P. C.

Feb. 8—The Three Kittens (Animal)........
Feb. 9—Philemon and Baucis (Mythological)..
Feb. 9—Hunting Marabout in Abyssinia (Ind. and Sc.) ....
Feb. 13—Quieting the Neighbors (Com.).......
Feb. 13—New Year's Celebration in Japan (Sc.)
Feb. 16—La Favorita (Dr.)....................
Feb. 20—The Gamekeeper (Dr.) ....
Feb. 20—The Motion Picture Man in the Dark Continent (Sc.) ....
Feb. 23—The Presentiment (Dr.) ....
Feb. 23—Ancient Rome (Sc.) ....
Feb. 27—Asbestos Quarry (Ind.)...............
Feb. 27—The Tumbler's Kids (Dr.)...........
Feb. 28—Wrestling in Indo China (Wrestling)..
Feb. 29—The Great Market in Tananarive, Madagascar (Scenic) ....
Mar. 1—An Adventure of Van Dyck (Dr.)......
Mar. 1—Hunting Bears in Malaya (Scenic)....
Mar. 5—The Six Little Drummers (Com.-Dr.)
Mar. 7—Starfish, Sea Uuchins and Scallops (Educational) ....
Mar. 8—An Episode of the Hundred Years War (Hist.-Dr.).....................
Mar. 12—The Poison Cup (Dr.)................
Mar. 12—The Rell Brothers (Acrobatic)........
Mar. 13—Daix and His Dog (Acrobatic)........
Mar. 15—The Coin of Fate (Dr.)..............
Mar. 19—The Dog Detective (Dr.).............
Mar. 19—The Electric Spark (Edu.)...........
Mar. 22—David and Saul (Biblical)...........
Mar. 23—Karlberg (Sweden) War School Exercises (Military) ....

SELIG.

Feb. 1—The Little Stowaway (Dr.)...........100
Feb. 2—Bunkie (Dr.)........................100
Feb. 5—The Girl He Left Behind (Dr.)......100
Feb. 6—The Widow of Rickie O'Neal (Com.)..100
Feb. 8—The Horseshoe (Dr.) 100
Feb. 9—A Mysterious Gallant (Com.)..........
Feb. 9—First Aid to the Injured (Edu.)........
Feb. 12—A Broken Spur (Dr.)................100
Feb. 13—Disillusioned (Dr.)...................100
Feb. 15—The Hypnotic Detective (Dr.).......100
Feb. 16—The Little Match Seller (Dr.).......
Feb. 16—The Taos Indians at Home, New Mexico (Educational) ....
Feb. 19—The Danites—Part 1 (Dr.)..........100
Feb. 20—The Danites—Part 2 (Dr.)..........100
Feb. 22—When Memory Calls (Dr.)...........100
Feb. 23—A Persistent Suitor (Com.)..........
Feb. 23—Seeing Detroit (Sport. & Sc.)........
Feb. 26—When Women Rule (Dr.)............100
Feb. 27—In Little Italy (Dr.)................100
Feb. 29—The "Diamond S" Ranch (Western)..100
Mar. 1—As Told by Princess Bess (Dr.)......100
Mar. 4—The Shrinking Rawhide (Dr.).........100
Mar. 5—The Ace of Spades (Dr.).............100
Mar. 7—The Brotherhood of Man (Dr.).......100
Mar. 8—Hypnotized (Com.) 100
Mar. 11—A Crucial Test (Dr.)................1000
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Mar. 14—The Slip (Dr.)......................1000
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Mar. 18—The Girl of the Lighthouse (Dr.)....1000
Mar. 19—The "Epidemic" in Paradise Gulch (Com.) 1000
Mar. 21—The Ones Who Suffer (Dr.)..........1000
Mar. 22—The Junior Officer (Dr.).............1000

VITAGRAPH.

Feb. 10—Playmates (Dr.).......................1000
Feb. 12—The Heart of a Man (Dr.)............1000
Feb. 13—Winning is Losing (Com.-Dr.)........1000
Feb. 14—Bunny and the Twins (Com.).........1000
Feb. 16—The Chocolate Revolver (Dr.)........1000
Feb. 17—The Hobo's Redemption (Dr.)........1000
Feb. 19—The Struggle (Dr.) 1000
Feb. 20—The Love of John Ruskin (Dr.).....1000
Feb. 21—Her Last Shot (Dr.)..................1000
Feb. 23—Cure for Pokeritis (Com.)............1000
Feb. 24—Cowboy Damon and Pythias (Dr.)....1000
Feb. 26—Stenographer Wanted (Com.).........1000
Feb. 27—Justice of the Desert (Dr.)..........1000
Feb. 28—The Patchwork Quilt (Dr.)...........1000
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Mar. 2—The Telephone Girl (Com.)...........1000
Mar. 4—Lulu's Anarchist (Com.).............1000
Mar 5—Cardinal Wolsey (Hist.-Dr.)..........1000
Mar. 6—Irene's Infatuation (Com.)...........1000
Mar. 8—How States Are Made (W. Dr.)......1000
Mar. 9—Mrs. Carter's Necklace (Dr.)........1000
Mar. 11—First Woman Jury in America (Com.).1000
Mar. 12—The Five Senses (Com.)............... 800
Mar. 12—A Story of the Circus (Dr.)......... 700
Mar. 13—Mrs. 'Enry 'Awkins (Dr.)............1000
Mar. 15—The Great Diamond Robbery (Com.)..1000
Mar. 16—"Sunset," or Her Only Romance (Dr.)1000
Mar. 18—The Black Wall (Dr.).................1000
Mar. 19—The Old Silver Watch (Dr.)..........1000
Mar. 20—The Two Penitents (Dr.).............1000
Mar. 22—Mr. Bolter's Infatuation (Com.)......1000
Mar. 23—Her Forgotten Dancing Shoes (Com.).. 500
Mar. 23—Taft and His Cabinet (Topical)...... 500

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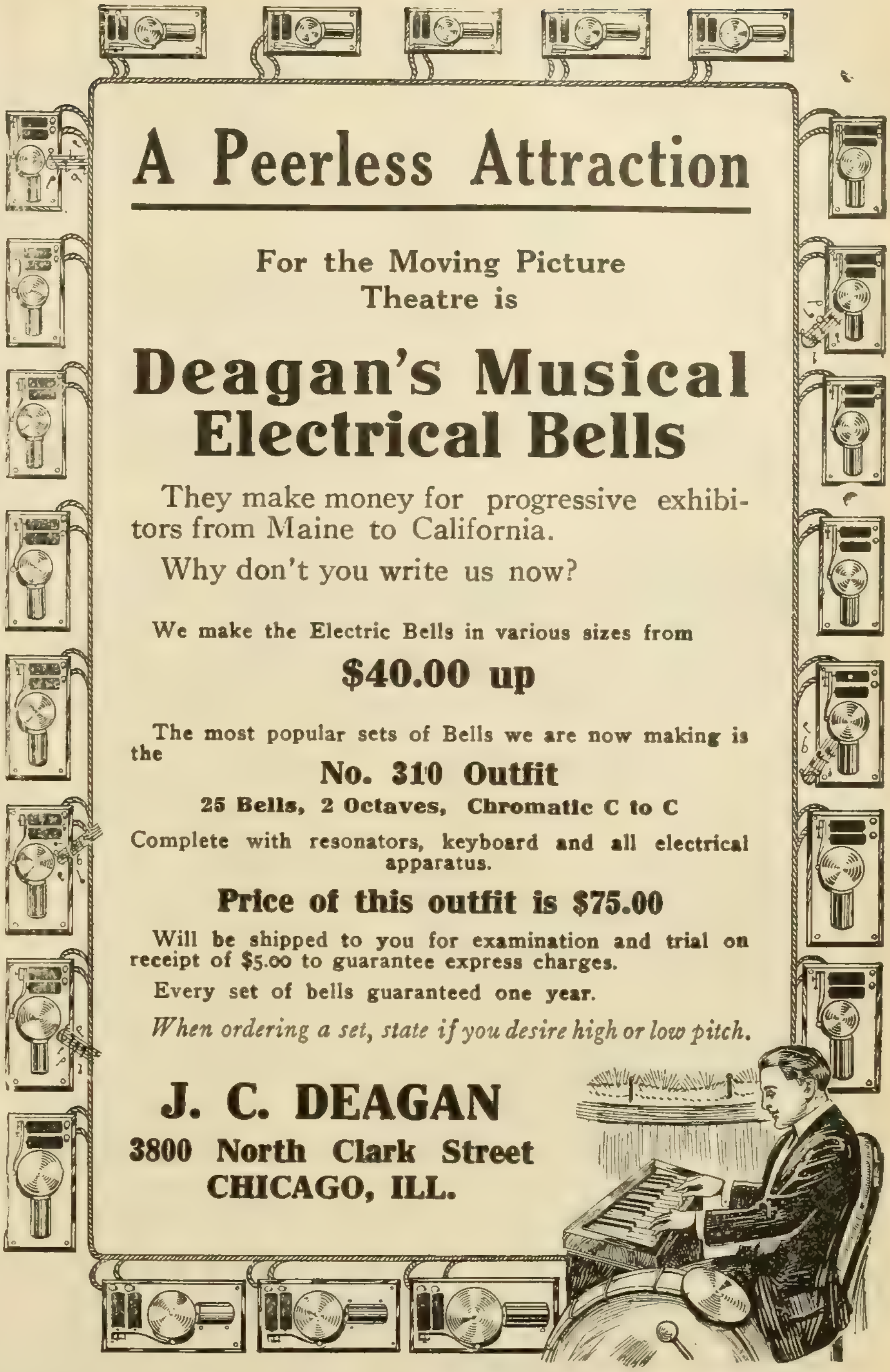

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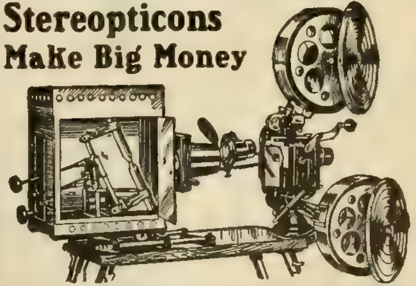

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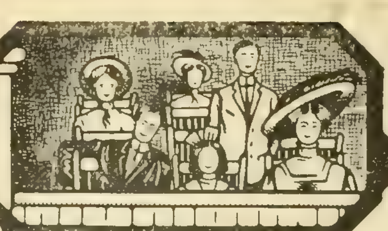

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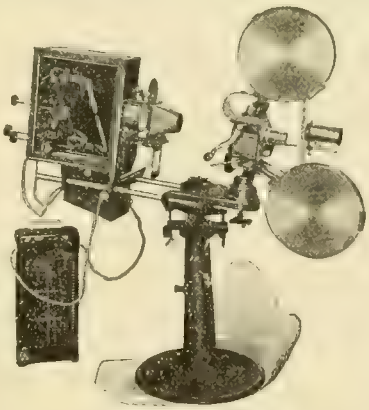

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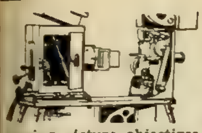

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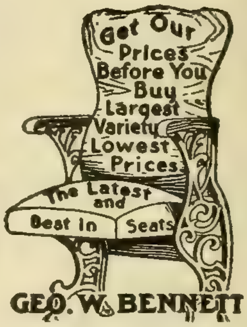

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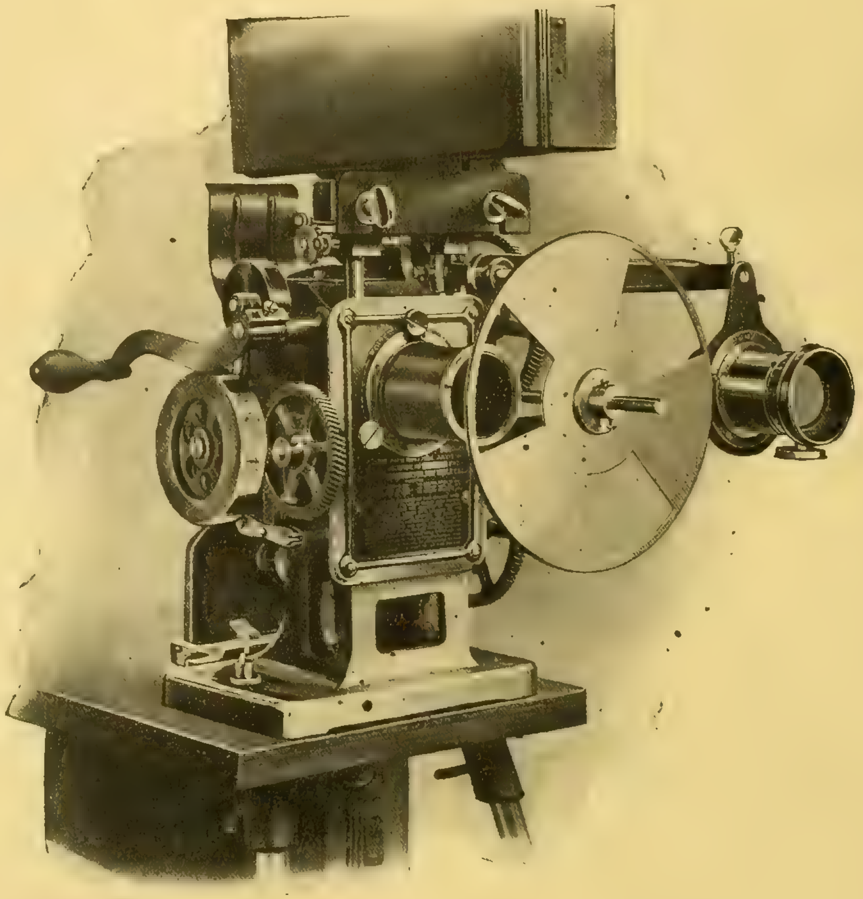

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"AT THE END OF THE TRAIL"

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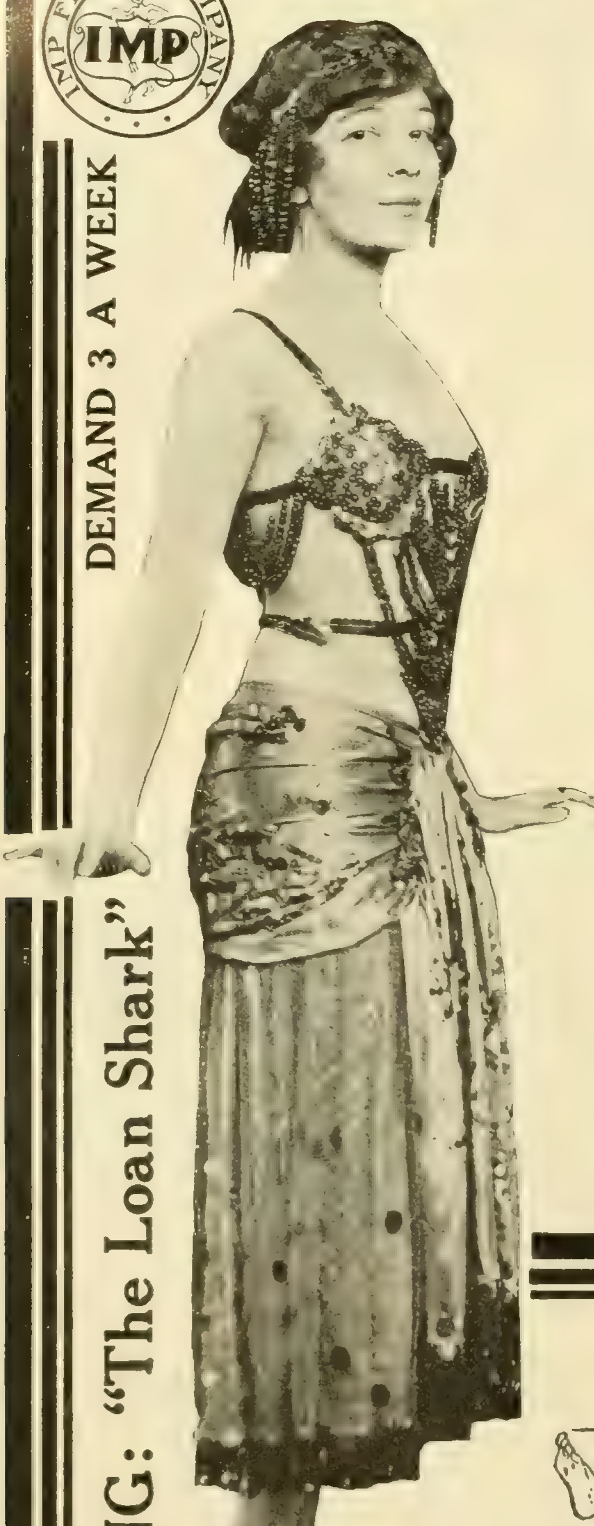

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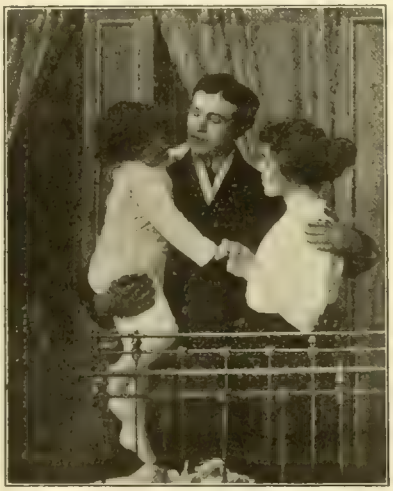

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Idaho	450
District of Columbia and Maryland	600
Massachusetts	700
Montana	450
Nebraska	550
New Hampshire	500
Rhode Island	350
Vermont	500
Wyoming	400
Maine	500

These prices include one print of film and three reels, complete lobby display and carrying crate outfit for street drive and one week's advance billing. Terms 20% deposit on acceptance, balance C. O. D., subject to examination. Write in for our prices on two and three states with one outfit.

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L. F. Sargent, Laona, Wis., writes: "Words cannot express my appreciation of the excellent service you have been sending me." Would you call this "Laemmle Luck" or rattling good films and corking good service? Whichever it is, don't you want some of it? Wouldn't you like to feel like writing that sort of a letter to YOUR exchange instead of fighting for what you ought to have? Hook up with Laemmle and grin.

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The BIGGEST and BEST film rentor in the World

COMING

Characters in the big spectacular melodrama—

"The Sewer"

Two Reels, Released Wed., April 24th

Released Wednesday, March 27th

Billy's Shoes

Longfellow says: "Leave footprints on the sands of time so that a forlorn and shipwrecked brother, seeing, shall take heart again." Billy Quirk, however, after he got through with his mountain shoes, wished that he had not left footprints, for these footprints got him into an awful scrape.

Released Friday, March 29th

Handle With Care

Another Billy Quirk comedy, in which a whole town of Rubes get excited about a box of "goodies" directed to some college boys. The box is marked "Dynamite—Handle with Care." The town's mayor, constable, fire department, and entire voting population, including the suffragettes, all come out to see that the dynamite does not explode.

Solax Company

CONGRESS AVE., FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

POWERS PICTURE PLAYS

A *Drama* and a *Comedy* this week

Release for Tuesday, March 26th

"His Daughter's Loyalty"

Release for Saturday March 30th **"WHO'S WHO?"**

SEE SYNOPSES

"Action Speaks Louder than Words"

POWERS MOTION PICTURE COMPANY,

511 West 42nd Street New York City

GREAT NORTHERN

Release for Saturday, March 16th

CAPRICIOUSNESS OF LOVE

A delightfully amusing feature comedy. Portrayed by star performers.

Release for Saturday, March 23rd *SPLIT COMEDY RELL*

A NARROW ESCAPE

An amusing comedy, depicting the escapades of a couple of husbands who love their boon companions better than their spouses, and, worshipping too freely at the shrine of Bacchus, come home with the milk in the morning.

UNLUCKY MIKE

A ludicrous farce. A big laugh all through.

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GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.

(NORDISK FILM CO. OF COPENHAGEN.)

SPECIAL FEATURE FILMS

are great "spreads" but you can't feed your public jam all the time. You know that, and we know that you know it but what we're afraid you do not know is, the release dates of the two most appetizing morsels on the bill of fare:

Tuesday, March 26th

"An Ex-Convict's Ordeal"

An ex-convict—reformed—is starting a new life in the frozen North. A clean love affair, beautiful scenes with dogs and sledges in gorgeous snow settings make this picture refreshing to the eye.

Saturday, March 30th

"Life or Gold"

"In the midst of life" who thinks of death—but in the face of death—OH LIFE—LIFE—LIFE! How differently you would live it—just one more chance. Oh the horror of your helplessness, as it slips from your grasp—the mortal fear—the bitter remorse. Few indeed are given "one more chance," but the old miser in this picture is returned from the very jaws of death and his joy in life as he never knew it—his gratitude and fulfilment of promise made in that hour of living death make this picture awe-inspiring in its intensity.

March 12th—"TWO MEN"
March 16th—"THE SCAR"
March 19th—"A NEW LEASE ON LIFE"
March 23rd—"THE FACE AT THE WINDOW"

To get your name on our list for free lobby display matter—fill in and return to us—

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Town .... State ....
Age service you use ....
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Dept. W

Republic Film Co.
145 W. 45th St., N. Y. C.

TWO SUR-PRIZES!

(Seems to be a *FORWARD* "March !")

ON THURSDAY, MARCH 21st

"THE PRICE OF MONEY"

"ROSES AND YOUTH"

Gee, *LOOK* at the picture !
A record-breaking, history-making ultra-dramatic !
It's the Price of Money for You!

ON SUNDAY, MARCH 24th

"THE STRENGTH OF THE WEAK"

"THE MOMENT OF REALIZATION"

A TRIUMPHILM!
Every *move* is a *picture!*
It will be the *Strength of the Week!*
The synopses, on another page, will convince you

The Rex Motion Picture Masterpiece Co.

573 Eleventh Avenue, New York

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FLUSHING, NEW YORK

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NESTOR

Always a Feature

3 A WEEK

3 A WEEK

"The Worth-While Film"

Monday, March 18th, 1912.

THE FEUDAL DEBT

A Vibrant Drama of Old Kentucky.
GET IT! Thrills, Delights and Charms.
1000 feet of Inimitable Film. GET IT!

SCENE FROM

A PAIR OF JACKS

Release of Wednesday, March 20th.

The One Best Bet Western Comedy-Drama.
GET IT! Joyous, Beauteous and Victorious.
985 feet of Superior Film. GET IT!

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OVER A CRACKER BOWL

700 feet of Classy, Clever, Clean Comedy.

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A 300-ft. Scenic of Quaint and Rare Beauty
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March 25th, Romance of a Gambler (Drama)
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March 30th, The Bachelor and The Baby (Comedy)

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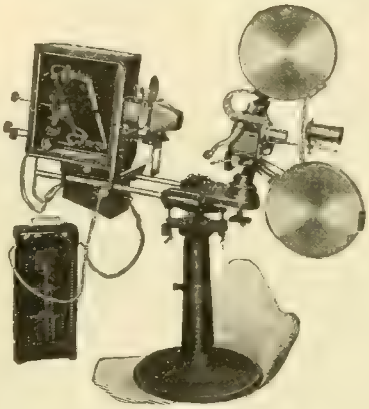

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BUILT FOR THOSE WHO WANT THE BEST

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Order today from your exchange or direct from us. Prices 15c., 35c. and 70c. respectively. Special rates to exchanges.

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PATHE'S CAIN AND ABEL | KALEM'S THE O'NEILL
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1210 FEET MASTERPIECE - SATURDAY, APRIL 6th

A pageant showing a story of the days when iron-armored knights roamed the wooded wilds in quest of adventure—A mediaeval romance,

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A picturesque and interesting story dealing with the days of chivalry and the golden hours when knighthood flourished supreme.

EUROPE and ASIA bowed in homage to this hand-colored masterpiece. The Edinborough (Scotland) Times credited it with being a series of oil paintings replete with interest, because of the noble story that grips the whole theme.

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TUESDAY, MARCH 26—995 FEET

He Who Laughs Last Laughs Best
AND
JIMMIE and HIS DONKEY

Two corking good comedies that will convulse the most blase and lifeless.

Rich - Dignified - Powerful

SATURDAY, MARCH 30

THE VILLAGE IDIOT'S GRATITUDE

A gripping drama depicting the depths of an idiot's gratitude. Exceedingly interesting because of its psychological value.

Don't miss it

GAUMONT INDEPENDENT

Scene from He Who Laughs Last Laughs Best

Gaumont

Scene from The Village Idiot's Gratitude

LAST MOMENT TO ORDER

Jimmie, Temperance Reformer, and Game Shooting from Aeroplane
TUESDAY, MARCH 19—923 Feet

AN OLD ROMANCE
SATURDAY, MARCH 23—961 Feet

GAUMONT CO., Flushing, N. Y.

LUBIN FILMS

Released Wednesday, March 20th, 1912 **Length about 1000 feet**

THE SURPRISE PARTY SURPRISED

A surprise party is pulled off on Ruth Marson, daughter of Farmer John Marson and wife. The baskets of good things are put away in the storeroom, when a wagonload of orphans bound for the asylum breaks down at the door. Little Pearl, the eight-year-old child, invites the orphans in and, taking them to the storeroom, sets them at work on the baskets. The party are deprived of the supper, but enjoy the joke and Mother puts the kiddies to bed in the spare room.

Released Thursday, March 21st, 1912

Length about 1,000 feet

A COLLEGE GIRL

A very pathetic story of Jean Sherwood who with her little brother and sister are left orphans. Jean leaves college and keeps the home. On one rare occasion she accepts an invitation to attend a dance, but just as she is ready to go the nurse informs her that Tommy is very ill and wants his sister to stay home; a young doctor attends the boy and, admiring Jean's devotion, offers to make a new home for all.

Released Saturday, March 23rd, 1912

Length About 1,000 feet

The REVOLUTIONIST

Don Guillie, officer in the Army of the Mexican Republic, is married to a Spanish beauty, and has a little son. Dr. Bosso loved the Senorita before her marriage, and to alleviate his broken heart joins the revolutionary forces and becomes a commander. Guillie is ordered to engage the rebels and capture Bosso. The revolutionists are scattered and Bosso escapes and hides himself in Guillie's house, where he cures the child. He is discovered and arrested, but the Don in gratitude for saving the boy's life permits him to escape.

Split Reel :: Released Monday, March 25th, 1912 :: Split Reel

HER UNCLE JOHN

Grace Jones, who is already engaged to a charming young man, one morning is going to work when she drops her handbag. A fresh young fellow picks it up, hands it to her, and endeavors to scrape acquaintance. The lover, however, appears on the scene and blocks the attempted freedom. Mr. Fresh, however, is very persistent and in many ways tries to press his suit. Finally he is beautifully cornered and treated to a sound thrashing by the sweetheart and Uncle John.

HOODOOED

John Brown breaks a mirror and is told that it means seven years' bad luck. The Hoodoo can only be removed by getting another glass exactly alike and inducing someone else to break it. After a big run of mishaps he gets another glass and succeeds in getting Jim Sling, the Chinaman, to break it. All the shelves in the laundry fall down and Brown finds a big roll of money.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS
20th and Indiana Avenue
Philadelphia, Pa.

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VITAGRAPH

"THE BLACK WALL"

MONDAY, MARCH 18th

'Way down deep into the bowels of the earth. In the coal mines where men and children are shut out from the rest of the world by a black wall. Their thrilling rescue from impending death.

"THE OLD SILVER WATCH"

TUESDAY, MARCH 19th

Timely and up to the minute. A brother and sister separated in childhood are reunited many years afterward by an heirloom given to the brother by his mother.

"THE TWO PENITENTS"

WEDNESDAY, MARCH 20th

They meet and right the wrongs committed against each other years before. A Western picture taken from life and facts.

"MR. BOLTER'S INFATUATION"

FRIDAY, MARCH 22nd

He falls for the charms of a show girl. She makes a date with him and "stands him up." He gets "wise" and learns she made a "boob" of him. She has the laugh on him and so have we.

"HER FORGOTTEN DANCING SHOES" } Split Reel
"TAFT AND HIS CABINET"

SATURDAY, MARCH 23rd

"HER FORGOTTEN DANCING SHOES" is a comedy, bright and sprightly.
"TAFT AND HIS CABINET" takes us into the presence of President Taft at work with his cabinet officers. Then we are given a personally conducted tour through Washington, D. C., and all the sights pointed out to us.

NEXT WEEK **NEXT WEEK**

"PRICE OF BIG BOB'S SILENCE"—It's golden. MONDAY, MARCH 25th.
"HIS MOTHER'S SHROUD"—Russian drama. TUESDAY, MARCH 26th.
"THE GOVERNOR WHO HAD A HEART"—Full of feeling. WEDNESDAY, MARCH 27th.
"THE HAUNTED ROCKER" }
"THE SUIT OF ARMOR" } —Split Reel. FRIDAY, MARCH 29th.
"NEMESIS"—Can't get away from it. SATURDAY, MARCH 30th.

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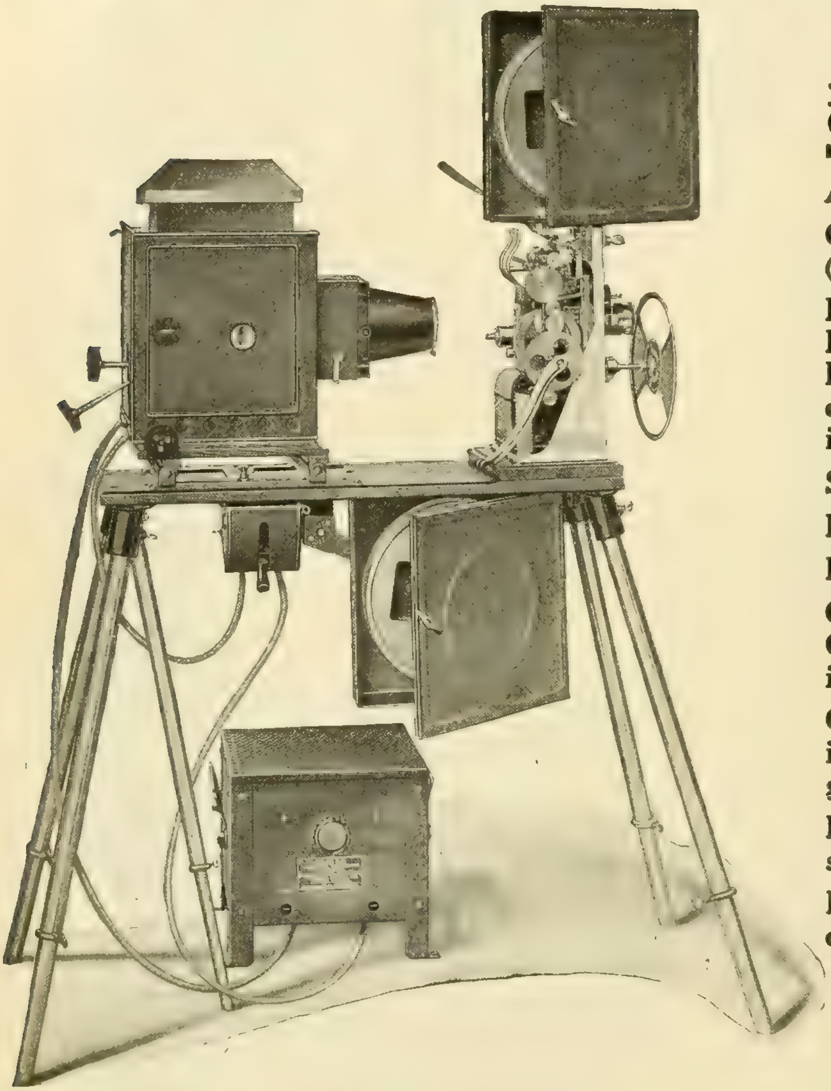

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Tell Your Exchange You Want Them

Mar. 26—"The Lighthouse Keeper's Daughter." 1,000 feet. Drama.

Mar. 27—"Percival Chubbs and the Widow." 1,000 feet. Comedy.

Mar. 29—"How Washington Crossed the Delaware." 1,000 feet. Historical.

Mar. 30—"A Funeral That Flashed in the Pan." 1,000 feet. Comedy.

Apr. 2—"The Mine on the Yukon," from "The Thaw at Slisco's," by Rex Beach. 1,000 feet. Drama.

Apr. 3—"Two Knights in a Barroom." 1,000 feet. Comedy.

Apr. 5—"Charlie's Reform," produced in co-operation with the Division of Recreation of the Russell Sage Foundation. 1,000 feet. Drama.

Apr. 6—"Rowdy and His New Pal." 675 feet. Comedy-Drama. "Dr. Brompton-Watts' Age Adjuster." 325 feet. Comedy.

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The Leading Motion Picture Producer of the World

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A sterling drama of life and romance in The Great Canadian Northwest. A picture teeming with thrills and excitement. Pictured in midwinter in the isolate and barren north. A Real Feature. Messrs. Clary, Weed & Stowell and Miss Williams in the principal roles.

About 1000 *Ft.*

March 26th

The Hobo

A strong drama portraying the degenerating influence of drink, and the innate nobleness of man. Messrs. Bosworth, Clark, Rawlinson and Richardson and Misses Eyton and Hayward play the principal roles.

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MEANS PROSPERITY AND ARTISTIC SUCCESS TO ALL WHO SHOW THEM

TRADE MARK

SELIG

SELIG

March 28th

A WAIF of the SEA

A strong virile story of life on the deep sea that brings a choke and a sob to those who watch it. Messrs. Santschi, Huntly, Hernandez and Clark and Miss Eyton and Master Roy Clark are the principal players.

About 1000 *Ft.*

March 29th

All on Account of Checkers

A comedy of new and clever situations, delightful acting, and a thousand laughs. A group of Selig's best comedy players furnish one of the most enjoyable comedy reels of the year. You know how scarce real comedies are.—Here is one.—Don't miss it.

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A splendid dramatic story full of action

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A story of romance and war, culminating in the overthrow of a despot

Released Wed., April 3d

Special one-, three- and six-sheet, four-color litho posters, and special piano music for this feature. (Complete piano score, 25 cts.)

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Something new in a Western comedy

Released Friday, April 5th

COMING MONDAY, ARPIL 8th

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Facts and Comments

AN exhibitor's success depends a good deal on his ability to judge the likes and dislikes of his audience. This he can only do by completely eliminating his own personal likes and dislikes. Even experienced showmen often fail in this, being consciously or unconsciously influenced by their individual views and tastes. As the percentage of experienced showmen in the ranks of exhibitors is comparatively small the danger of being misled by personal opinion is very great indeed. The amateur or new recruit cannot bring himself to imagine that other people, such for instance as his audience, may radically differ from him in their judgment of a program. We know of one exhibitor, a man who had studied the "game" of politics very thoroughly and successfully, for he occupied the best political position in the county. One might think that studying the public as a politician meant some training for a future exhibitor of motion pictures. The facts prove the contrary. This exhibitor overfed his patrons with comedy. The noises made by the small boys sounded to him like the echo of genuine popular approval. By catering to this element he began destroying order in his place. The good people were annoyed and stayed away. You must be absolutely detached from all personal predilections, when you begin to prepare your programs. It is said that every creature delights in its own likeness. An audience must be studied. There are points of resemblance between all audiences and there are the peculiarities, by which one audience is distinguished from another.

* * *

IT does not seem that there is much in the contention recently made in regard to the replacing of the motion picture by stock companies. As one looks at the pictures, Licensed, Independent and otherwise, many familiar faces appear on the screen and not a small percentage thereof will be recognized as the former major and minor stars of stock companies. A few years ago these thespians electrified the feminine world of such prominent suburbs as Brooklyn, Hoboken and Yonkers. They loomed large within their own little orbits, but now they are lost in the great army of the wordless players.

* * *

IT has been remarked that a great change has come over the vaudeville that, in some of the big houses, is still mixed with the pictures. The change consists in the introduction of short dramatic sketches, in which two or more persons take part and which last longer than the ordinary and commonplace piece of vaudeville. Is it not reasonable to assume, as some critics have assumed that this is directly due to the influence of the motion picture? The motion picture has begotten and nourished a taste for the one-act playlet and it is to gratify this taste of the public that the short dramatic sketches have now been so largely included in vaudeville programs. The fact is that the motion picture has created a sharp distaste for the lower or anthropoid forms of vaudeville and has compelled a higher standard. The motion picture refusing to descend to the lower level of cheap vaudeville, the vaudeville branch had to come up to the better and higher quality of the motion picture. We think the end of this evolution will be the final extinction of vaudeville in all the best houses. The short plays, to be sure, are an improvement over the inferior grade of vaudeville, but they cannot be compared to the best photoplays. The photoplay will win in the end.

* * *

MOST communities are at times afflicted with fanatical reformers who employ a particularly despicable brand of spies. One of the latter kind had watched a motion picture house for many days and nights, seeking to obtain evidence of offences against the law. As the theater in question is conducted in a very clean and orderly way, the creature's vigilance was ill rewarded, until, just as he was about to give up in disgust, he saw a colored woman take three white children into a matinee performance. The sleuth reasoned that a colored woman could neither be the parent or the guardian of white children and he hastened to lay his "evidence" before the Grand Jury. That body gravely proposed to indict the exhibitor, until it learned that the colored woman was a nurse in the family of a very prominent citizen, whereupon all proceedings were of course quickly abandoned. Incidents of this kind show what exhibitors have to contend with in the lawful pursuit of their vocation.

* * *

WHEN is a "trade journal" not a trade journal? A weekly publication, which gives a little more than one-third of its space to motion pictures is, according to its own definition, not a trade journal. It clearly follows then that the motion picture is not a trade, otherwise the weekly publication would be about 35 per cent. trade journal and 65 per cent. "something else again" as our friends Potash and Perlmutter would say. If a larger circulation and a heavier advertising patronage make this paper a trade journal we plead guilty without expectation of mitigating circumstances or benefit of clergy. Now then, what is the superior 65 per cent. and what is a trade journal, anyway?

* * *

ATTENTION to detail is the life of the exhibiting business. The number of exhibitors who win out in the race for public patronage through earnest study of the daily needs of the business is great. Seating capacity and location and service being about equal, it is often a very trifling thing which turns the scales in the rival's favor. Take for example the treatment of so-called split reels. The separation of the subjects on a split reel is not only a benefit to the exhibitor, because he gets the most material out of it, but it also greatly helps the audience. The audience very often had scarcely had time to fully understand the first subject, when without any pause whatever a new title and a new subject are introduced and the result is confusion. If a spectator happened to look away for a moment when the new title was shown, his bewilderment is complete and his enjoyment is practically over. This may be considered a small matter, but it is a detail of management that should not be neglected.

The New School.

By Louis Reeves Harrison

"OH JOY!" the little boy was saying when a lady stopped his father on the street and asked why Kiddo was so happy. "Sh-sh!" said the cruel parent behind his hand, "he thinks he is going to the circus, but I am taking him to the dentist." Kiddo's aversion to being improved by torture is that which makes him keep the truant officers busy and leads him to commit perjury and forgery rather than submit to brain-wrenching propositions concerning the relation of the unknown quantity, X, to past participles and other purgatorial equations. His mother gave him body and soul from the fulness of her own as her contribution to the divine plan of evolution, and his body and soul do not rebel against our present educational system because there is anything particularly wrong about them. Kiddo has a native interest in what is going on in the world, his mind has been prepared in advance to receive and store all sorts of information, but it can not be rammed into his brain through his eyes and ears with any benefit to be compared with that which springs up in the fertile soil of his thoughts from natural and spontaneous growth. If his *interest* is reached, education becomes a sport instead of a burden.

Now arises some good old-timer, who once had seven years of Latin trephined into his unwilling subconsciousness, and could not conjugate "amo" if he was ever called upon to do so, and denounces the idea of sugar-coating instruction of any kind, but he has an erroneous view of what I mean by appealing to Kiddo's interest. I do not think it possible to make all forms of discipline entertaining, nor do I believe in the tricks and devices used to conceal the barrenness of our modern system. I simply believe it will be supplanted by greatly improved methods which will include the use of moving pictures.

Perhaps Kiddo has an unsatisfied desire for sugar; his father thinks this appetite is inordinate and his mother refuses candy because it may injure growing teeth, so the little fellow scrapes cake pans and sorghum barrels in pursuit of his crying need. His parents are committing a blunder by not giving what he craves in such form as it can be easily assimilated, and they are as much at fault in not responding to his active and progressive interest in all that is going on within range of his senses because it is in his nature, as in our own, to go through an astonishing amount of drudgery in order to achieve a result in which he has a live interest. *It is from interest in a project that self activity springs.*

Wherever the subject of educational moving pictures s raised will be found those who have already foreseen and prophesied their use or adaptability in the study of history, geography, physics, chemistry and the manual rts. That has all been superficially discussed from many points of view, but the deeper purposes of secondary inerest and those reaching the abundant energies of little men and women remain unconsidered. The idea of a lot f pampered children attending picture shows to acquire nformation in a lackadaisical manner does not fit in with he necessity of preparing them to overcome difficulties. would not take the time to write a page on that subject. do not believe in abandoning any good scheme of trainng at all, but I do believe in the employment of moving pictures to quicken susceptibility and appreciation of the worth and value of knowledge, by enlisting the natural, wholesome and spontaneous interest of childkind.

For instance, like all the rest of his sex, Kiddo is a fighter from instinct and liable to become a disorderly one if left to his own devices, but repeated views of boy scouts, one of the best organizations in the world, would arouse a desire for military discipline with all its advantages of fine physical exercise and subordination of primitive egotism to the general good. He would undertake of his own account and could be sympathetically helped and led to see the necessity of government, even to appreciate the vital issue of unselfish concern for others which is the basis of public spirit.

Historical periods can not only be made as interesting as they are in ordinary photoplays, but also can be made to enlist sympathy for those oppressed or unjustly treated —the poor, the weak, the sick, the overworked—a silent lesson being suggested by its interweaving with the dramatic material used. The establishment of clean habits, a difficult problem under the present system, yet a solid groundwork for character building, can be made easier of solution in the presentation of types of manhood in contrast with those of the dude, the rowdy, or the low-brow. Behavior thus becomes associated with popular success and leads by initiation to greater kindness of heart and improved manners. The valuation of conduct is largely a matter of feeling among children and they can be powerfully influenced by screen stories which bring them face to face with scenes and events where nobility wins out.

The best photoplays are already at work educating children, the only pity being that the best are not repeated, as they have a beauty that does not fade. This is especially true when the little dramas clothe some fine idea with dramatic intensity or poetic charm and always so when they call forth esthetic judgment, or parallel some actual experience which might be an asset in the lives of any of us. The interest which is native to the subject presented has its limited value, but the thought it acts in motion is of the kind that makes the soul grow strong.

There is nothing weakening in the doctrine of interest; it is what keeps us all going; is the power behind both physical and mental action, and the way it is quickening thought to-day through the medium of moving pictures would surprise those who are conducting our schools. The trouble with the average man has been that his work forced him to live in a narrow little world of his own. He could read about what was going on elsewhere, but words are not pictures and very few people are imaginative enough to call up a scene from a verbal description, so the ordinary man forgot as fast as he read. He was not stimulated, as are ordinary men of to-day by the moving pictures, to seize upon new opportunities and greatly extend his knowledge. Now the child of to-day is the man of yesterday in many respects, and we must accord him all the educational opportunities we enjoy that lend themselves naturally to his interest and comprehension. If moving pictures are educating us through enlisting our interest, we must give all that there is of honest value in them to our children. That is their birthright.

I have only offered what is herein contained as prefatory and suggestive, but if any one imagines for a moment that the subject is not of first importance, he is unaware that the whole country is aflame with educational possibilities and propositions and will be when current political problems are stale and forgotten.

It Is Time To Act.

THE question of perpetuating historic events for the benefit of coming generations has been discussed theoretically in every possible aspect, but we regret to say that only in one small obscure corner of the world has any practical action been taken. It appears that very recently the government of Sweden has instituted a department, which is to be devoted to the filming of important historic events, of current customs and manners in Sweden and of its present social institutions The cinematographic records thus obtained are to be carefully preserved. The choice of proper subjects has been intrusted to a scholar of national renown and we have no doubt that the necessary technical equipment is in competent hands.

If there is any country in the world in which the motion picture may be used to advantage as the maker of a complete record of historic events, customs, scenes and institutions, it surely is the United States. Nowhere else in the world are social changes more rapid than here. Even the physical aspect of the country has within a few generations in many places undergone profound changes. No country in the world has so much history crowded into the narrow space of scarcely three centuries. Let us look at some examples. The pen of Washington Irving has preserved for us a picture of New York as it existed in the days of the Knickerbockers. Now the pen of Irving, while elegant and graceful was far from being accurate and much of the historic truth was lost in his satire, often both thin and coarse. Nevertheless, even in the somewhat distorted features, we are still able to recognize the lineaments of the real man and we are therefore under obligations to this writer. How much more complete and how full of absorbing interest would be a cinematographic reproduction of the changes that have taken place on and about the island of Manhattan from the day the States General of Holland took possession to the day of permanent English dominion. Our own generation will look as different to our descendants one hundred years from now as the old Dutch burghers of Nieuw Amsterdam look to us. How much better could we understand the history and development of the original thirteen colonies in moving pictures. Even the posthumous attempt to perpetuate historic events has been essayed with notable success. Take for example the series of historic pictures issued by the Edison Company. Take them as a whole and they show in vivid demonstration why the country owes its existence to Washington. No amount of biographies can make us realize this fact half as well as the pictures.

THE MOVING PICTURE WORLD feels that an effort must be made by the general government, and, as far as possible, by the State government in co-operation, to establish a bureau similar to the one just now created in Sweden.

Mr. F. H. Richardson, the editor of our "Projection Department," who is essentially a man of action, has for some time past endeavored to break through the red tape of Washington's officialdom in order to get the thing started. Several communications were addressed to the President and at last have elicited a response from Herbert Putnam, Librarian of Congress, to whom the matter was referred. Mr. Putnam in writing to the MOVING PICTURE WORLD suggests that "such records are to be preserved in the collections of the Library of Congress." He states "one objection might be as to the space they would occupy; another would be as to the form which they should take, the material in the library being supposed to be that which is directly responsive to inspection, study and other use rather than negatives which would have their use only as a basis for reproductions."

Of course there is not a reader of this paper who could not set Mr. Putnam right. If there is anything more directly responsive to inspection than a moving picture traveling across a curtain, we should like to have it defined. The library of the future, as often pointed out in these columns before, will have a branch devoted entirely to cinematographic records. We have been in the Congressional and other libraries and have often had to wait from ten to fifteen minutes for a book. In a well regulated exhibition room, accessible at all times to the general public, it would not take an operator half that time to get his picture started on the screen. The space taken up by the reels most likely to be called for, would be only slightly larger than the space occupied by books. We do not for the moment take into consideration the greater psychic force of the picture as compared with the cold black type, but are merely regarding the question of convenience raised by the communication of the Librarian of Congress. If Congress would take this matter in hand and give it the attention which it so richly deserves, there would be no trouble whatever about the arrangement of such details as set out in the letter of the Librarian of Congress.

We owe it to our children and to our children's children to give them the greater benefits of this new educational force. It is a question wholly free from partisan politics. Indeed it will eventually lessen the undoubted evils of extreme partisanship along with the numerous other benefits which it is bound to confer on later generations. The children of to-day who will be the voters of to-morrow will be able to see much of the follies and foibles of all parties and profit accordingly. They will approach the ballot boxes with a greater fund of useful knowledge and information than we possess at this time. This knowledge and information will be within the reach of all. Careful and independent thinking will be encouraged and many problems which have baffled us and our ancestors may be solved by them.

BEWARE OF FALSE CLAIMS.

Exhibitors are frequently approached with an offer of Dante's Inferno, which is no Inferno at all, but a very feeble representation of Purgatory. This film is using the paper intended for the real Dante's Inferno, the five-reel Milano production. The Helios production, while inferior to the Milano, has at least the right to be called Dante's Inferno, because it deals, however imperfectly, with that subject. The other production, however, is falsely labeled, and the patrons seeing that there is no resemblance whatever between the pictures and the paper are disgusted and feel that they have been imposed upon. The State courts in Ohio have decided that the use of the real Milano paper for the Helios production was improper, and have enjoined the owners of the Helios film from using such paper. The same of course holds true with even greater use of the improper use of Milano paper for this weak print of Purgatory falsely parading as Dante's Inferno.

SCOTT SOUTH POLE EXPEDITION IN PICTURES.

The Gaumont Company announces on another page of this issue that it has secured the motion pictures of the Scott Antarctic South Pole Expedition, and will offer them to exhibitors on the state right plan. These pictures are in two reels and represent the progress of the Scott Expedition from Wellington, New Zealand, from which point it proceeded in a direct line toward the South Pole. They will show the start of the expedition and its progress through fields of ice—a novelty in this respect being views showing how an arctic ship breaks its way through the great ice packs.

These pictures are fully protected by copyright and a full line of pictorial posters will be supplied. Goldie & Gumm, of 27 William Street, New York, are attorneys for the Gaumont Company and will prosecute any attempt to dupe the Scott Expedition pictures.

Motion Picture Exhibitors' League
OF AMERICA

GREAT PREPARATIONS FOR DAYTON CONVENTION.

EVERY indication points to a record breaking meeting of exhibitors at Dayton, Ohio, on March 26 and 27. The committee in charge of the meeting have been hard at work for the past month stirring up interest. President Neff and his official family have left nothing undone when it comes to preparing an interesting program, so that when the members and their guests arrive at the convention city they will find everything in fine shape for their reception and plenty to occupy their time in the way of business and amusement. There is little doubt but that this meeting will mark an epoch in the work of organization of the motion picture exhibitor and be an eventful one in the history of the Ohio association.

An invitation has been extended to every exhibitor in the United States, whether a member of the league or not, to attend the Dayton convention. That many of these not already affiliated will attend there is no question, while it is reasonably sure that every exhibitor in Ohio, who is not unavoidably detained at home, will be there. In all probability it will be the largest meeting of exhibitors ever held.

Large delegations from Illinois, Indiana, Kentucky, New York, Wisconsin, West Virginia, Michigan, Alabama and Pennsylvania are expected to be present, and individual exhibitors from as far distant states as California and Massachusetts have signified an intention of being present.

The entertainment of so large a body of delegates as are expected will cost a considerable sum, but the entertainment committee announces that it has enough funds on hand to provide for all. One of the big features of the entertainment program will be a banquet to the delegates and visitors. Already preparations have been made to seat 600 at the tables. Provision for all will be made if required. The program, as at present outlined, is as follows:

March 25—At 8 o'clock P. M., a preliminary meeting of the directors of the Motion Picture Exhibitors' League of America will be held for the purpose of transacting National League business. Every officer will be present.

March 26—At 10 o'clock A. M., all members and visitors will meet at the Auditorium Theater, where a short session will be held for the purpose of appointing committees. While this business is being transacted an automobile ride will be given the ladies and visitors. Various points of interest in and about Dayton will be visited.

At 2 o'clock the automobile parade will start from the Auditorium Theater to the big hall of the National Cash Register Company. Moving pictures of this parade will be taken and it is expected that every automobile in Dayton and the surrounding country will be in line. Arriving at the Cash Register Hall the convention will assemble to listen to addresses by the officers, exhibitors and others.

At 4 o'clock the delegates and visitors will be taken on a trip of inspection through the works of the Cash Register

Group of West Virginia Exhibitors Taken at Recent State Meeting. National League President M. A. Neff in Middle.

J. J. Huss, Secretary. W. A. Pettis, 1st Vice-Pres. M. A. Neff, President. J. H. Broomhall, 2d Vice-Pres. Max Stearns, Treasurer.

OFFICERS OF MOTION PICTURE EXHIBITORS' LEAGUE OF OHIO.

Company. There will also be an exhibit of all the latest mechanical devices adapted to the motion picture business.

At 5 o'clock a special exhibition of Kinemacolor and other special feature pictures will commence and run throughout the evening for those who wish to see them.

At 8 o'clock the members and visitors will be given an opportunity to attend a special vaudeville entertainment.

March 27—At 10 o'clock A. M., the convention of the Motion Picture Exhibitors' League will assemble in the Convention Hall for the transaction of business and motion pictures will be taken of the gathering. For the ladies attending the convention special entertainment will be provided by the leading stores of Dayton, commencing at 9 o'clock A. M.

The big banquet will take place during the evening of the 27th. That this will be some banquet there is not the slightest doubt. Good speakers will be in attendance, among whom it is expected will be the Hon. J. B. Foraker, former U. S. Senator and counsel for the association; Hon. J. M. Cox and Hon. J. J. Lentz. An address of welcome will be delivered by Hon. E. W. Phillips, mayor of Dayton, to which President Neff will respond. There will be plenty of good music and lots of good things to eat.

EXHIBITION AT DAYTON, OHIO.

Dayton of the future will be known as a convention town, and it is the great spirit of the Daytonians that made it possible for the Motion Picture Exhibitors' League of Ohio to prepare what will prove to be the biggest moving picture convention ever held in this country.

The National Cash Register Works, that made Dayton famous, offered their splendid industrial and educational hall for the use of the convention. This hall alone will be a revelation to many exhibitors and show them improvements that they should adopt for their own theaters.

The Chamber of Commerce offered its services and donated a sum of money to the entertainment committee.

It is reported that the street railways will give free transportation to the wearers of the official badge.

The theaters have agreed to keep open doors to the visitors.

All along the line we find Daytonians willing to do something to boom the big convention.

The stores are inviting the visitors to make themselves at home, and one of them in particular will give fine musical selections. At the convention hall, the R. Wurlitzer Company will have a specimen of their special picture musical instrument—the one-man orchestra—a self-playing piano with flute, violin, cymbals, snare and base drum attachments. These instruments can be played together or separately at will, either by a pianist or by the automatic action. Mr. Robert Hope Jones, the inventor, will be present at the convention and will be pleased to say a word on the "Music of the Future for the Picture" and give a description of "The One-Man Orchestra."

The Foos Gas Engine Company are making arrangements to have an outfit on the ground, to show to the exhibitor how he can save on his electric bill, by generating his own current.

The National Waterproof Film Company has promised to send a film to show how the rainy films can be made clean and new.

The Coin Machine Company will send a machine to show how much money can be saved monthly by having the change made by a machine.

Lavezzi announces that he will display some of his machine parts for which he made a great name.

The Sterling Economizer will be there and the representative will give a demonstration and show how much can be saved on the current.

The National Cash Register Company will have on display something entirely new for moving picture theaters—the theater ticket machine. With this machine there will be no chance for the doorman to pass tickets to the cashier and the disadvantages of the ticket rolls will be eliminated.

While the Zenith Manufacturing Company have some of their Illuminated Interchangeable signs in actual use in some of the Dayton theaters, they have decided to have an exhibit for the convenience of the visitors.

Mr. Nolan, of Cincinnati, will exhibit and demonstrate his new fireproof magazine with its moisture arrangement.

Still another new invention is promised for the exhibition of Dayton; it is a new reel manufactured by the Lang Manufacturing Company, inventors of the rewinder of the same name.

The most important feature will be the one to settle the curtain question. You know and have heard of the plain plaster walls, of the mirror screens, of the aluminum preparations, of the metallic cloths, etc., and the exhibitor is fairly at a loss when he listens to all the able salesmen.

Several screens will be on exhibition and on Tuesday evening, March 26th, at 7 o'clock sharp, a practical demonstration will be given of all the curtains present and willing to stand the test. The same picture will be thrown on the various curtains, the same machine will be in charge of the same operator, the current, the throw, the surroundings, etc., will be the same, consequently the best curtain will win. This is the way to show certain improvements. Be just and fair to every one. All on the same level, leave no door open for arguments that the picture shown on a certain curtain was of inferior quality to the one shown on another screen, that the throw was shorter or longer, that the current was weaker, that the operator did not know how to focus his picture, etc., etc.

Useless to say that all the motion picture machine manufacturers have secured spaces and will have able representatives to demonstrate their new models. Transformers, rheostats, brass frames and easels, slides, posters, carbons, tickets and many other and new devices will be on exhibition.

More are coming and the theater managers who will visit Dayton will be well repaid, as a couple of hours spent in the exhibition room will be a source of valuable information.

ANOTHER STATE ASSOCIATION.

There is a strong movement on among exhibitors of Kentucky looking toward the formation of a branch of the Exhibitors' League of America. President Neff has had many assurances from exhibitors in that state to the effect that they are ready to co-operate and it is expected that the plans for an early convention will be formulated at the Dayton convention.

The Moving Picture Educator

THE EDUCATIONAL PICTURE AND THE PRESS.

BUT a few weeks ago attention was directed to the fact that the magazines, periodicals and newspapers were giving unusual attention to the advantages of the moving picture in striking contrast to their former adverse criticisms. During the last few weeks several of the largest newspapers in various parts of the United States have been devoting whole pages of their Sunday edition magazine to all phases of cinematography. One of the most interesting points is the attention paid by these papers to the educational features of the picture, some with strangely assumed audacity claiming that advanced and educational cinematography is a result of the "campaign which they have waged in its behalf." One Sunday newspaper has six pages of moving picture matter, and while it cannot be shown that this paper has done anything advantageous to the cause of cinematography, they modestly (yet untruthfully) claim that the present status of educational moving picture work is the outcome of these "six months campaign," while without doubt their inspiration is drawn from this page. Another paper, with several pages of interesting matter, reprints that which has appeared on this page without giving credit to the source of their information. One paper, besides advocating educational cinematography, quotes the leading spirit of one film manufacturer as saying: "I am going to educate the coming generation." This extraordinary claim together with the use of the personal pronoun is unique, unfortunately for the author of these words the educational pictures released from his manufactory do not form more than one-tenth of the total releases, while none are upon scientific subjects.

The majority of the educational pictures come from Franco-American firms and are of a thorough and most valuable nature.

The thoroughly American film maker is not yet aroused to the great interest and value of the educational picture, despite the fact (which he must realize) that they are the pictures of the future. To the writer of these pages it is of peculiar interest to read how newspapers, but recently converted, are claiming to have been "prophets all the time," and manufacturers finding that the trend is towards the educational picture, assuming the credit of such advances.

The educational features of the Moving Picture World ante-date them all and these pages have been the inspiration of almost all that is "abroad in the land" and the contents of these pages are repeatedly coming back again in both American and European newspapers, magazines and trade journals.

The Moving Picture Educator is the first and only messenger and recorder of educational cinematography and is gratified to find how fully others are advocating the wide scope here laid down; but the Educator will concede to none that priority which is its own. While this wave of enthusiastic support is being given to educational moving pictures, it is well to note that the real standing of the educational picture to-day is far behind the possibilities so often presented by the Moving Picture Educator. The demand is greater than the supply, the requirements larger than are at present being filled, calling for less boasting of the present condition and more activity to meet the cry of those who ask to be benefited by the large possibilities of the educational pictures.

IGNORANCE A CRIME.

The law does not accept or allow "lack of knowledge" as a full and sufficient reason for escaping the consequences of guilt. "Criminal negligence" has its evil results as dangerous as "malicious intent." To bridge the gulf between knowledge and ignorance, there sometimes may creep in "extenuating circumstances" which relieve from direct culpability, but taken as a whole the law comes to but one conclusion that ignorance may be a crime.

Again ignorance is often too commonly associated with poverty and vice, this is because of a too broad application of the word, the dictionaries tell us that ignorance is "lack of knowledge," "uninformed," "unacquainted with actual condition or truth."

To this indicement many so-called educated people must plead guilty to the crime of ignorance. This again is not a fault or crime if rightly associated with the proper application of the principles: thus a lawyer is ignorant of the medical profession, while a clergyman would be ignorant as a lawyer; here there is no guilt. If however either one should be ignorant of the benefits of the other, there would be guilt; should that ignorance lead one to critise that which he did not know, the quality of the guilt would be intensified and deserving of the severest retributive action.

Cinematography is now old enough and sufficiently well known to warrant the expectation that all people of average education shall be acquainted with its great and grand possibilities. Especially does this apply to those who stand as leaders in educational matters. The professor or teacher, college president or school principal or even clergyman, who to-day is ignorant of the proper status of the moving picture is guilty of a crime, Should his ignorance lead him to criticise or openly attack, he is guilty to a dastardly degree.

We unfortunately occasionally read of opposition to the moving picture progress from educational quarters. This only proves that in those quarters there is a deplorable lack of knowledge which reflects great discredit upon those who give expression to such opinions.

A clergyman recently indulged in a wholesale condemnation of moving pictures, adding that "he had never seen the pictures and intended never to do so." More despicable ignorance cannot be imagined, and such a man, guilty of such a crime, is not only unfit to appear as a teacher in any capacity, but is positively unfit as an associate for his fellow man, as his whole personality would be detrimental to the common advances of civilization; "the interpretation of the scriptures, and the preaching of the gospel by such a man would be objectionable," is the opinion rendered by another clergyman. We are rapidly approaching the time when ignorance of, and prejudice to, the advancement of educational cinematography, will be as flagrant as was the injustice to humanity, when it was argued that "knowledge would prejudicially affect the common people, and make them equal to their superiors." Whenever it is conceded that ignorance is a crime, it is also allowed that knowledge is power; consequently the power derived from a knowledge of cinematography, educationally applied, will entitle our next article.

"A CHILD'S PLEA" (Eclair).

The effectiveness of a child's plea to her father, who is a lawyer, in behalf of another child whose father is in trouble is the purpose of this drama.

The two fathers thus so brought together were friends in their youth and rivals for the affection of the same Kentucky girl. While hunting with a third friend, the latter is accidentally shot by the unexpected discharge of a gun in the hands of one of the rivals. The other immediately sees his advantage and threatens to accuse his friend of the crime as a deliberate one, unless he leaves the State, to which, for his own safety, he agrees.

Freed from rivalry the accuser now marries and becomes a successful lawyer. The scapegoat also marries and returns, and is arrested for the murder and would have been convicted but for the meeting of the children whose pleas cause deep remorse to break the hardened spirit of the lawyer, who rushes to court and confesses his duplicity and falseness, much to his wife's shame and repugnance. Full and free confessions, interwoven with innocent childhood's wiles, bring about a reconciliation of the former friends and of their families, and another happy victory is recorded and a great wrong righted by force of the purity is childhood.

NOTES.

Even as in this country eastern and western makers are educating each other by pictures of their own localities, so the European firms are sending in pictures of their places and industries of interest, while no doubt they are receiving from this country films which will interest their people and make them acquainted with typical and progressive American life.

The most recent films acquainted us with Ancient-Philea, Prague, capital of Bohemia; the City of Mosques; the Turkish Police; Arabian Pottery; the Culture of the Sugarcane; Hunting Marabout in Abyssinia; Hunting Bears in Malaga; and Starfish and Sea Urchins.

The Durbar in India by the Gaumont Company gives a very fair idea of the superb setting of the coronation of the Emperor and Empress of India, King George V. and Queen Mary of England.

Within the limits of one reel and in one color it naturally lacks both beauty and detail. Thanks, however, to cinematography we are enabled to see and know what the actual scene was so far as general appearances go as well if not better than if present. Several bird's-eye views show the great expanse of the canvas city and the large and ceremonious processions.

The enthronement and homage of native princes is shown at close range and in detail giving clear exhibition of royal court etiquette. The most extraordinary and unique event ought to be seen by everyone of average intelligence for the material aid it imparts in the knowledge of one of the most important events of the times.

The interchange of pictures whereby Eastern pictures are shown in the West and Western pictures are shown in the East is both interesting and profitable.

"Denver, the Queen of the Plains," presents a typical Western city is a credit to the people of that State, well known for industry and enterprise; besides presenting a model of what a new and modern city should be. Spokane with its lumber industries is thoroughly representative of its great logging and timber-making factories, giving the non-traveling Easterners good ideas of what the famous Western lumber life is like. To the children they are superior to the "reading of many books."

The Eclair Company are continuing the good work of producing advanced educational pictures. The next immediate releases are: "The Alahambra Granada," "Arabian Manners and Customs," "Luxor and Thebes" and "The Fishes of Tropical Rivers." These are all acceptable subjects and a review of them will appear later.

The sending of greetings by the moving picture is perhaps the latest evidence of its universal adaptability, besides fulfilling a most extraordinary mission. The Italian government arranged for the families of the soldiers doing duty in Tripoli to pass before the cinematograph, "from the wives of the officers to the brothers, sisters and babies of the privates. They are all defiled before the moving picture machine waving their handkerchiefs and throwing kisses. The films are to be sent to the front, and in the evenings when things are quiet will be displayed before the soldiers who will thus receive visible messages from home.

The Edison pictures of life in the United States army call forth patriotic appreciation wherever shown. It would seem that a governmental use of this series would aid considerably in securing recruits now so eagerly called for by the War Office; surely, if the methods of advertising now used by the government are at all attractive, an exhibition of this film series would be much more so. Young America is always aroused at the practice with the great disappearing guns, the shooting at a target five miles away provoking much enthusiasm as each successive shot is nearer the target. When, with the third shot, the target is destroyed, patriotic joy is unbounded.

The athletic and indoor sports are evidently an attractive part of the soldier's life, and any youth with military ambitions will find them much quickened by this series.

The Duke of Montpensier, a descendant of the royal family of France, who, with several other princes of the house of Bourbon, have proved their activity as travelers and explorers, relates that he captivated the savages of Indo-China with the cinematograph and phonograph. It was recently pointed out that the rapid-fire instruction by cinematography would be best exemplified by its uses among uncivilized people. This latest report ratifies that prediction, and the conquest of obscure races will be possible, not only by most peaceful methods but by educational ones at the same time. War will soon seem a barbarous relic of past ages.

The constant production of industrial films revealing the secrets of unknown yet important industries is very entertaining to the average intellectual mind. "Sulphur Mining in Sicily" is one of the latest of this class of picture; it is also a most welcome one. It is pictures of this nature that are appreciated by adults, who feels that they are learning something which is an addition to, and not part of, any common schooling.

The Navy in Moving Pictures.

Edison Company Commissioned by Navy Department to Picture South Atlantic Fleet at Target Practice.

By William N. Taft.

REALIZING the advertising value of motion picture films and at attractiveness of the views exhibited thereon, the Navy Department, through Secretary Meyer, has just permitted the Thomas A. Edison, Inc., to do something never before allowed—to take moving pictures of the United States warships at target practice.

While there have been a number of views taken of naval vessels and life on board ship, there has never before been a consecutive set of films made of the work done by the sailors, of the maneuvers, of the ships, of the day's routine and of the target practice. It is this last feature that the Navy Department desires particularly to present to the public, and especial efforts will be made to secure good views of the efficiency of Uncle Sam's men-of-war.

Under the latest system of target practice large squares of canvas, 21 feet by 22 feet, mounted on a wooden-lattice work, are towed along at a considerable distance from the battleship which then has an opportunity of firing on a moving target approximately the same size as the "vital" portions of an enemy's vessel. In this manner the gunners secure excellent practice in judging distance, direction and aim and the result of their work is easily ascertained by counting and measuring the number, size and position of the "hits" on the targets. As an aid to determining the exact position of the "hits," the noses of the projectiles are painted with vari-colored paints which, heated by the friction of the air, splash over the canvas target and give an excellent guide as to the precise location of contact of each shell.

The Edison Company, after some solicitation, finally obtained permission from Secretary Meyer to send a number of cameras and men with the South Atlantic Squadron when it holds its annual target practice off Capes Charles and Henry this spring. The department has arranged that at least one of the representatives of the moving picture company will be on board the vessel towing the targets past the fleet and views will be made of the ships firing and the impact of the projectiles upon the targets. Owing to the fact that it requires a shutter with a speed of 1 1/2000 of a second to "catch" a projectile in flight (this feat was actually accomplished at Fortress Monroe last spring) it will be practically impossible for the moving picture cameras to hope to snap the flight of the shells, but the impact of the projectile and the damage done by it, together with the splash as it enters the water, will all be visible on the finished film.

It is thought that this will impress upon the public, far better than statistics showing the ability of our gunners, the accuracy of the fleet and the degree of certainty with which a foreign armada could be destroyed once it came within range.

In addition to films showing the target practice, the moving picture photographers will also take views depicting the life of a sailor in the navy from the time he arises from his hammock when "reveille" sounds at sunrise until he turns in again at "taps"—something never before done so completely and thoroughly. The various drills, evolutions and exercises together with Jack's recreations above and below decks will all be displayed on the films, and it is planned to take at least a score of reels to show the life of a tar in all its detail. A feature of the views will be a reproduction of boxing bouts, wrestling matches and competitive drills for the championship of the navy.

The Navy Department believes that these pictures, a number of which will be purchased by the government, will be of great value in the recruiting of sailors, and sets of the views will be placed on exhibition—free—at recruiting stations throughout the country at stated intervals. Also it is practically a certainty that the views will be of great interest to the general public, most of whom have a decidedly hazy idea of the life of a sailor on board one of Uncle Sam's big gray dreadnoughts.

EDWARDS WITH H. A. MACKIE, INC.

The many friends of Mr. H. T. Edwards, well known to the film trade, will be glad to learn that he is now general manager of H. A. Mackie, Inc., a corporation doing a wholesale business in motion picture supplies at 21 East 14th Street, New York. H. A. Mackie is not connected with the company, either as an officer or employee, and the trade in general is notified that all correspondence, to receive prompt attention, must be addressed H. A. Mackie, Inc.

Buying A Theater.

By Epes Winthrop Sargent.

Author of The Photoplay Theater, etc.

HERE'S a letter that came to the Moving Picture World the other day that will interest others than the writer, who asks:

> Will you kindly publish a few pointers for the benefit of persons who are contemplating buying a theater? I do not mean pointers that mean success *after* the purchase is made, but what things must be taken into consideration by the buyer before closing the deal?

There are so many things that enter into the consideration of a purchase that is not easy to list them properly within the limits of such an article as this, but they may be classified roughly as externals, internals and extraneous.

Of the externals, the first considerations should be the location of the house. Is it on the right street? Is it on the right side of the right street? Is it in the right part of the right side of the right street?

Each business thoroughfare has its good and bad side, the good side, as a rule, being that which is shady in the afternoon, the west side of north and south streets and the south side of the east and west streets, but this does not always hold good. Your house will be open in the afternoons and evenings. Watch the street not only in front of the theater but above and below the location both afternoon and evening.

Will you get the people coming from both ways, or will you get only those coming from one end of the street? If the former, you probably have twice as many to draw from as in the latter case, but if you are sufficiently close to the center, you may be able to draw from the other end with advertising that will cost less than the additional rental of a central location.

Each residential district has its own little business center and if a house is located in that center it draws from all territory where a house only a few blocks over gets only a part of the patronage unless a strong advertising bid is made. Be satisfied that the location is right.

The next external is the appearance of the exterior. Does it look like a theater or only a makeshift? If the latter, will it be possible to make improvement at reasonable cost? Can you build up your entrance? Can you better the approach? Can you lower the step-up lobby, or make a ramp, or inclined approach? What sort of stores are on either side? Is the general character of the block good or bad? A block with a saloon on either corner, a pool parlor, a cigar store and a clothing store will not help your trade, whereas a couple of drygoods stores will bring the women and children, who in turn will bring the men. The chief drygoods store or grocery of the section will bring you more trade than all the advertising you can afford to do. Count the extra rental as part of the advertising expense.

If you contemplate improving the entrance, make certain that you can arrange with the owner of the property. If your new falsework or sign is to rise above the first floor level, and you do not control the offices above, make sure that consents may be obtained and at a reasonable sum, and that there are no building regulations to interfere.

If the house is well situated and looks all right, or can be made to look right, turn your attention to the internals.

Will the seating capacity, multiplied by the prices of admission yield a proper return for the sort of show you contemplate? In the business district you can count on two and a half or three houses a day. In some sections on but one and a half. Figure out what it is.

If you can get the money into the house, look to the house itself. Are the chairs the right sort, or will they have to be replaced? If they are right, but old, how soon will they have to be renewed? Are the floor coverings in good repair, or will they presently become an expense? Is the piano owned by the house or rented? Is the screen the right sort or will you need a new one? Is the operating room properly equipped or just limping along? Hint to the operator that if you take the house you'll give him what he needs. Find out what he wants and deduce from that what he really does need. All this is to figured in as a part of the real cost of the house. What you pay the present owner is merely a part of the actual investment. If he plans to sell, it's almost a certainty that he has let the house run down.

Look to the heating plant, the wiring, the condition of the walls, find out about the ownership of the candy vending machines, the deals with those using advertising slides, and how far ahead these slides have been paid for. Make certain that all property is fully paid and not purchased on installments. Ascertain just what the present proprietor claims as his property, to be removed after sale.

Look to the ventilating apparatus and the conditions of the cellar and the yard back of the theater if there is one. Make certain that there are no objectionable neighbors in the rear. The yard of the house in the next street may smell to high heaven when the summer sun comes out, and cost a lot of disinfectant to keep the house open if you run the year 'round.

If you are satisfied that the house is reasonably in accordance with the description, look into the extraneous matters. Find out why the present proprietor is willing to sell. Don't ask him. Ask others.

Perhaps he knows that the building next door is to come down in a month or two and that for many weeks the sidewalk will be blocked. Perhaps some undesirable business is to be brought into the block. It may be that repeated violations of the law have endangered the license. The saloonkeeper or the cigar man may tell you; perhaps not the first one you ask but the one where the proprietor does not trade.

Visit the owner of the property. Find out about the present lease and if a renewal may be had at its expiration on the same or slightly higher terms. Visit the Fire Department and learn whether there are regulations that will require almost prohibitive changes in the house. Learn just how the house is regarded by the department. Go to the Building Department and make the same inquiries. Ask as to conformity with the present laws and the probability of coming adverse legislation. See the police commissioner and the official who licenses the theaters. The man who is selling "on account of sickness" may have been made ill by the thought of what he is going to be up against presently. Find out just what made him sick or you may learn too late that the sickness is contagious, though confined to theater owners. There are about two hundred other things that may suggest themselves, but if you cover all this ground, you stand a reasonably good chance of not seriously regretting the purchase; but remember that usually the would-be seller has two reasons for selling—the real one and the one he gives you.

EDUCATIONAL PROGRESS IN WASHINGTON, D. C.

Alan J. Bachrach, of the Pastime Amusement Company, Washington, D. C., is making a good effort to place educational pictures before his patrons in general and public school children in particular. Mr. Bachrach's plan is to give free exhibitions at 11 o'clock every Saturday morning to school children, but teachers and parents are welcome. The show lasts about an hour and a half, during which three reels of pictures and sixty lantern slides are shown. A lecture accompanies the slides and is delivered by some competent person. On the occasion of the second show of the educational series Mr. E. P. Cowell, of the Franklin Institute of Philadelphia, gave the lecture.

To create interest and to make the exhibitions of greater practical value to the children, small cash prizes are offered for the five best essays written on the subjects illustrated on the screen.

Mr. Bachrach gets his service from the General Film Company. He says that by starting at 11 o'clock the free exhibition does not interfere with his regular program, which is scheduled for 1 o'clock. He closes the educational exhibition with a good comedy of interest to the children, thus giving them a few laughs with the instructive material.

So far the newspapers have assisted Mr. Bachrach's enterprise by printing his advance notices and have given the entertainment some good reviews in the news columns. Looks as though the idea might be a winner. Mr. Bachrach considers it a good advertisement.

NEW PICTURE HOUSE FOR ROCHESTER, N. Y.

The Victoria Theater, in this city, formerly devoted to vaudeville, was reopened February 12, under new management as an exclusive moving picture house. The Rochester Amusement Company has leased the theater for ten years and has placed same under the management of John J. Farren, who is also secretary of the company. Mr. Farren is well known in amusement circles, having been connected with the Bijou Dream, when it was under the management of Harry Davis; he was also manager of the Hippodrome for three years, where through his ability and courteous manner to the patrons, he made many friends, who are wishing him success upon his new enterprise. The show will run continuously from 12 M. to 11 P. M. Licensed films will be shown, changed daily, and vocal music furnished by a quartet. The admission is 5 cents. The theater has a seating capacity of 1,600.

Music for the Picture

PLAYING THE PICTURES.

READERS of the Moving Picture World are beginning to show a lively interest in the character of music to be used with the pictures. Several communications on the subject have appeared in these columns recently and some seem to have aroused criticism. The World is pleased to give space to communications of this sort, since it tends to bring out the best opinions on the subject of proper music for pictures, a subject, by the way, that is becoming more and more important as the pictures continue to improve.

Mr. Harold Kimpton, vaudeville pianist and singer of illustrated songs, now at the Lyceum Theater, Thief River Falls, Minn., takes issue with recent suggestions from Mr. Vail. His letter is interesting and is given here:

"In your issue of Feb. 24th I notice an article on 'Playing the Pictures' contributed by Mr. Vail. While very much enjoying Clarence Sinn's articles on the same subject that have frequently appeared in your columns, I certainly must ask your permission to let me register a protest in this case. In the first place, I fully recognize the splendid opportunities some photoplays give a pianist for introducing classical compositions; in fact, I use many of these works myself on pictures that demand 'music worth while,' but I honestly believe Mr. Vail's daily program would be every bit as monotonous as a repertoire consisting only of so-called popular music. If he really does feature such compositions as are listed, then I readily give him great credit for attempting such a Herculean task, at the same time censuring him for so wasting his genius in a picture theater.

"I believe the majority of pianists who read your magazine will agree with me that the only successful way of 'playing pictures' is to have a repertoire varied enough to include the best of the standard and popular compositions. Cater to your audience. Give them what they like. Just because a pianist has developed 'acute classical mania,' that is no sufficient reason why his audiences should have that kind of music inflicted on them all the time, and if Mr. Vail's admirers really 'get' his stuff, then I have also to pat them on the back for their evident culture in things musical.

"Another important thing: This program in question is almost entirely composed of the works of foreigners, with a few isolated exceptions. The latter-day American composers have contributed music that is well worth considering, no matter how highly cultured a pianist becomes. For instance, Chas. N. Daniels has given us several delightful little works under his nom de plume of 'Neil Moret' which are a great aid in 'playing the pictures,' and other brilliant and versatile American writers have dandy numbers which strike the public's fancy far better than some of that musty old stuff in question. In conclusion, I beg leave to append a varied program which I am at present using to the apparent satisfaction of my audiences and employers alike. With best regards, "HAROLD KIMPTON."

DRAMATIC:

Dream of the Violets	John T. Hall
Serenade	C. Roland Flick, Op. 2
Heartsease	Neil Moret
Evening Star (Arr. by Liszt)	Wagner
Prelude in C Sharp Minor, Rachmaninoff, Op. 3, No. 2	

RELIGIOUS:

Simple Aveu	Thorne
Largo	Handel

MILITARY:

Attaque les Ulans	C. Bohm, Op. 213
From Battle to Victory	Von Blon
National Emblem	Bagley

INDIAN:

Indian Summer	Neil Moret
Heap Big Injun	Sawyer
Cloud Chief	J. Ernest Philie

COMEDY:

Slippery Place	J. Bodewalt Lampe
Staccato Polka	C. Bohm
Red Devil	Lucien Denni
Grace and Beauty Rag	James Scott

WESTERN:

March from "Dream City"	Victor Herbert
American Conquest	(Ascher Edition)
Under the Tents	Chas N. Daniels
Marceline	Trinkhaus

SUGGESTIONS BY LYLE C. TRUE.

Being a subscriber to the Moving Picture World and an enthusiast on "Playing the Pictures," thinking it might be of interest to others who enthuse, too, I submit a musical programme of one of our shows to demonstrate what is being done in the "Wild and Wooly." The following releases were accompanied by this music with violin and piano:

"First Violin" (Vitagraph): Selection, "Mignon," Thomas; "Legende," Wieniawski; "Nocturne Op, 37, No. 1," Chopin.

"Physician's Honor" (Lubin): "In the Shadows," Finck; "Flight of the Birds," Rice; "Cavatina," Raff; "Madrigale," Simonetti; "Day Dreams," Spring Maid.

"Grip Snatcher" (Essanay): "Funeral March of a Marionette" (comic), Gounod; "Mysterious Rag," Snyder; "Please Go 'Way and Let Me Sleep"; "Punchinello," Herbert.

Sincerely, LYLE C. TRUE,
Director (Pianist), Folk Theater,
San Francisco, Cal.

MUSIC WITH THE PICTURES.

Owing to the numerous inquiries and discussions relative to "playing the pictures," and having played the pictures at intervals since 1899, I feel that I am somewhat competent to offer a few and I hope valuable suggestions on this subject, which I trust will be helpful to the picture fraternity in general.

Taking the pictures of to-day, at their present state of perfection, they should be treated the same as a real dramatic performance instead of a reflection upon the screen. This is a point that should never be overlooked, and the keynote to successful picture playing.

Play a curtain raiser, suitable to the title of the picture, then work into the action of the picture without a stop. Follow the action of the play and the principal actor and modulate your music to suit their action, gradually increasing or decreasing the volume, also the tempo to suit; and continue the music and, if possible, cause the music to cease as the picture ends. If the picture fades away, let the strains of the music also diminish with it, and when the last vision disappears, immediately stop. And if the picture ends with a grand climax, bring the music up with a grand finale.

In regard to the selection of music, select the pieces that are popular. Songs are better as a rule. They may be selected and used regardless of their age, just so they are familiar to your audience, and then try to blend them with the action of the picture, and that not only helps to explain the picture, but pleases the ear as well.

It is well to see the picture once through first and one will find it a great help if he will take a pencil and note down suitable pieces as the different scenes appear, and, if possible, memorize them, so as not to be handicapped by having to turn the music, and if one can only memorize two pieces a day, in a short time you will have at your fingers' end, so to speak, any number of pieces suitable to almost any scene. If memorizing is impossible then arrange your music as a vaudeville director would do, having them all in regular order, so as to follow as the scenes appear, but you will not give as smooth a performance as if you had them all memorized. But by constant practice and close application, there is no reason why anyone with any musical talent whatsoever cannot in a short while be able to skillfully "play with the pictures." H. H. TUGGLE.

SUGGESTIONS FOR PIANISTS.

By C. K. Aiken.

There is no more recurring theme in pictures than domestic trouble. Time and again the central interest of a story lies in this alone. A pianist should always play to such situations. His music must, in drama of this kind, reflect the prevailing emotion strongly enough so that real life acting is suggested. "Meditation," from "Thais," by Massenet, is a number which can be played to good effect. "Contemplation," by Maurice Telma, is another.

Often domestic trouble becomes turbulent. In this case the music should almost sound the note of tragedy. Beethoven's "Sonata Pathetique" is the first piece that comes to my mind capable of giving this impression. The opening page will many times be quite enough for the purpose. Those who unhappily regard it as too difficult should play an adaptation. The simple chord progressions rendered with a rolling bass are better than nothing. The Biograph "Blot in the 'Scutcheon" had many scenes strong in tragical power. It is useless to try to accompany such a picture without music of depth and intensity.

Every pianist ought to be interested in playing for Edison's "Jack and the Beanstalk." The strides of the giant and the giantess may be caricatured by playing down in the bass something like the Raikaczy March; the distinction between Jack and the Gant may be suggested by playing the same thing higher up on the keyboard and faster. Mendelsohn's "Midsummer Night's Dream" (Smith's transcription) is excellent while the Giant sleeps. For the most part the music should be graceful and animated somewhat like Chaminade's "The Flatterer."

Western pictures, like Selig's "The Danites," are frequently difficult to play for. Very classical music is inappropriate, and so is the popular. On the whole, a middle course is advisable. In "The Danites," compositions by Edward Holst and Engleman, go well. The tavern scene at the opening of the second reel may be worked up with any old English jig. "The Song of the Soul," if played at the very last, sets off the whole picture nicely. Western pictures demand music of only a semi-classical nature. There must be plenty of life and vim, Spindler's "Charge of the Hussars," for example, when the action is slow and yet not sad, a musical comedy selection may be used.

Have you observed the fact that the Moving Picture World outclasses all other publications in the amount of real information published each week? One hundred pages is some picture paper.

DOLLY SPURR GETS NEW HOUSE.

Dolly Spurr, manager of the Royal Theater, of Marion, Ind., writes that she has leased the Grand Theater, a large vaudeville house in that city, and rechristened it the "Royal-Grand." The old Royal will be retained for a special Saturday show, but it was not large enough for the rapidly growing patronage, hence the purchase of the Grand.

The new house has been equipped with two picture machines and a room for ladies and children, where the mothers may leave their little ones in charge of a maid. The opening took place March 14th, when the following program was shown: "Shamus O'Brien" (Imp), "A Bad Investment" (American), "Songs of Childhood Days" (Rex), "Bedelia and the Suffragettes" (Reliance). A full orchestra was in attendance and souvenirs were distributed.

Dolly Spurr has also leased the Airdome for the summer, which will be transformed into a veritable summer palace. Soft drinks will be sold. Independent pictures will be shown in all the Spurr houses.

NEW PICTURE COMPANY.

The American Associated Amusement Company has been launched at Oklahoma City, Okla., with a capital stock of $100,000. J. D. Robertson, Renfro Turner, A. K. Riley, John S. Watson, Warren Jennings and outside capitalists are behind the enterprise, according to the Daily Oklahoman of March 3d. It is the plan of the promoters to build a theater seating 1,500 to be devoted exclusively to the motion picture. From the report it would appear that the new company intends to make pictures, also.

POWERS PLAYERS HAVE TROUBLE ON MEXICAN BORDER.

Owing to an outbreak of the Mexican troubles near Las Cruces, New Mex., the Powers Motion Picture Company's organization was compelled to temporarily abandon its studio at that place and retire forty miles into the mountains.

The company came very near being embroiled in the battle that took place at Las Cruces and only escaped by an exceedingly narrow margin. Director O'Brien, however, with an eye to business managed to secure a good picture of the big fight, which the Powers people will shortly release in a split reel.

Besides Director O'Brien, the members of the company are Gladys Fields, Miss Dudley, Leo White, Mrs. Mackin, F. C. McMahon, E. Robles, A. Neilson and others.

Powers Stock Company at Las Cruces, N. Mex.

The Pictures From the Public Viewpoint

Realities and Unrealities on the Screen.

THERE is no question whatever in the minds of those who go continuously to see the pictures, and who look at them with any other idea than that of mere amusement, that the standard of work of the actors and actresses is improving. Every month sees less and less meaningless gesticulation, more and more restraint—almost every new picture marks some slight change in the personal methods of the caste in "getting it over"—most of them for the better.

This is perhaps the more marked in the newer companies than in the old—certainly some of the most marked improvement is being shown in some of the independent companies. Even those which have been synonymous with good work, in the minds of the audiences who see their productions, are showing the effect of the increasing demand for natural, sincere, unmelodramatic acting on the screen. While there is still entirely too much personal action, under the delusion that because the picture is silent, therefore the audience cannot understand without a great deal of talk with hands, feet and body, the improvement in this phase is most marked, even during the last six months.

I was particularly impressed with this when watching Mr. Johnston's acting in "The Awakening," by the American Eclair company. The story is nothing that we haven't had before in various guises—young man, coming home to mother and the girls, led astray by companions, gets a little too much liquor on board, comes home half spiflicated, falls asleep with his head on the supper table, grief of mother and girls. Then he dreams a dream, gets drunk all over again, kills a woman in a cafe, is taken to jail and faces the chair and finally—wakes up. Then, as climax—"Never again."

But instead of coming in and staggering around the room, and knocking things over and generally behaving as only a very, very drunken beast would behave, in an endeavor to convince his audience that he really is drunk, Mr. Johnston "carries his liquor" like a gentleman. He doesn't stagger. He doesn't knock things over. He doesn't lurch and stutter. Instead he, "gets over" his condition by a very simple and artistic copying of the actions of a man who has a little too much—his mouth is dry—and he moistens his lips; his head is confused and he winks a couple of times as he passes his hand over his forehead—he moves slowly and carefully—he shows impatience at being petted, while responding to his mother's caresses, as a loving son would do—and this little touch of his involuntary movement away while patting her arm is very well done.

The result is the audience knows to a hair just how badly off he is. The rest of the play is well managed and natural, but just like any other vision play—the real beauty of it lies in its first few hundred feet. It is unfortunate that the capable actor couldn't devise some other means of swearing off than that never-used-in-real-life-gesture of hand raised aloft, followed by eyes, when the "never again" part comes in!

* * *

One wishes for a law which will prevent a capable company presenting a faulty playlet in so convincing a manner that you have to forgive the faults for the sake of the acting—more especially when the play is pathetic and your heart strings are tugged, and you know all the time that it never happened and in all probability never would happen, that way. Imp, in "Mrs. Mathews, Dressmaker," is the offender this time.

The dressmaker has a husband and a baby. Husband has to work, though sick, breaks down, dies. Dressmaker goes back to dressmaking. Mrs. Mathews demands dress by a certain hour, dressmaker is late with the gown. When she finally sends it, Mrs. Mathews is incensed and won't pay—then. Consequently, when dressmaker's little girl falls ill, Mrs. the dressmaker has no money to buy medicine. Druggist who has put up the medicine refuses it to the distracted mother with a heart and face of stone, a woman customer in the store pays no attention to the frantic mother's plea—mother resolves to steal the medicine, does so, is caught, haled to the police station, policeman is sent with note to Mrs. Mathews, who comes to station, pays money due dressmaker, and finally procures her a position and sends her baskets of food.

Now then, Mr. Imp man. The audience wants to know the following things, if you please—and you don't tell them. In the first place, your distracted mother puts her little sick girl on the bed, and rushes off for medicine. When she gets back to little sick girl, little sick girl is discovered to have changed her clothes and put on her nightie! Who helped in the emergency? Next, they want to know why, if mother had no credit at drug store she resolved to steal rather than ask credit somewhere else? She isn't poverty striken—she has a nice looking, though modest, home—a sewing machine, dress-form, bed, chairs—nice paper on the walls—evidently a good home. She must eat. She must buy things to eat from grocers, milkmen, butchers, etc. Did her credit run out with them all, **all at once?** Mrs. Dressmaker herself is plump and well fed—she hasn't been starving. She is also pretty. She is also in great distress. Is it natural that a druggist who had put up a prescription should refuse it for lack of a few cents, when she plainly shows him a child's life may be at stake? If he **was** such a hard-hearted man, how about the woman in the store who pays no attention to the distracted mother? When they get to the police station, druggist, dressmaker and parent, with the policemen all sit down and wait for another policeman to go fetch Mrs. Mathews by a note. What's the matter with the telephone? Do policemen run errands for people accused of theft? Do angry accusers sit around and wait for help to come to those they accuse?

The thing doesn't ring true. To be true, we should have seen Mrs. Dressmaker in dire poverty—see her refused credit at other places—learn of great financial distress. Stealing that medicine ought to have been the very **last** resort she had—not the first she thought of. There should have been no woman customer in the store when she pleaded with the druggist—one person so utterly without feeling as that druggist is hard enough to swallow in a play of this kind—but two, and one a woman!

The baby ought to have been undressed and put to bed by the mother or else stayed dressed throughout the play. She was too sick to do it herself—she couldn't even stand up. And mother was too hurried in going after doctor and medicine to do it—yet it was done.

Now, present scribe admits gladly that this thing was well acted, well staged, well done. It was well photographed and well presented. But it slurs over details which hit the observer between the eyes, and not all the good acting could carry through improbabilities which fairly force themselves down the throats of the audience, however disinclined they may be to swallow anything save the dose of pathos prepared by the Imp doctor!

* * *

There is another bit of foolish plot in "Bird in a Gilded Cage"—about as well done bit of society drama as has been seen recently, too, by the way. It is well acted, excellently staged, and the lighting effects and the vision scene are top notch. But there is one strained point. When the wife, disheartened, disgusted and sick of her bargain of marriage with a rich but drunken beast, decides to leave him, she goes to her own home—naturally. She arrived in a well-done snow storm. But, to her dismay, she sees through the windows her sister being married to her former lover. So she turns back to her "cage" again. Now then, was it natural that she didn't know her sister was going to be married? Would a sister get married and not let rich sister know it? Rich sister hadn't been cast off—quite the contrary, mother was much pleased with rich sister's marriage. Of course, it is easy to see why this strain was put in—it was to make a good contrast, since the lover, now being consoled by little sister, had previously been shown disheartened, peeping through those same windows at big sister being married to rich man.

But how much more artistic, Mr. Producer, if you had shown her coming home to a house "For Rent"—or to a house burned down, so that she actually had no other place to go but back to her "cage." Even if little sister's marriage was a surprise, one wonders why that prevented big sister from coming home to mother!

It is these little things which audiences are picking up and taking hold of—I speak not only with my own mouth, but those things I hear, those comments which are made around me, when I go to the picture show.

* * *

Run over in your mind the most effective picture dramas of the last few months. They will be found almost invariably to have few scenes and few characters, rather than new scenes every ten seconds. Too many scene changes, too many disjointed bits of action, show a weak plot, and confuse an audience. It also makes for unreality of presentation. American shows, in the "Grub Stake Mortgage," an example of this undue haste. Young engineers, sent to examine and report on gold mining claims, friend American, do not hop down a hole, poke a tool into three places, shake their heads and jump out again! Examining a claim for a report is a somewhat more lengthy matter. The little difficulty could have been easily avoided by a change in title and showing the engineer just finishing his examination—it wasn't necessary to show both start and finish and thus confine the examination to about half a minute!

But I cheerfully hand it to your two men—the villain for not being at all stagey, and your hero for being natural, and as for the fight between the two, it was corkingly well done—no bluff about it! I wanted to call "down in front" to the heroine, though, she stood too much in front and I couldn't see as many of those very realistic blows as I wanted to!

* * *

It is unfortunate that the rush to get out the stipulated number of releases per week should be allowed to affect the quality of output, yet even with those producers which the whole picture world looks upon as leaders in their line, are not immune to this hurry disease. Edison, for instance, usually produces pretty good films—good plays, good plots, good photography. Yet in the "Commuter's Wife" they have deliberately gone back several years to those early days in picturedom when audiences believed what they were told in the titles, and excused anachronisms on the ground that "it was only a picture." The time has gone by, Edison—gone by a long, long time ago—when you can call a scene "night" and show it in "daylight" and get away with it. But when you call it "night" and show half the action in semi-darkness and half in bright and streaming sunlight, then you go so much too far that even the most ignorant of your audiences gives you the laugh.

In the "Commuter's Wife," which is a comedy (?) with two lone women frightened by a supposed burglar as the principal source of fun, we have first, a small boy who wakes up in what we are told is the middle of the night. That strong sunlight (or electric light) is playing over the head of his bed through the window makes no difference. The title says it's night and so it is night! We see ladies in night gowns, and using lamps, and see that the rooms are dark until the lamps are carried in, when they become light, so we perforce are made to believe that it really is night, and that this bright light shining on the child is moonlight!

But when papa comes home late and lets himself in with a latch key, behold it is bright afternoon, with the sun shining on the porch and throwing dancing shadows—and the operator didn't even diaphragm down his lens to give a make-believe attempt at darkness some vermisimilitude!

Yet, when papa gets in out of the bright sunlight, he lights a match (which the producer, suddenly alive to the exigencies of the occasion, shows to be a lighted match by a very wavery spot light on the man's face!) to go upstairs, and when he and the women sneak downstairs, lamp in hand, to find the kid and the dog asleep on the back porch, behold the operator has been instructed and this time his lens is diaphragmed down and we do now, and at last, understand that it is truly night and that papa coming home in the middle of the night in broad daylight was all a mistake!

With audiences educated to understand that a sunlight picture stained blue or green means moonlight, why try to force real sunlight down their throats for night time? And, if your policy abjures stained films, why not cut out the sunlight homecoming in the middle of the night and by just so much, add to the apparent reality of a playlet which entirely fails of convincing because so illy handled?

C. H. CLAUDY.

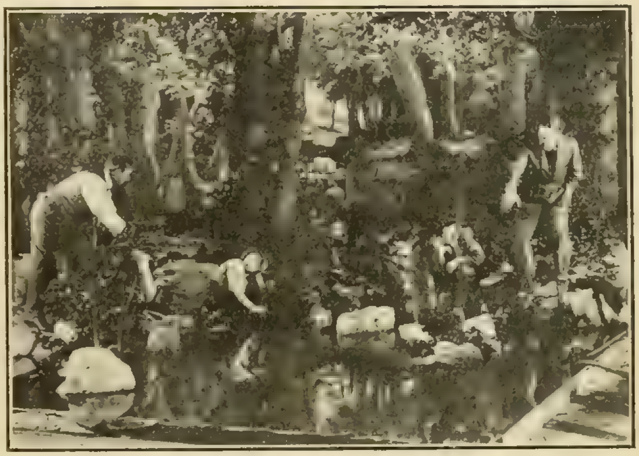
LAST CALL FOR FORT WAYNE.

Indiana Exhibitors Are Assured a Good Time.

By the time Indiana exhibitors receive this issue of The World many of them will have made preparations to attend the two-day convention of the Indiana Moving Picture Exhibitors' League at Fort Wayne, March 19 and 20. The Fort Wayne exhibitors have gone to great pains to get up a good program in which business and pleasure will be well mixed. Indiana exhibitors are drawing closer together, with the result that many matters of importance are being settled satisfactorily as between the exhibitors and those with whom they are doing business. These conventions are doing wonders, as all who have attended previous meetings will acknowledge. Every exhibitor in Indiana and especially those in the vicinity of Fort Wayne are urged to be present at the convention March 19 and 20.

AMBITIOUS REX STUDIO SCENE.

There are reproduced herewith two views taken this week at the Rex Studio, New York, of a scene from the coming Rex release, entitled, "The Price of Money." Here we have a woodland dell with its babbling brook of real water; with real moss and stones. The upper plate shows the scene as it will appear in the film. The lower cut gives an idea of how the set appeared in the studio. It shows the improvised "tank," only four inches in depth, and the hose with which it was filled. The second cut shows also Mr. Edwin Porter, the Rex director, at the left, rehearsing Miss Cleo Ridgley in her part. On the right, Mr. Phillips Smalley and Mr. Richard Murphy, the scenic artist, are seen adding some finishing touches to one of the prettiest and most natural looking studio "exteriors" that it has ever been our pleasure to look at.



PAPAYANAKOS BROS. BUY NEW HOUSE.

On March 1st Papayanakos Brothers, owners of the Photoplay and Wonderland theaters at Watertown, N. Y., took possession of the Lyric Theater, of that city, a vaudeville house operated for some time by Grafton Greene. The house was closed two weeks for repairs and then opened as an exclusive picture theater. It has been greatly improved and beautified, a mirror screen and a Powers projecting machine being among the additions to the equipment.

SENSATIONAL ESSANAY PICTURE.

A big, sensational feature in "The Turn of the Tide," a splendid dramatic subject from the Chicago studio of Essanay, is a fatal collision between an automobile and a train. It is one of the most realistic features ever portrayed, and the effect is wonderful. The train is running at a high rate of speed when a big racing car, dashing toward the tracks, strikes the train squarely. The auto explodes, killing the chauffeur and his mechanic, and leaving nothing but a burning pile of rubbish in the wake of the disappearing express. This sensational feature-film is booked for early release, and will undoubtedly cause a world of comment.

Marion Optimistic.

Kalem Company's President Returns from a Six Weeks' Trip With Glowing Report on the Picture Business.

FRANK J. MARION, of the Kalem Company, returned to New York on Sunday, March 10, after a trip across the continent and back which extended over a period of six weeks, and during which he visited many of the larger cities of the southern tier of states from New Orleans to Los Angeles and back to Jacksonville, Fla. Speaking generally Mr. Marion said that the business of the exhibitor was in a most healthful condition throughout the territory traversed by him.

"What was most noticeable," said he, "was the great change in the attitude of banks and money loaning interests toward the motion picture theater as an investment. It is not so long ago that a picture theater was looked upon as an extremely unstable concern, but the banks have discovered that the business is now upon a permanent basis and that it is the most popular form of amusement extant, with the result that they are making large loans to reliable promoters of motion picture enterprises.

"I also discovered that there is a disposition among exhibitors, whether using Licensed or Independent pictures, to co-operate for the advancement of the common interest. The old days of ruinous competition have passed. Licensed exhibitors are dividing the service so that they do not encroach upon each other where there are several exhibitors in one town. I assume that Independent exhibitors are doing the same.

"Another cause for the general good condition of business is the large quantity of available advertising matter. Large posters are especially desired by exhibitors for feature advertising and there is an abundance of these to be had, and they are in general use.

"I also found that exhibitors are hungry for anything in the way of a hint that will aid them to increase their patronage. They are not so much interested in the character of the pictures. Everywhere I found, among both Licensed and Independents, the feeling that the quality of the pictures was dependable. The belief was that all the manufacturers were improving their output as rapidly as possible and that the question of good pictures was practically settled. Consequently they were devoting their energies toward improving their houses and to extending their influence in their several communities.

"My first stop was in New Orleans, La. where I went to supervise the selection of our new studio at that place, and to establish our new company. While there I discovered that the people were most kindly disposed toward motion pictures. We obtained without solicitation the hearty cooperation of the city officials, who came to the front with assurances of aid in whatever undertaking we might engage in. We have secured a fine old Colonial home on Bayou St. John, belonging to the old Paterno family, which has occupied it for several generations. It is delightfully situated and possesses many characteristic beauties. The New Orleans company numbers among its members Mr. Tom Moore, a brother of Owen Moore, and Miss Lottie Pickford, sister of Mary Pickford (a rather singular combination, isn't it?); Miss Allison Skipworth, an actress of wide experience; Stewart Holmes and Ralph Mitchell, one of the old Kalem players. Altogether we have a very capable company and are looking for some good features from them.

"I found the exhibition business in New Orleans in splendid condition. Pictures are the principal amusement of the people there. The firm of Josiah Pearce & Sons have done much to put it on the high plane it now occupies. This firm owns several magnificent houses in that city and is building others."

"At Los Angeles, Cal., the situation is remarkable. Los Angeles is now the hub of the universe of the picture business. It is a wonderful sight to see the picture players of the various companies coming in at night after their day's work is done. There is an almost continuous parade of them, with the players in all sorts of make-up, giving the streets the air of a carnival. The people of the town take the greatest interest in the work of the picture companies and one of the chief pastimes is to make automobile trips into the surrounding country to watch the various companies making pictures. Last year when I went to El Paso, Tex., I stood on a hill overlooking Jaurez and could see little bands of insurgents posted on every hill. This year, from a hill at Santa Monica, I could see a company of picture players on every hill. It is really remarkable. Pictures have become one of the institutions of Los Angeles.

"The Kalem Company has a new studio at Santa Monica. It is the abandoned terminal of the Pacific Electric Company and is on three car lines. It was built with the purpose of making it one of the show places, but a change of plans led to its abandonment and we secured it on a long lease. The building is of stucco in mission style and red tiled roof with the surrounding grounds beautifully parked. Everything is bright and new, for it has never been in use. When alterations have been made we will have as fine a studio as any in that city.

"Returning to Jacksonville, Fla., I found our Southern company engaged with some big undertakings. They have projected a number of big war pictures that will be features of their class. I made a brief trip over to Cuba, but found nothing there to interest American picture makers. The only pictures that go in Cuba are the 'hot stuff' kind and not fit to be seen by women and children. They want nothing else."

Mr. Marion was accompanied by his wife and both enjoyed the trip immensely. He wishes to recommend to all picture men a certain decoction named the "Ojen Cocktail," compounded only at the Café Louisianne in New Orleans. This, Mr. Marion declares, is the most seductive tipple he has discovered anywhere, and that it cannot be found outside of New Orleans, or the Café Louisianne.

As a final shot, just as the World representative was escaping down the elevator Mr. Marion declared that the Kalem Irish pictures had interested exhibitors everywhere he went and that he was deluged with inquiries regarding the pictures now being made by the El Kalems in Egypt.

WALTER J. KINGSLEY,

Press representative and advertising manager for the French-American Film Company exploiting the photoplays, Bernhardt in "Camille" and Rejane in "Sans Gene," is a newspaper man of long experience, having been abroad as a special correspondent, covering the Boer War for the London Daily Express and the Russo-Japanese War for the London Daily Mail. He was for several years a London correspondent. In the United States has held every position on a newspaper from cub reporter to manager editor. For over a year was editor of the Yokohama Daily Advertiser.

As a press agent has handled Bernhardt, Forbes Robertson, Geo. M. Cohan, Raymond Hitchcock, went around the world with M. B. Leavitt, and has been the general representative of several of the biggest theatrical firms. Also handled the press campaign of the Folies Bergere music hall and restaurant. Was press agent for the Japanese Government during the events leading up to the war with Russia.

Mr. Kingsley's experience and acquaintance is worldwide; he is at home anywhere they publish newspapers or have theaters. Motion pictures appeal to him as the best field for advertising enterprise, hence his acceptance of an executive position with the French-American Film Company. He is also personal press representative for the Countess of Warwick, who is now lecturing in this country.

The Amateur Scenario Writer.

By Helen Merritt

NINE-TENTHS, and probably more, of the struggling writers of the United States of today have turned within the past few years, more or less hopefully, to the growing moving picture field and have said to themselves: "Here, perchance, I may find reward, if not recognition." And because struggling writers have to consider material things, the majority have been able to regard with equanimity the prospect of their work being unrecognized, save by the editor on whose recognition it may depend for the necessary check which the said S. W. is willing to take in lieu of credit for his work from the playgoing public. Some of those who started out so hopefully have fallen by the way; others are still toiling along the narrow path which may lead, if not to success, to checks; while still others have actually arrived and have found that their glorious dream of being able to make a living by the pen, has changed to a grand reality.

When a young man or a young woman turns to authorship the term as used here meaning to the writing of books, short stories, verse, special articles or any kind of hack writing, he or she realizes that the ultimate fate of the undertaking lies in the hands of the editors to whom the work shall be submitted. In this particular he who takes up scenario writing differs not one whit from he who begins to write short stories. The editor is the man who can make him or mar him, and probably "all editors will look alike to him." But if he has first tried the short story writing, and has then switched off to scenarios, he will tell you that there is a difference. The training which goes to make a successful judge of scenarios must differ from that which goes to make the successful magazine editor, judging by the finished product. The scenario editor at this time is more approachable. It may be that this approachableness is only temporary and that, when the field of scenario writers is as overcrowded as that of magazine writers, scenario editors will entrench themselves behind barriers, well nigh unsurmountable and so formidable that only the most courageous will dare to storm them. Let us be thankful, friends, that we are in the ranks of the noble army of scenario writers now, rather than at the time predicted (if it ever arrives).

The scenario editor, as has been intimated, seems to treat the novice with more charity and leniency than does the magazine editor. His manner of refusal is not so curt. He does not consider it beneath his dignity sometimes to point out where a writer has failed. If he reads a scenario and it has promise he has actually been known to inform the writer of that fact and sometimes even to go so far as to show him what particular feature is lacking which, if there, would make the declined scenario available. He makes suggestions, sometimes taking the time to write them, but more often by means of a printed slip which he sends to those whose work he considers promising, when he returns it because it is not exactly up to his standard. You can imagine how pleasantly this method of declination strikes the writer who has been accustomed to receive from the magazine editor the stereotyped rejection slip with not a word of comment or encouragement, and not a particle of difference between the slip sent to the writer whose work is hopelessly bad, and that sent to the one who later is able to place the same work in a more important publication, perhaps.

One film manufacturer has an editor who deserves the biggest kind of credit for his way of helping young writers, or old writers new to the business of scenario writing, along the hard path they have to travel. This editor sometimes declines with a regulation excuse; that is, I have reason to believe, when the story declined has nothing in it which seems to the editor to give promise of better work in the future. If he gets hold of one which is well written, which shows that the writer has the right idea and with a little coaching may be able to express it acceptably, he sends with the returned scenario a printed sheet. The sheet begins with a brief note stating that the scenario is not available for the use of that particular company, for the reason checked off below. It adds "this does not necessarily impliy lack of merit, as your story indicates talent for writing, and we trust you will not grow discouraged, but will continue submitting work to us which we will be pleased to consider, and to which we will give our most careful attention."

How's that for a declination? To the disappointed author does it not mean a store of fresh courage? Then, again, the list of "reasons" which follow the introductory note, checked to show in just what the scenario errs, are perhaps the very best guide a novice could have, which will show him how to steer clear of the things this editor does not want, and how to get in the things which he does. There are seventeen of the reasons and they run the whole gamut. The first one "not available for present use" covers perhaps a multitude of sins, but the others are practical and specific, as follows:

"Not sufficient humor for a comedy. Requires environment which would necessitate too much expense to stage correctly. Would fail to pass the National Board of Censorship. Identical to magazine story. Similar theme used before. Could be used for magazine story, but would fail to 'get over' in a picture. Indian stories not required. Not sufficient action to theme. Too conventional. Too small a cast to make interesting picture. Too melodramatic. Not in proper scenario form. Plot not strong enough. Too immoral. Too unpleasant. Too improbable."

What could be more satisfactory to the writer than that? If there is anything, I have not yet come across it. The writer whose scenario comes back with one of those printed sheets will, of course, feel a pang of regret for his rejected work, but the worst of it will be lost in the interest which this way of showing him his mistakes will arouse. More power to the man who devised this way of being kind to scenario writers. Would there were more like him.

Another well known company prints on the back of its declination slips two guides which are useful to the novice, first a brief synopsis of "What We Like," and the other a brief outline of "We Don't Want," ending up with a few words describing clearly how the manuscript should be prepared. This company, by the way, issues a neat pamphlet on "How to Write a Photoplay," and sends it willingly to any one requesting it, and enclosing a stamped envelope for its return. The pamphlet is a splendid guide for beginners, and contains some points which are of value to trained writers, especially to those whom success has made a trifle careless, perhaps.

One company sends out a sample scenario on receipt of a stamped addressed envelope and this is a good thing for those who are writers, but who have no idea of the form in which a scenario should be presented to make it acceptable. I am free to confess that the little work I did in this line before I received just the kind of guidance I needed, in Mr. Sargent's sample scenario, printed in his series of articles in the Moving Picture World, must have been enough to make even the kindest hearted editor think harsh thoughts. To those who did not reap the benefit to be derived from Mr. Sargent's work, the sample scenario offered by these film makers will be a boon.

Right here, I want to say that while there may be careless scenario editors, I for one have had no fault to find in this respect, so far. I try to prepare a manuscript so that it appeals to the editor by its tidiness and correctness as well as by its literary merit (if it has any). I believe that the synopsis, at least, of every scenario is read in every office to which it is sent, and I am sure that responsible people do not make a practice of defacing manuscript just for the sake of giving the author a job at recopying. So far I have not had to recopy except in cases where a fault has been pointed out to me, which by recopying I have been able to eliminate.

And what about the scenarios which do not "come back?" What joy there is in the thin envelope rather than in the fat one. If it is only a notice that the scenario has been received and will be duly considered, it brings some meed of satisfaction. If it is an acceptance, and a "promise to pay," there is a thrill of real pleasure. If it is a check—but why say anything about that. You scenario writers do not need to be told what that means. Perhaps you had counted on getting $15 and only get $10. But the small disappointment is swallowed up in the general gladness that it is a check and not a returned manuscript.

So, if you have "arrived," if you get more checks than declinations, and if you are firmly convinced that you can write scenarios and that some time you are going to write one which will make you famous, isn't what has been said in the foregoing article nearly true, as judged by your personal experience. Don't you owe something to the helpful editors? Don't you believe that they mean well by you? And don't you feel glad that you are a scenario, rather than a short story writer? To be sure you do not see your name on the printed page. But, by and by, and it is not going to be a very long by and by either, when you write a corking good scenario, your name is going to appear before an audience larger by many times than the roster of readers of even the Saturday Evening Post, or the Ladies' Home Journal. And about that time, editors will begin bidding for your work, knowing that your name on a film will mean "Success" spelled with a big S.

And then, dear writer, right then, you will begin to reap the material rewards. When the time comes that film companies feel that they must have your name on their film, once in every so long, they will "fish" for you, and they will fish with a golden bait. And make believe you won't bite.

The Asta Neilsen Pictures.

FOREMOST GERMAN ACTRESS INDUCED TO APPEAR IN SIX THREE-REEL FEATURE PHOTOPLAYS FOR THE DEUTSCHES BIOGRAPH COMPANY.

THE year of 1912 seems destined to be a memorable one in the history of motion pictures. It is probable that within the year all barriers between the legitimate stage and the photo-drama will have been let down and the motion picture will be found occupying its rightful and destined place as one of the fine arts. This state of affairs will, of course, be brought about by precedent. It is quite necessary that the motion picture shall be taken up by the acknowledged heads of the dramatic profession before it can be fully endorsed and recognized in a formal way. This precedent, having been establishment, all else will follow as a natural sequence.

The year of 1912 will be fraught with great surprises in the field of Motography. Precedents will be established during the year, such as would have been incredible one year ago. The first of these great precedents, which for some time have existed only as prophesies, have already appeared in the early months of this year. France has seen the handwriting on the wall and its greatest actress, Sarah Bernhardt, has transferred her art from the speaking stage to that of the more universal photoplay. In England Sir Herbert Tree has recognized the photgraphic medium as the most universal and permanent vehicle for the dramatic art.

In this respect Germany has not been backward, nor behind the others, for simultaneously with the acquiescence of the great stars of other countries there appears, as an exponent of the pictured drama, the great German emotional actress, Asta Neilsen. Asta Neilsen, although perhaps not so well known in our country as some other foreign players whose names are household words with us, is a star of equal magnitude to the best of any other nation. Her name in German speaking countries means as much as the name of Mrs. Patrick Campbell means to English theater-goers. It stands on a par with that of Julia Marlowe in this country, or with Sarah Bernhardt's name in France. Those who have seen her work maintain that it stands for more than these names just enumerated. Her admirers are firm in their belief that she possesses all the talents and abilities of Miss Marlowe, Mrs. Campbell and Madame Bernhardt rolled into one. That is a strong assertion, to be sure, but they who have seen her complacently bid the American public to wait and be convinced, feeling quite sure that their assertions are well grounded.

Miss Neilsen, who has been appearing in the leading theaters of Germany, Denmark and other Teutonic countries, is acknowledged as the supreme exponent of her particular line of endeavor. While engaged in this work she was approached by representatives of the Deutsches Biograph Company, who were authorized to make her an irresistible offer for her appearance in a series of dramas before the camera. The offer proved to be irresistible. At this writing the dramas are an accomplished fact, and reproductions thereof are already in America, awaiting their day of release.

In New York recently a World representative had an interview with Mr. A. H. Brown, of the Walturdaw Company of London, England. Mr. Brown was just departing for Europe after having been five weeks in the United States, completing negotiations for the American rights of the Asta Neilsen pictures. These he informed us had been satisfactorily disposed of to the Tournament Film Company of Toledo, Ohio, that concern having secured them at an enormous figure. Mr. Brown was enthusiastic over the extraordinary reception these pictures had been accorded in London. Their success there was as prompt as it was universal. The name of Asta Neilsen in London at the time of Mr. Brown's departure for America was a national topic, and, although that lady had never appeared in London, in a brief few weeks she was as well known there as in her own country.

The Tournament Film Company at this time of writing has on hand for distribution, as state right features, six dramas in which Miss Neilsen appears, as follows: "The Great Moment" (four reels), "Gypsy Blood" (three reels), "The Course of True Love" (three reels), "The Traitress" (three reels), "Moths" (three reels), and "The Better Way" (three and a half reels). Naturally, in securing the greatest of German actresses, the Deutsches Bioscope Company spared no expense to provide her with the best possible vehicles. To this end the plays in which she was to appear were written, by arrangement, with several of the best-known German and Danish dramatists. By reason of this fact the Neilsen pictures are not lacking in strength in a department that has been lamentably slighted in many instances. Space forbids a detailed description of the plays acquired by the Tournament Film Company, but in order to give an idea of the character of the dramas, we will append an outline of

"The Traitress."

A drama involving the depths of love, jealousy and revenge, combined into a thrilling and human war story. Miss Neilsen appears as "Yvonne," the daughter of the aged Marquis de Bougeval, both ardent French patriots. Their home is impressed by a German army corps, to which they are obliged to submit. During the course of the occupation Yvonne came to know a young German lieutenant and, through his gallant and gentlemanly bearing, fell deeply in love with him. The German lieutenant, however, did not return her affection, and, when Yvonne became convinced of this, she suffered all the agonies of a woman scorned. Her scorned love engendered hate, and filled her with an overwhelming desire for revenge.

Yvonne determines to inform the French forces of the status of the German occupation at her home, and give them information which will facilitate the capture of the chateau. Upon leaving her home, however, she is challenged by a sentry. She appeals to the German lieutenant, whom she loves, to be allowed to pass the lines, but the lieutenant sustains the action of the sentry. This action serves only to intensify the hatred of the girl toward the lieutenant. During the night she manages to elude the guard and proceeds to the French headquarters. There she gives her information and returns unseen. In the morning the German garrison, occupying Yvonne's home, is captured and some of the officers, including the lieutenant, are condemned to die the following day at dawn. Here a reaction takes place within the mind of Yvonne. She is torn with the bitterest anguish by the thought that the man she loves has been condemned to die as a result of her own action.

Prior to this time Yvonne had been courted by the French officer now in command, a man whom she could not love. In her great despair she sends for him and offers to become his wife if he will spare the life of the German lieutenant. This seems to be an agreeable proposition to the French captain, and with the girl he appears before the condemned prisoner. There the agreement is related to him, but the proposition is distasteful to him and he prefers to meet his fate as a soldier rather than to have any such influence on the girl's future. After her plan has been thus indignantly spurned, Yvonne is beside herself with frenzy. In desperation she evolves another plan, which makes of her a traitress. She mounts a horse and hastens to the headquarters of the German forces and there sets forth the plight of the German detachment at the chateau; explaining that several of the officers are to be executed at sunrise. An attack upon the chateau is at once planned, and a desperate encounter takes place. The fighting is fierce and soon the Hussars are engaged in hand to hand conflict with the French. By force of overwhelming numbers the French ranks soon become confused and are finally routed. In the combat the French captain, whom Yvonne had promised to marry, receives his death wound. Just before he expires he draws his revolver and shoots Yvonne. In her lover's arms she breathes her last, and thus, by the sacrifice of her own life, she expiates her treachery.

It can be seen from the foregoing scenario that there are vast possibilities for emotional work by Miss Neilsen, and it can be said that the possibilities have been lived up to, to the ultimate of perfection. Those who have seen her work maintain that for mobility of expression the features of Miss Neilsen have never been excelled. Her control of the principles of Delsarte is unlimited if not inspired. Her admirers predict a wonderful success in America for the pictures in which she appears, all of which, if true, redounds to the credit of the Tournament Film Company of Toledo for their enterprise in so promptly securing the American rights for them. It is probable that the Neilsen dramas will be reviewed in these pages from time to time as they appear.

Miss Neilsen's portrait appears on yonder page.

H. F. H.

DANTE'S INFERNO AT WILKES-BARRE, PA.

The poet's vision of hell has certainly demonstrated at the Savoy Theater, at Wilkes-Barre—where the one week's engagement has just closed with a result of having shown to 25,000 people in the week—that the public is ready to and does appreciate the great value of this glorious work. It would have been held over for another week, but owing to the fact that Collins & Collins have a contract at York, Pa., for this week, a return date will be played in the near future.

Miss
Asta
Nielsen

The
German
Bernhardt

CHICAGO LETTER.

By Jas. S. McQuade.

IN a recent Sunday issue of the St. Louis Republic an entire page was devoted to an article treating of the dangers to which young stranger girls are subjected on arrival in that city. One of the good angels, who is seeking to protect these girls, is Miss Ellen Petersen, whose reputation as philanthropist and social worker is very high in St. Louis. Sergeant Harrington, of the Union Station police squad, St. Louis, bears the following testimony to Miss Petersen's work:

"Undoubtedly there is room for a great deal of moral and social improvement at Union Station. I cannot say too much in praise of Miss Petersen's work, but she needs assistance, and above all a place where she can send the unprotected and homeless girls. I know that she spends the greater part of her own salary taking care of them, for they must be taken care of, and there is no public provision for this purpose."

When a woman of Miss Petersen's acknowledged character and good works makes such a charge as is included in the following excerpt against moving picture theaters in St. Louis, one is forced to give it careful and serious consideration: "Often these young girls make the acquaintance of men while about the station between trains. An invitation to a nickelodeon and a restaurant, and you hear no more of them.

"I look upon the nickelodeons as cesspools of iniquity. Maybe it is not the fault of the proprietors. The auditoriums are dark and there is always some noise or conversation, and many things happen there that could not occur in a dramatic or music theater, where there is usually some light and absolute silence.

"When I was an officer of the Juvenile Court I found that most of the delinquent young girls attributed their fall to nickelodeons. Many of these girls, mere children, told me that the wickedness practised in such places was almost unbelievable.

"Perhaps it is the fault of the people who patronize these places. I am sure that there are many respectable people who go to picture shows. I only know that innumerable young girls have told me that they learned their first lessons in vice in such places.

"I know, too, that good, uplifting instructive pictures are hard to get. The social societies that have tried to get such films have found it a matter of extreme difficulty.

"There can be no doubt about it. The conditions are appalling."

Notice Miss Petersen's reference to "dark auditoriums" in St. Louis. During a visit to St. Louis several months ago, I stepped into a small theater on one of the leading streets. The house was so dark that I could not see the seats that were occupied or those that were not, until accustoming my eyes to the change from the light on the street. I spoke to the manager about it and he talked of intended improvements. All the larger picture theaters visited by me were well lighted, both in the downtown and residential districts.

Is it not a crying shame that there should be found a single dark picture theater in America in this day of splendid indirect lighting systems, that can be installed at very reasonable outlays? In cities where such are not in force, there should be passed immediately an ironclad ordinance making it obligatory on all picture theater owners to have their houses well lighted during the exhibition of pictures, under penalty of fine or imprisonment, or both. This would not only prevent viciously inclined persons from bringing odium on picture houses, but it would also protect the progressive up-to-date exhibitor from the humiliation of being classed with the man who is in the business merely as an opportunist, without any care or regard for its future. Reputable progressive moving picture exhibitors owe it to themselves to press the passage of ordinances in their cities, such as have been referred to. It is high time that such exaggerated statements, as are liable to be made even by good, estimable ladies of Miss Petersen's standing, should be made wholly impossible.

"Cesspools of iniquity!" Now no matter how dark a picture theater may be, it cannot be quite that. It seems so fashionable nowadays among some well-meaning ladies of good intentions to cry, "mad dog!" when speaking of nickelodeons. But just as the poor dog, which the pious Quaker called "mad," was perfectly safe and sane, yet nevertheless was stoned to death; so many praiseworthy exhibitors are being obliged to run the gauntlet between insensate speech and an ignorance of the facts. There is big work before the National Motion Picture Exhibitors' League of America. Let exhibitors, big and little, see that their houses are put, and kept, in order.

Strong Support for Picture Theaters.

Sidney Smith, secretary of the Motion Picture Exhibitors' League of Illinois, has been devoting himself zealously to the gathering of material that will offset the allegations made by the friends of the proposed amended ordinance regulating attendance at picture theaters by minors. Among letters from prominent clergymen and others is the following from the Rev. Albert E. Selcer, rector of the Church of the Redeemer, Morgan Park, Ill.:

"I understand that there is a movement on foot originating among certain ill-advised people requesting the authorities to prohibit all children of sixteen and under attending moving picture shows and like amusements unless accompanied by parents or guardians. I sincerely hope the authorities will do nothing of the kind. I should regard it as no less than a calamity. I have made it my business as a priest, and as a volunteer probation officer, to visit moving picture shows generally, and feel sure, at any rate so far as the West Side is concerned, that such a restriction would work more harm than good, by reason of its throwing the children on the streets, and, later on, into the parks at night, to say nothing of the dancing halls.

"The children must spend their evenings somewhere, and it is certain that an evening spent at a picture show, where education, sociology, comedy and drama rub elbows, is productive of more good than running about the streets, or indulging in questionable (to say the least) amusements.

"I am enclosing a clipping from the official diary of the Episcopal bishop of North Dakota. What he says about picture shows covers my position exactly, except that I should add to what he says, the various portions of larger cities, especially among the working class."

Herewith is the clipping referred to, from the diary of the Right Rev. Cameron Mann, D.D., Episcopal bishop of North Dakota:

"Jan. 25, 1912—Day given to writing letters and articles. At night went to the moving picture show, a clean and really interesting one. I honestly think that this sort of thing, properly managed, solves the problem of public entertainments in small cities and villages, and it has immense possibilities of instruction."

As the Rev. Mr. Selcer has confined his attention to picture theaters on the West Side, and as the ladies moving the passage of the amendment represent the women's clubs of the West Side, the conflicting conclusions are rather surprising.

The Famous Tetrazzini and Moving Pictures.

The Los Angeles studio of the Selig Polyscope Company was honored Tuesday, March 5, by a visit from the world famous songstress, Mme. Luisa Tetrazzini, who spent the forenoon visiting the different departments of the plant under the guidance of Manager James L. McGee. Mme. Tetrazzini herself expressed the desire to visit the studio, and through the local manager of her Los Angeles season, Len Behymer, the trip to Edendale was arranged.

The famous Italian prima donna is a real moving picture "fan," and attends picture theaters in every city in which she spends sufficient time to "take in" the photoplays.

After visiting the studio, property room, scenic department, dressing rooms, gardens and new office building, the diva was invited into the projecting room, where the three full reels of "The Coming of Columbus"—the Selig $50,000 production, which has not been publicly exhibited as yet—were run for her inspection. Mme. Tetrazzini clapped her hands and exclaimed "Bravo! bravo!" all through the picture, and declared it the finest "show" she had ever seen.

Mme. Tetrazzini was especially interested in the glass studio, where the process of "putting on" a photoplay and the arrangements of the sets held her close attention. She is a woman of fascinating personality and democratic bearing. She fairly bubbles over with fun, and might be described as, "strong on comedy." When asked if she would like to walk before the camera in the garden, so as to take home a motion picture souvenir of her visit, she accepted the proposition with smiles and, in the midst of a group comprised of her own party and studio people, she carried on a graphic pantomime while the operator turned the crank.

Mme. Tetrazzini maintains a moving picture gallery at her home in Switzerland, where she holds private exhibits of many of the best films of the day. Her enthusiam for moving picture entertainment is fairly infectious.

Accompanying the great singer were William H. Leahy, her American manager, Mrs. Leahy, Mr. Mozelli and Len Behymer.

Chicago Film Brevities.

C. W. Tiede, owner and manager of the Crystal Theater, Burlington, Wis., sold out to Prawles & Hansen recently, and has gone to Albuquerque, N. M., where he expects to secure another house.

* * *

The World has just received a postal card from William H. Bell, Sidney, Australia, in which he states that J. D. Williams and himself have had some great sport recently in catching man-eating sharks. The photograph on the back of the postal shows the two gentlemen holding the shark's mouth open, while they are releasing the hook. Mr. Bell was formerly manager of the G. F. Co.'s branch on N. Clark Street.

* * *

H. L. Sargent, owner of the Majestic, Osceola, Ia., sold out that house recently to Sherm Myers, of Anita, Ia., who will take possession some time this month. The Majestic had a successful career under Mr. Sargent's management.

* * *

Ed. J. McErlane, manager of the booking department of the Laemmle branch in Minneapolis, was a visitor at the World office last week. He reported that business in the Minnesota metropolis is very satisfactory.

* * *

F. H. & E. A. Franke, proprietors and managers of the California Theater, 26th Street and Trumbell Avenue, this city, recently acquired the Clark Theater, on Clark Street and Wilson Avenue. This house seats 1,200 people, being the second largest and finest outlying theater in Chicago. Heretofore it has been offering high class vaudeville. Under the new management straight picture programs will be given. E. A. Franke is manager. The Messrs. Franke have been very successful with houses that have been formerly considered "lemons." The California offers a high grade Independent service and the Clark a Licensed program.

* * *

C. F. Stark, special commercial agent of the Essanay Company, has returned from a visit to Toronto and Montreal. While in Toronto Mr. Stark was especially struck by the Strand Theater, a high class picture house using a Licensed service, the program being confined to pictures exclusively. The Strand seats 1,000 people and always shows to capacity. The prices are 10, 20 and 35 cents, the latter price being paid for box seats. Mr. Stark found the exhibiting business very prosperous in all the cities visited on the other side of the border.

EXHIBITORS' ADV. & SPEC. CO. IN NEW HOME.

The above concern (Arthur D. Jacobs, president and general manager; Ben Title, secretary and treasurer), formerly located at 105 East 14th Street, after months of preparations have at last removed and are now located at their new premises, No. 30 Union Square, between 15th and 16th Streets, one block from the 14th Street subway station, and within five minutes' walk from all Licensed exchanges. Two immense floors of over 5,000 square feet of floor space are occupied by this progressive concern (which started in business less than two years ago, with one of the largest and most complete line of posters and other advertising facilities for moving picture theaters in the United States.

In addition to being the largest handlers in the East, if not in the United States, for A. B. C., Vitagraph and all other makes of Licensed posters, they have been appointed sole eastern distributors for "Hennegan's Money Getters," embracing stock and special posters of all kinds, from half-sheets to eight sheets, heralds, and complete line of "Passion Play" paper.

The first floor is occupied by the general offices, sample and showroom, while the second floor is devoted to stockroom and sign painting department. Orders for printing are turned out in twenty-four hours so that the exhibitor may obtain anything he may require to advertise his show from a throwaway to an eight sheet, the motto of the firm being "If It's Anything to Advertise a Picture Theater We Have It."

The Perfection Concave Screen.

At the request of the president of the Inventor's Specialty Manufacturing Company, a World representative called at Gane's Manhattan Theater, New York City, to observe an actual exhibition of moving pictures projected upon this latest projection surface, it being the first one of the kind to be installed in New York City.

There are many good arguments in favor of the concave screen idea, which are based, of course, on the existing laws of optics. Briefly, the principle of the concave screen is that of a projection surface describing the same relative arc as that of the curvature of the lens in the projector. In other words it bears the same curve relation to the lens that the outer tire of a wagon wheel bears to the curvature of the hub. In a wagon wheel the length of all spokes are the same. With the concave screen, one of the principal objects is to make all the rays of light from the projector of the same length, like the spokes of a wheel.

Light rays from a projector striking on a flat screen surface are unequal in length. No one will dispute that point. The rays that strike the center are in most cases the shortest, for the reason that they are directly in line with the projector. The rays at the extreme sides of the sheet are the longest. In many cases the difference in the length of rays is more than a foot. It has been figured out by the Concave Screen people that some rays being longer than others, a perfect focus is not possible on a flat screen. They find that when a picture is in exact focus in the center of the sheet, it is to some extent out of focus around the edges, owing to the difference in length of rays. These points were borne in mind by the reviewer at the time of the exhibition. The theory of the concave screen is based on existing facts. The value of such a screen to an exhibitor depends greatly upon the length of throw. For instance: At a throw of one hundred feet or more the curvature of the concave screen necessarily becomes less and less, owing to the diminishing curvature of the arc described at that distance. However, as the throw shortens, or the picture screen sets nearer the lens, the greater the benefit to be derived from a concave surface. It is a principle that should apply admirably to short throws where a wide angle lens is in use. At Gane's Theater the throw is about one hundred feet, therefore there was no occular demonstration of what the apparatus will do on shorter distances, but it is quite easy to figure out, without the actual demonstration, that it will be a help to those exhibitors operating at close quarters.

One claim of the Inventor's Specialty Manufacturing Company is that distortion is not so apparent from the boxes on either side of the stage. The picture was looked at from this angle as well as from in front. By request, the picture was first thrown on the old curtain with a flat surface, which was later raised out of the way. There is some difference in favor of the concave screen. On the flat surface the sense of distortion was not only apparent but a source of annoyance. When the flat screen was lifted and the picture viewed at a very acute angle, it cannot be said that all distortion disappeared, but the foreshortening did not seem so obvious and it was actually lost sight of, because the picture itself diverted the mind from anything irritating or extraneous.

The concave screen is a beautifully built apparatus. An examination of it behind the scenes showed it to be built on scientific lines. The article is a surface of wood fiber, mounted upon a framework that radiates from a central point, causing it, from the rear, to resemble a huge spider web. The gradations are skillfully worked out and the work of joining is admirably done. This screen comes in four sections which bolt together, after which the joints on the projection surface are smoothed over. The surface itself is treated with a secret preparation which is calculated to intensify the brightness of the picture. One of the claims of the Concave people is that of relief from eye strain. The concave surface corresponding to some extent with the curvature of the eye is deemed the reason for this. The concave screen is a screen that must be built to order for each house, because in few theaters is the throw and size of picture the same. The concave screen varies with the measurements of the house.

After watching the projection on the concave screen the management of the Gane's Manhattan Theater was questioned as to their opinion and they gave it their unqualified endorsement. They claim that they get a better light, a better focus and that old and worn reels show up decidedly better on the concave screen than on the former flat surface. Besides, patrons sitting at the sides are no longer dissatisfied as some of them were formerly. These are the opinions of Mr. William J. Gane and his house manager. H. F. H.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

THE SPECIAL RELEASE.

III. The Lobby and the House.

(Copyright, 1912, by Epes Winthrop Sargent.)

DO not overload your lobby for the special release. Even managers who ordinarily keep their house fronts clean and attractive are tempted to fill it up with cheap posters, photographs and the what not that is offered for special booming when, as a matter of fact, there is no time when it is more important that the lobby should look clean, natural and attractive than when strangers come to see the place. You will do some special advertising as a matter of course, but to obscure the entrance with banners and overload the limited capacity with special paper is to defeat the very ends for which the special was procured.

For the day you will give all your boards over to the special paper and photograph frames will help materially to make the lobby attractive, but do not overlook the important fact that you have another show to-morrow that will need some talking about and plan to have your lantern slide advertisements more attractive than ever. If you know what is coming and that it is particularly worth while (and it will pay you to make certain that it will be a little better than usual), have some photographic slides made if you can get a copy, or at least make your home-made stuff more attractive than usual. Your outside display will be needed for the special, but you do not need to advertise the special inside, beyond a slide or two to announce that it is a two-day feature, where such is the case. Make the slides help you to bring new patrons. Don't lose sight of the lean to-morrow in the fat to-day. There must be some falling off in the attendance, but you can keep this decrease to the minimum if you will make a tactful appeal for trade to those whose interest has been aroused by the special feature.

Fix the Lobby Up.

Getting out into the lobby again, make certain that it is as attractive as possible. Two or three days before the special comes have the paint cleaned and, if necessary, touched up. Look to the metal work and see that it is polished. Remove damaged pictures from frames and see that all glasses are whole. If you have many frames remove some that there may be plenty of space for those who wait to gain admission. Only those frames that hang on the walls should be retained for the photographic display. Take the easel frames inside and hang them up, storing the easels somewhere where they will not be in the way. Clear the decks for action and what you do leave will be doubly attractive.

Do not call in the window bills and use these for the lobby display. Get fresh paper or, when the paper comes, reserve some of the most attractive for this purpose.

Look into the box office. Make certain that all boxes and papers that may have accumulated are removed. Every bit of your house from the sidewalk to the rear wall is going to be on review and you cannot tell what oversight may cost you a dollar or so a week in the trade you might establish. Get your ticket seller to wear her prettiest waist; send the ushers' and doormen's uniforms out to be pressed and see that they have clean collars and faces to match; have the house swept with even more than usual care. Company is coming and what is good enough for the family may not be quite good enough for them, though the best is none too good for the family.

Don't Hide Behind Banners.

If you are in the downtown section where you must depend upon the transient trade, painted banners may be excused, but there is no excuse for almost wholly hiding the entrance behind banners, hung lithos and loose boards as is sometimes done. The release should be strong enough to draw the crowd and if you make the front look like the old style dime museum or store show you will frighten away many who might have come to see the release, but who do not care to enter so unattractive a place.

If you have been using costumed men for your street advertising draw them in just before the show starts or have others in costume to stand near the entrance, but do no more toward a ballyhoo than this. Do not use an outside lecturer or music and avoid the megaphone man. To get the best results live up to the dignity of your offering and do not cheapen the aspect of the house at the very moment when you are making your appeal to the better class. Run things quietly and in order and let the appearance of trade be your best advertisement.

If you issue programs be careful that too many do not lie upon the floor. Have an extra boy if necessary to pick them up, but do not permit him to wander about the place, standing in the way of those who wish to see the reels. There is entirely too much interest shown in the pictures by the average house attendant. He is apt to put himself about halfway down the aisle and stand gaping at the show to the discomfort of the seated patrons and the irritation of those who wish to be shown seats.

Handling the Overflow.

Be careful of your overflow. If standees are permitted by the fire laws, let them come in and wait for seats, but do not herd them like cattle or give them the impression that they should be grateful to you for permitting them to watch the performance. Let your house staff be alert to put them to no more discomfort than is necessary. Do not order them about or yell at them. Place a man at the head of the aisle or each aisle, if there is more than one, and let no more persons down than there are seats vacated. Try and give those who enter first the first chance at sea and be particularly attentive to the women and children. If you emplo the reserved seat system, if only for the day, and have it clearly unde stood that the reserved seat is good only for the performance marke much of your worry will be dispensed with and your advance sale wi bring much money to the house in advance of the days of showing an save a box office rush. If you run more than a day, have a special bo office for the advance sale and sell through the regular window only fo the show running or about to commence. If you are on the last re and there are empty seats let the seat holders enter and occupy the u reserved section until the show for which they hold coupons starts, but you plan your hours conveniently you will have little trouble with thos who come too soon or too late.

Don't Over-Decorate.

The special decoration of the house or lobby is a grave error. Kee your house as natural as possible; give the suggestion that this is wha you always have to offer and see to it that, when the special passes, yo conform as closely to the new standard as is possible with the regula policy.

Don't be afraid to spend a few dollars for extra help or extra musi Regard the special release as a business bringer that will have its pe manent effect on the house and do not regret the expenses that will sho a profit for weeks after, even if they do bring down the net profit on th special release. If you break even on the work you are more than fo tunate. If you do things properly you can show an ultimate profit on wha appears directly to be a loss, but if you handle things right you'll hav an immediate as well as a future gain that will surprise you.

Post Card Booming.

Following the lead of some of the manufacturers on both the License and Independent sides, many exhibitors are turning to postcards fo special advertising and the Kraus Manufacturing Company, 14 East 17 stree sends quite a collection of postcards of interiors and exteriors in wha they call their semi-photographic process. They are responsible for th Marion Leonard picture recently distributed, the Reliance Company's wor and other big stuff and, while their specialty is cards in hundred thou sand lots, they take the same care with the small order, making up th sheets of several orders instead of just one. The card is a half tone pr duct, but looks like photography though the cost is very considerabl smaller. There are other companies turning out reproductions, but th Kraus Company is mentioned since they are doing the bulk of the photosho trade and understand it.

Where the advertising appropriation permits, the most effective use the card is for free distribution to patrons who may wish to send them friends, but since the patronage of the theatres is largely made up children it is well to limit the number to a patron and have the given out by some member of the house staff rather than leave them o the desk for the patrons to use in such quantities as they please. It is wort the slight extra cost to have your interior made by flashlight while th audience is seated, advertising the fact that on a certain day and at certain show the flashlight will be made. Your local photographer wi possibly make the plate free if he is permitted to sell copies for his ow benefit, and you have a full house instead of a rather dismal interio Where you have only one view made, the exterior is to be preferred sinc it forms the better advertisment.

We even know one exhibitor who is using postcards now and, with th patent process cutting the cost to within the reach of even the small houses, you cannot well afford to be without them.

A Shrewd Move.

Melvin G. Winstock, general manager of the People's Amusement Co Portland, Oregon, overlooks few opportunities, but one of his late pe formances is especially worthy of note. C. Lawrence Fuller, of the Vit graph, was in his section booming the Vitagraph and he carried with him reel showing how the Vitagraph pictures are made. Some 10,000 perso saw the reel in Portland and in the People's house in La Grande, there we 1,500 at the show at which the reel was run and the lecture given. A r of tickets was sent the opposition house in La Grande that everyone mig come—and they did. We can imagine the feelings of the other manag who fed the People's show, but he could either give out the tickets an advertise the opposition or refuse and advertise the other house and his ow ill humor. He was game and gave out the tickets, which was a good thin for the People's and, in a way, for the opposition. The latter manager w whipsawed and he did the best he could. It was a shrewd move on Wi stock's part, but to be expected of a man who could coax the Governor the State into the house as an extra attraction and then get him to hel with a photoplay; the latter now being under the consideration of one the Licensed companies.

Changed to a Folder.

The Liberty Theater, Salt Lake City, has abandoned the weekly progra in favor of the twice-a-week folder of your pages, concerning which a sistant manager R. W. Midgley writes:

> We are now issuing a little folder. I am enclosing copies of the first two issues, which has, we believe, a greater advertising value than the program. We run our reels over a day or so before we

show them, and thus are able to choose music to fit the pictures and incorporate the musical program in the folder. We get a thousand of the folders printed twice a week for $5 an issue and distribute them to the houses in different parts of the city on the day of the change of program. You will note that they are printed on good stock and stand a good chance of being read and, at a half a cent apiece, are much more valuable than newspaper space which is $1 per column-inch here.

An article in the February 24th World by G. W. Vail asks for musical programs, so I am enclosing a marked copy for this department, which I hope will become an established department, as we have realized from the beginning the importance of playing music suitable to the character of the scenes in the picture and take great pride in the success of our orchestra in this respect. We estimate that almost half of our patrons come to hear the music and consider the pictures of second importance. From the list which was published in the World we have selected four or five numbers which we shall add to our library as we think they will be just what we want for certain kinds of pictures, and we hope the lists we send will be as valuable to someone else.

Music Is Good, But—

We are not wholly in agreement with Mr. Midgley in his belief that half the people come to hear the music. Music is an attraction and the chestra can be made an important feature, but the pictures are the al feature and we believe that without the pictures it would be found at the supposedly musical half stayed away with the other picture lovers. ne program is above the ordinary and is given for the benefit of other anagements. It runs Overture, "Raymond," Thomas; "There Once Was n Owl," Herbert; "Au Revoir-Waltzes," Waldteufel; "The Pink Lady," election, Caryll; "The Oceana Roll," Lewis; "Martinique," Loraine; "Yesrthoughts," Herbert; "The Land of Romance," Hoschna; "Panamericana," erbert; "Ramshackle Rag," Snyder; "Charme d'Amour," Kendall; "Scarf ance," Chaminade; "I Love Thee," Grieg.

The folder is on good paper, well displayed and carries a condensed synops of the subjects for the half week. It is not as pretentious as an earlier ogram, but we are inclined to think it better advertising and much to be eferred to a small advertisement in the papers. The three big lines are Liberty," "Program" and "Tonight," the very three lines that should ive been brought up.

Boom the Making of Pictures.

Mr. Midgley also sends a one sheet flier of the Edison release "How otion Pictures are Made and Shown." This is an exceptionally fine treatent of an always popular subject and managers who get the reel can rouse terest and build business by making this a special feature. There is too uch mystery thrown about the making of a picture and anything that satised curiosity is worth booming. Very often you can make a feature of a el not directly advertised as such and get a larger return than you might unt upon if you will take the trouble to do a little extra work. Be on e watch for these unannounced specials and when they come make the most f them. They cost you nothing extra and they yield a good return for the vo or three dollars the extra advertising costs.

Another Musical Show.

The Orpheum Theater, St. Joseph, Mo., one of the Saxe Brothers' houses, cently gave a free concert from 11 to 12:30 Sunday morning. There is n organ and a twelve-piece orchestra attached to the house and the highrade program, with two vocal soloists, was one of real merit, including numers by MacDowell, Massanet, Saint Saens, Puccini, Theodore Bendix, erold and Gounod. It not only drew far more press work than the conert cost, but it established this house as the home of the worth while kind nd gave it a standing in the eyes of the amusement-seeking public that is ivaluable. It is work such as this that is raising the photoplay theater to s proper level and removing the mental association of the real house ith the store show of five years ago.

Special Mormon Advertising.

A Montreal exhibitor sends a special four sheet of "A Victim of the Iormons," printed in both English and French, by a local house for sale to xhibitors at from $3 to $1.60 a thousand, according to the quantity ordered, nd states that with this advertising he turned hundreds away at double rices. Three cuts are used together with a brief synopsis of the reels, an xtract from a New York daily and some rather lurid catchlines on the ront page. For a sensational reel the advertising seems to be in keeping, ut it is a little too loud for the general tone of photoplay advertising. The aper is useful only north of the line where American print is subject to eavy duty.

A Princess Folder.

The Princess Theater, Hamilton, Ohio, sends a folder made up in part om material printed in these columns but with some matter of its own harmony with the compilation. Only the inside is specially printed, the ont and back carrying a stock design from a company supplying the ade, the front cover being a sketch of a woman's head that is catchy nough to hold the attention past the turned page. The new material is assed on for the benefit of those who have a possible patronage not yet lucated to an appreciation of the pictures. It reads:

> PATRONS OF
>
> *THE PRINCESS*
>
> Have learned that it is neither disgraceful nor vulgar to be a picture fan.
>
> ¶ There is no other fad that is so clean, so healthful, so entertaining, so delightful, so inexpensive, as the moving picture fad, and it has no evil after effects.
>
> ¶ Every picture is censored. Each manufacturer is striving for superior quality, and the scenarios are selected with greatest care.
>
> ¶ The newest machines projecting the best possible picture. These all tend to make this the Ideal Entertainment.

Getting Them In.

Robert Codd, of the Western Amusement Company, South Bend, Ind., sends some samples of advertising with this statement:

> These envelopes are put in mail boxes and the city covered systematically. The returns have averaged about 25 per cent. of used tickets. They are made good for adults only as it is my purpose to handle the children in another way. Our object is to reach those who are not at present patrons and induce them to learn from personal visits what we have to offer. It is too early yet to state results. We use different circulars for our houses in South Bend (the Royal and American) and Mishawaka as the conditions are different. My own idea is that all advertising is good, but that some is more expensive than others when results are taken into consideration and, in a business in which the admission fee is small, this must be closely figured. I also believe that a system of advertising that builds for permanency is to be preferred to the circus style that attracts for but a day and on this argument I use the newspapers first and add such matter as this when I think it will bring results.

The circulars are well worded to attract, both starting with the same greeting, which is given below; but we think the circular used in South Bend tries to tell too much. It is better to use fifty words that will be read than five hundred that are not—and very few persons can be interested in the lengthy circular. Be brief and you'll be read, but too much is as bad as nothing at all. This paragraph, with a word about the location, should be sufficient for a starter and the second paragraph closes the argument well. Together, they are plenty enough. They read:

> *We are enclosing these tickets in the hope that you will use them and come to know that the photoplays shown in the Princess Theater are of the highest class obtainable and delight refined and cultured people. The programs are carefully selected, including dramas, comedies, western, educational and religious subjects.*
>
> *We want you to spend your evenings with us and know that you will find enjoyment and pleasure in frequent visits to this cheery place of amusement.*

ORMI HAWLEY.

Ormi Hawley is one of the beauties of the Lubin stock companies. She plays the juvenile and ingenue roles and is often recognized in the pictures as the rich merchant's daughter, or the beautiful society girl. She is always in love and the photo-stories make her come out all right in the end. She says she is fond of music, books and pictures. Especially the moving ones.

THE THANHOUSER "CARMEN."

Bert Adler phones The World that it shouldn't go to press this week minus mention of the Thanhouser "Carmen." This is a gigantic creation, the World is told, full of good photoplaying and good photography, and our critic is invited "in" to give his opinion. The Thanhouser Company, it is stated, will stand by that. In the meantime, we print the Thanhouser eight-word description of the subject:

"A Thanhouser Masterpiece, released shortly in two reels."

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

Here Is a Meaty Letter.

As a subscriber to the Moving Picture World I have read with interest every one of your articles on scenario writing, and take pleasure in appending herewith a resumé of my experiences in the field for the benefit of anyone interested. I started writing scenarios about one year ago, being lead thereto by the alluring advertisements of a school professing to teach, for the sum of $15, any ignorant and unlettered person to write scenarios, claiming literary value is superfluous, the idea only being necessary. While this is no doubt to some extent true, doesn't it occur to you as extremely unlikely that such a person could invent an original plot, especially in these days when almost every conceivable arrangement of characters, plot and incident has been made for the cinematograph? While I am not exactly one of these aforementioned persons, at least my experience in the literary field, previous to my recent venture, had been nil, having hitherto followed, and am now following, the peaceful and steady-income-producing though not very remunerative profession of office clerk. Since my first attempt I have written about a dozen scenarios, but have only succeeded in selling one, and that contained an original idea furnished by the school. Have certainly tried very hard to sell, as I can prove by a stack of fifty or so of empty return envelopes that I am keeping as souvenirs

"The reason for failure in my case seems to have been not so much a lack of knowledge as regards technic and possibilities of the photoplay, as I have received several letters from manufacturers complimenting me on my style and method of presenting my subject, but rather to the lack of an original idea, that is, an idea that had never before been used in motion pictures. Would state that as a result of my experience, reading, and thought on the subject, I have come to the conclusion that any young, inexperienced person like myself who may have aspirations in the scenario writing field, must accept it as inevitable that his scenarios for the first year or two will come back to him with regularity, owing to the fact that his mind and imagination must first pass through the gamut of old and used ideas before being able to pass on to the more remote and hitherto unexplored regions of possibilities and combinations in human affairs. You must first capture the breastworks before you can assail the walls.

"My advice to any such aspirant is to read the stories of all the films released for a year back or more, see as many plays on the screen as possible, and constantly endeavor to keep abreast of the times in every line of human thought and endeavor. My experience has been that it is ten times harder to create original plots than it is to take a series of incidents and arrange them for presentation on the screen, which latter faculty is acquired almost unconsciously by frequent attendance at the picture show. *Any further information that may be necessary can be obtained by writing to some of the more prominent manufacturers for their leaflets on the technic of the photoplay.* It is however only fair to state that the director of the school in Chicago has shown me every attention and consideration and given me every assistance in his power, even to furnishing me with a valuable idea. The chief value of these courses then lies in the personal criticism and suggestions for change in arrangement of plot given by the schools, at least in the instance above mentioned.

"Chicago, Ill." "FRANK W. STANKE."

These are precisely the points we have maintained. The correspondence school course is valueless. Personal criticism may or may not help, but the man who cannot get his work in line with the aid of the leaflets furnished by the Lubin Company (not the correspondence course offered those who submit to the Lubin company, but the leaflet to be had for a two cent stamped and addressed envelope), Melies or Essanay, is not a competent person to write scenarios. The set of leaflets are to be had for twelve cents. Why pay for a correspondence course that usually is based on these leaflets? Here is corroborative evidence from "Spectator" of the Dramatic Mirror: "Any would-be scenario writer who cannot learn all that is necessary from reading the Mirror and other reputable periodicals is utterly hopeless as a scenario writer." Amen!

What Reliance Wants.

George W. Terwilliger, Editor for the Reliance Company, writes that he is out for the best in the market and that he wants to pay $50 and $75 for stories that are worth that much. He touches on one important point when he says: "I get about two hundred scenarios a week and I am mighty lucky if out of that number I get one that is usable. I think that most scenario writers must send their material to the licensed companies and then, when there is no other place left in that field, send them to the Independents." That's precisely what we think ourselves and we commend to experienced writers this further extract: "I want to get the best authors writing heavy dramatic material and we stand ready to pay as much, if not more, than other companies for *first reading*. Our lowest price will be $25 and we will pay up to $75 if the author has the goods." We have known Mr. Terwilliger for some fifteen years and if he says it, it's so. Try Reliance first. It will be worth while after the procession of $10 to $35 that most licensed companies think liberal.

A Matter of Form.

This quotation is published without credit at the request of its very modest author, but it comes from one whose success has been so pronounced that his opinions are more than ordinarily worthy of attention. We personally advise the short form because it is demanded by t studios and most writers must conform to studio rule if they wish f acceptances, but this writer points out the form in to which scenarios mu eventually come and he proves his point by the marked success attendin the production of photoplays from his very excellent scripts. Until dire tors are ready to accept the author generally as a co-laborer, the short for must be employed to cater to their decrees, but a few years from no this prediction will come true and this is a message to the scenario write to commence the study of the ample form now against the time when will be universally employed instead of sporadically as at present.

> I am speaking for the ultimate form. It is not going to be merely a series of groups of jerky phrases. It is not going to say, "Jones expresses fright," it is going to tell just the manner in which Jones expresses fright, because the writer, knowing just what kind of a person Jones is, will know how he will act when he is frightened—whether he will bolt, whether he will weakly plump down into a chair; whether he will use violent gesture; and so on.
>
> The properly prepared photoplay is not merely "a drama of action with the dialogue left out." In the regular drama, business is, as a rule, secondary to dialogue. In the photodrama, the reverse is necessarily the case. The ultimate photoplay will be prepared with an indication of action, successively, for the various characters, just as dialogue is indicated in the regular drama. It will be so prepared that the various parts can be handed to the actors for study.

The Deadly Parallel.

William H. Kitchell does the "Et tu Brutus" thing and pulls the deadl parallel on us by pointing out that in one issue we say that the averag contract writer is hard put to it in furnishing one good script a week t his studio and then later say that some journalists, despised by a Chicag correspondent, can turn out scrips in an hour. He wants us to reco cile the two statements. Most practised writers know that there are tim when they can do a lot of work and other times when they cannot. W pointed out that it was difficult to write 52 really good scripts each yea and we also pointed out that if a man can get $20 for an hour's wor "on the side," he'll take it, both of which statements are entirely correc We admire Mr. Kitchell, but we do wish he would fall off the water wago just once so he could take a human view of things. Bearing on th subject Emmett Campbell Hall writes that he has purchased a bu wagon with the proceeds of last year's scenario writing, which he di not need for living expenses. When we discuss situations in this colum we take notice of the rule, not of the exceptions. Mr. Hall is an exce tion as is Mr. Kitchell.

Use No Hooks.

We have dropped this head for a couple of weeks and we hoped might be kept in camphor for keeps, but there comes Lucien G. Lamber of New York, who writes:

> I just received a scenario from the Lubin Company that was covered with mud. I also sent them a return envelope, but this was not used; the office envelope being used and sent with postage due. I can take a joke, but when you consider that it was a new script and that it was completely spoiled, I think it has gone too far.

It Can't Be Done.

George F. Regan offers the suggestion that the Scenario Editor read th scenario first and the synopsis afterward. If Mr. Regan ever had trie to read two or three hundred scenarios a week while keeping from thr to ten directors supplied with scripts to write memoranda on, he woul know that it cannot be done. If the synopsis reads attractively the scenari will be read with care, but the synopsis is read first for the idea, becau it is the idea that is wanted—the idea that fits that particular studio. Ma your synopses sufficiently attractive and your scenarios will be read if th story is in the style adopted by that studio. Keep it as short as you ca but make it snappy and attractive.

Why Not?

We are publishing the appended because it is typical of many lette received. We do not get this sort of letter from men who write for living (we don't mean write scenarios for a living), because they ha "been through the mill" and are case hardened. We regret at times th the scenario form is so apparently simple that it tempts into the busine those who could not write a short story that would be acceptable to country weekly. The short story author serves an apprenticeship th develops more than merely the technique of words. He knows the rop and does not go up into the air over small matters that rouse the a tagonism of the scenario writer without this invaluable training. H knows how to develop a plot; he knows that a story may be good and y rejected; he knows that a story cannot be read the moment it is r ceived and he knows that he must cater to the tastes of the company which he makes submission. He knows because he has learned, slowly an painfully. Sometimes it is only a matter of months, but more often it a matter of years. The scenario business is only about three years o and few have gained this ripe experience.

Many releases are weak; weaker, perhaps, than those sent in by th author, but perhaps they are more practical, as well, and this is o point that may not be considered by the man who "dashes off" a script an then kicks because it is not taken.

And why kick against the necessity for sending stamps? If the i formation sought is not worth the 4 cents going and coming it is cents under Chuck Connor's contemptuous "t'irty cents" It's only cents to you, but it is ten or fifteen dollars a week to the manufacturer, to say nothing of the stationery, the time of the stenographer and the time of the person dictating. Be glad it costs but 2 cents to find out. This is the letter:

> It is with great interest that I read The Scenario Writer every week and there is no doubt but what your advice is of great help to all writers of scenarios. While I have had a few accepted, the greater share were returned (marked unavailable) and at the same time these different companies would release the weakest kind of a picture, one that I would be ashamed to submit to an editor.
>
> It is only a short time ago when some firms refused to consider any scenarios from the outside, but I notice nearly all are seeking them from any source now. I believe with Mr. E. C. Hall that anyone would be foolish to devote all his time to writing picture plots, for it is only now and then that one is accepted and the price paid is not worth while.
>
> I have managed several different theatres and during that time have handled the output of nearly all manufacturers, and I believe I am better able to judge what class of pictures take with the public than the scenario editor or the manufacturer, who possibly only see their own makes. They cannot judge a picture by its sale as most exchanges contract for all releases and the exhibitor has to take what is offered him or go without. As to forming a society of scenario writers I believe it would be of no value for you could not compel a manufacturer to buy of you, and then there are hundreds of people who would write for almost nothing just to see their ideas pictured. The picture manufacturer has met with such great success that he feels independent and if you want to speak to him it will cost you postage. If you want to know what he wants to buy, enclose stamps or he will not consider your letter at all. If you want to submit a plot for his approval, another stamp or you will never see the piece of paper you spend a dollar to have typewritten and three hours good sleep to finish and, if he wants to return it in a soiled condition or make you wait five or six weeks until he passes judgment, that is his privilege.

Some Good Advice.

Royal A. Baker, who signs himself "Member of the Michigan Authors' Association," sends in some practical advice. That part in reference to unloading on some company that buys one script is particularly apt. Don't spoil a possible market by sending in everything you ever wrote. Read Mr. Baker:

> My advice is, see your play clearly, then write it. When you see a dog hit by a street car, don't try to build a drama out of it, don't write ten scenarios a week, write a story when you get a good subject or an inspiration. It takes almost as much time to construct a photoplay as it does a drama, and every bit as much care. Just remember when constructing a picture that every scene is an act, make each act interesting. Don't write a letter telling the editor why he should buy it, or that you are starving to death. If you do, he'll see that you do starve. Here is my method: take some company, study their performers, learn the strength of their leads, what sort of play they are adapted for best, what kind of plays the companies mostly produce, where they are located and what scenery is available to them, then construct your play accordingly. Don't call for costly properties, *create the power of scenes by situation.* If you are going to use criminal action of any kind, have the law always take its proper course. Don't worry about your name being on the leader. Make your stories "make you;" they soon learn your value and you will be surprised what these same companies will pay you for certain class of work if it is what they want. When you happen to sell a script to a company, don't immediately dump all your rubbish upon them, send them a better one next time. If you find a script is not as strong as you thought it was going to be, just lay it away and write a new one. A few months later fish the old script out of its hiding place, read it and you will undoubtedly discover its weak spots. My final advice is—IF YOU ARE BADLY IN NEED OF MONEY—GO TO WORK.

INQUIRIES

WENDEL.—A plot that is merely based upon an old idea is your own if is no more than "based," but if it copies the arrangement of incident is quite another matter. See page 475 of the current volume for this atter in detail. If your plot is no more a plagiarism than the story you ite, you may sign the release slip with a clear conscience. The story, s you say, "is based on a vaudeville gag," but note that it is only based; hat the "gag" only serves to start the story. Thanks for the paragraph. e will use it next week. Come as often as you like.

N. D. S.—We always like to oblige anxious ladies. Biograph is at present working in Los Angeles. Vitagraph in New York and Los Angeles. ubin in Philadelphia, Jacksonville and various parts of Arizona. American t La Mesa, Calif. Selig mostly in Los Angeles. C. G. P. C. all over urope. Pathe in Jersey City Heights and Los Angeles. Essanay in Chiago and Los Angeles. Bison in Edendale, Los Angeles. The others are reign companies with several establishments, the Cines' headquarters eing in Rome.

A. G. L.—See above for most of the information you seek. Edison has western company. Imp and Vitagraph are in Los Angeles and the hanhouser has no western studio just now. Their field company is in lorida.

A. A.—It was Miss Dorothy Phillips who played opposite Francis Bushan in Essanay's "Fate's Funny Frolics." She is not now with that comany. We believe she is back on the dramatic stage.

RICHARD ROE.—Seems to be a survival of the fittest. (2) We do not back up" on players' records when they leave the Biograph Company and et their names back. (3) Naughty. This is not the joke column. (4) broad it is usual to refer to cinematography. Use your own judgment.) Write the company for this information. He is not a player.

J. A. M.—William Clifford has left the Nestor Company and is reported with the Western Lubin Company. Jesse Briscoe was the Doctor in "The Man from the Foothills." It was a Nestor film.

B. K. H.—Miss Ruth Roland was Ross in Kalem's Walk -you, walk? and in the same company's "Things Are Seldom What They Seem." Ed. Coxen was the cowboy lover and G. F. Binager the actor.

C. A. R.—Miss Flo LaBadie and Willia mRussell were the leads in Thanhouser's "The Trouble Maker," and in the same company's "Dr. Jekyl and Mr. Hyde," James Cruze played the dual role.

H. K.—The Essanay Company is not certain but thinks that it was Baby Todd in "A Child of the West." The new Essanay western lead is pretty from the accounts of all who have seen her. We do not know why Miss Fisher left but personally we don't think we would let a stage coach fall over on us more than a couple of times before we took it as a sign to quit. Brinsley Shaw is the official villain for the western section of the company. He is no relation to Mr. Melford. Glad to contribute to your happiness.

MRS. H. C. T.—You are correct in your identification of the picture enclosed as that of Jack Richardson. This on the authority of the company. We believe that Mr. Moore is not at present affiliated with any company.

F. L. S.—We have no record of either the players you ask for. Many of the companies have post cards or photographs for sale. Inquire of the companies whose players you want. We know of no general company handling the photographs for sale.

A. F.—Application for positions should be made at the studio and not of the business office of the company, but since there are no vacancies and enormous waiting lists, why make the inquiry? You help the street car companies but that's all.

M. N. H.—If you'll send a stamped and addressed envelope we'll send you a list of addresses where scenarios may be and if you'll repeat the rest of the question then we'll add the information. The best way to keep in touch with production is to read the "Stories of the Films" in this paper each week.

A. B.—Albert McGovern is now a director with the Powers Company and does not appear in the pictures. He left the Lubin Company some time ago. Arthur Johnson is the principal leading man with the Lubin Company, but there are several, one for each company.

SUBSCRIBER.—The complete scenario is the synopsis or condensed plot of the photoplay; the scenario in which this plot is developed into action and divided into scenes, and the cast of characters. To explain fully will require too much space. Send to this office for a copy of Technique of the Photoplay, which covers the ground in a practical fashion.

ELIZABETH F.—It's a good plan to read this column whether you've asked a question or not. We've explained several times that the player you ask about is Miss Mary Pickford.

A. M. G.—No person or book can teach you scenario writing. Get a copy of Technique of the Photoplay to learn the groundwork. The rest will come with experience. Any school will give you the same information and charge a lot more. The only school is experience and this means writing the plays and studying them on the screen, but studying them doesn't mean just looking at them. Dig down below the picture and find the reasons.

F. J. S.—See N. D. S. for the first question. Miss Florence LaBadie was the Thanhouser Cinderella. We do not answer Biograph questions.

S. W.—Mr. Blackwell was formerly with the Vitagraph and might have played in U. T. C. We do not know about the Powers story.

G. T.—You seem to be misinformed as to the province of this column, which is to answer questions and not to start controversy or serve the purpose of the press agent.

A. C. S.—The Cines product is mostly produced in Rome, though it has other studios in various parts of Europe.

M. W. P.—There has been some talk of a permanent Lubin studio in the South, but the latest advice is to the effect that the comedy company will presently return to Philadelphia and later go to Atlantic City.

V. E. B.—There is so small a chance that you'll be able to get into a photoplay studio that we do not advise you to waste your time. The advertisement you enclosed is that of a school that teaches everything but how to obtain a position.

C. D. H.—Miss Mary Pickford and Owen Moore had the leads in Majestic's "Honor Thy Father."

D. B. A.—Some of the El Kalem en route stuff has already been released. The real photoplays will commence in May.

H. J. P.—Miss Pauline Bush was Dare Devil Ann in "Objection Overruled." She has the lead in most of the American productions.

W. R. A.—Miss Betty Harte and Herbert Rawlinson had the leads in Selig's "Making a Man of Him."

G. T. E.—Jack Hopkins was with Powers the last we heard. He has not been in the recent Lubin films because he has not been with the company. He was Jack in "Jack's Umbrella."

M. K.—Kalem made "Mrs. Simms Serves on the Jury" and the Vitagraph "The First Woman Jury in America." Which one do you mean? If you'll advise us we'll get busy. Always try and give title and company.

E. W. B.—Any scenario question will be answered here that does not involve the handling of manuscript.

BERNHARDT EXCLUSIVELY WITH SOCIETY FILM D'ART.

Reports that Madame Sarah Bernhardt had been secured to pose for other picture firms than the Society Film d'Art, which made the "Camille" pictures, have met with a prompt denial from Madame Bernhardt herself, in a letter to the French-American Film Company, of New York, which is distributing the "Camille" and "Sans Gene" pictures in America. The letter reads as follows:

"Paris, March 2, 1912.

"French-American Film Company, New York:

"Gentlemen—I have not posed nor contracted to pose for any motion pictures whatever except with the Film d'Art Company, of Paris, for whom I have already done 'Camille' as a photoplay, the North American rights of which are exclusively controlled by the French-American Film Company, of New York. My contract with the Film d'Art Company covers my every appearance for motion pictures. Sincerely yours,

"(Signed) Sarah Bernhardt."

Comments on the Films

Licensed.

"SEVEN BARS OF GOLD" (Melies), March 7. The men who brought the gold to the express office wanted to steal one of them. To do this they had to get the man out of the way, so they accused him of stealing it. There's a race between the sheriff on horseback to get the man and his friends on a hand car to save him. The pivotal character in the picture is the girl, daughter of the schemer and the express agent's sweetheart. It is an ordinary picture, fairly interesting, and well photographed. It will serve as a fair filler.

"THE BROTHERHOOD OF MAN" (Selig), March 7.—This picture shows a very good wrestling match which is excellently photographed. It is a love and friendship story, but we don't see where the brotherhood comes in. It shows how the winner of the match went into it to help along his old trainer, who needed money. The story, as conducted, is unusually weak. We fear to begin criticising it, but the match is fine, is one of the best contests we have ever seen and, because of this, we heartily commend the picture. It is clean and wholesome and will serve very well as a drawing feature in the right locality on account of the wrestling match solely.

"A STRING OF PEARLS" (Biograph), March 7.—A picture of contrasts whose purpose seems to be to show something of how a tenement house is organized on its human side. What we mean will be much clearer to those who see the picture. Life is an organism; we are in truth one. All of us can see ourselves in others; even the rich man of the picture, the man who paid a quarter of a million for the string of pearls, could do that. He said, "I have worked for my money, let them do so." On the other hand, it needs some humanizing experience to make us recognize others in ourselves, to make us sympathetic. Hard luck is very apt to do this. That is why the poor are charitable to the poor. It was on the thread of human sympathy that the spiritual pearls of the tenement were strung. The picture shows these in contrast with the material pearls owned by the rich man's wife. The connection between these poor people and the rich man is in that he is their employer. The scenes keep changing from the one to the other. The picture tells an interesting but very slight story. It is a suggestive picture; it is meant to stimulate thought, and on that account it may seem slow to many, although three or four characterizations among the poor people keep it very much alive. It is, in fact, a modern interpretation of the parable of Dives. We fear to wholly commend it to exhibitors as a sure, drawing feature; but to spectators we most heartily commend it as a big, worthy picture, one well worth going some distance to see. The photographs are fine.

"THE FACTORY GIRL" (Eclipse), March 6.—An unusually beautiful picture telling a very wholesome, pretty love story in which the factory girl, a painter of fashion plates it seems, is discharged because the owner's son has fallen in love with her. It is a pleasing variant from an old, but ever interesting story. Its quality comes from the acting of the noted players from the great Parisian theaters who interpret it and from its quiet, natural conduct. The settings are perfectly in accord with the theme, being, it seems, real factory views and tasteful, rich interiors of the wealthy owner's home. Many of the photographs are as pretty as paintings. It is a very sure feature picture.

"IRENE'S INFATUATION" (Vitagraph), March 6.—Watching this very satisfying picture, the reviewer felt that there could hardly be a better comedy. It is the kind that keeps the audience not roaring, but ripling with heart-warming amusement. It is a picture for every audience and all audiences; indeed, it will be a pity if any one misses it.

The story is not original, it being a little classic of American humor, but it is wholly fresh and besides, probably ninety-nine per cent of spectators have never heard of it. It is the story of the girl who was so infatuated with a great singer that she took a job as maid under his wife in order to be near that beautiful voice. She ended by pouring a basin of hot water over the pampered one, whose artistic soul is apparent in all his actions.

Mr. John Bunny plays the role of Senor Paccalaipani and Miss Flora Finch, his wife. Both impersonations are quite new. They are so fine that one needn't hesitate in calling them a public benefaction. Miss Lilian Walker plays Irene and Miss Rosemary Theby plays her friend, a lesser part. Both do good, natural work. The picture, on every possible count, is worth all we could possibly say about it. We can add no more. It will win its own fame with those who see it.

"MOTHER LOVE" (Lubin), March 9.—A very commendable picture with an idea. To put it crudely, it is this—it takes a pull at a mother's heart strings to make her understand the heart of motherhood in another woman. The lead in this very well composed and suggestive picture is taken by Miss May Buckley as the young widow, who marries again and is jealous of her new mother-in-law's place in the heart of her husband; but mother-in-law rises equal to the occasion and wins the younger woman's affection in the end. The scenario is commendable in that it handles a rather artificial train of circumstances in a very human way, affording the players chances to put excellent things into their interpretation of the situation. Moreover, it keeps clear a plot that has to express a rather complicated idea. We can safely call this well acted and well photographed picture a good feature, because of the good things in it.

"A SPARTAN MOTHER" (Kalem), March 11.—A war-time story of a brave Southern mother. The picture has a glorious idea; but it lacks something to make it convincing, something that it should have had and that most Kalem pictures have had. There is in it what is probably the most thrilling battle scene yet produced, with three or four exceptions, one of which was in a former Kalem. The photographs are good. It may serve as a feature, especially in the South, but we can't call it a very strong picture.

"THE POISON CUP" (C. G. P. C.), March 12.—Simply a fairy story told clearly and smoothly. It didn't call for emotional acting; but it is very prettily posed in well-made, romantic settings and the audience liked it. Graceful, light pictures, such as this, are very welcome in relieving a program that is a little heavy. There is nothing but entertainment in this picture.

"THE RELL BROTHERS" (C. G. P. C.), March 12.—This acrobatic company of two men is worth seeing and the picture is well placed on the same reel with the above fairy story. The photographs of both are very good.

"THE BABY" (Edison), March 12.—A story of London on New Years night, and dealing mostly with costermongers and their like. There's an English gentleman in the picture who is a sort of Van Bibber and a kind of fairy godfather to the story. It is a good natured and quite human comedy. The scenes, some of them surely, were taken in England and all are fresh and interesting. There are many good laughs in the picture and they come spontaneously at the right moments. It is a first class comedy feature, clearly told and well photographed.

"THE RANCH WIDOWER'S DAUGHTERS" (Essanay), March 12.—A good Western laugh-maker. The widower had nine daughters; six old enough to have beaus. Dad didn't want any lovers around; but one afternoon the crop of spooning couples on his ranch was bigger almost than he could handle. The picture ends in a wholesale elopement with Alkali Ike in difficulties as usual, but even Ike comes out all right in the very end. The spectators seemed to like it very much indeed. The photographs are fair.

"THE FIVE SENSES" (Vitagraph), March 12.—Five little comedy sketches, five little humorous comments on life, played by Mr. Marshal Wilder. The pictures are mordant enough to be interesting as well as amusing and are very likable.

"XENOPHON, A STORY OF THE CIRCUS" (Vitagraph), March 12.—On the same reel is this pathetic story of Xenophon, the little elephant and the clown's son, his friend (played by Keneth Casey). Mr. Tom Powers plays the boy's father a trapeze artist and Rose Tapley plays the boy's mother. The picture's point is the interest that Xenophon takes in his little friend when he is sick from injuries due to a fall. The picture does not convince powerfully and is emotionally effective only at moments; but the spectators seemed to like it. The intelligent elephant gives much interest to it. It is very well photographed in most scenes and will make a desirable filler.

"BOUNDER" (Selig), March 12.—"Bounder" is a tame mountain lion who saves his mistress from a Mexican villain and does other remarkable but very convincing things in this picture. The story is high strung and unusually absorbing from start to finish and is the biggest thriller in a long time. The spectators were markedly enthusiastic. When it was ended some shouted above the applause, "Selig!" He read the name from the screen and there was that in his voice and manner that left no doubt that he was unconscious and sincere. That man will be looking for other Seligs on bill posters and programs. The photographs are very good, although just a bit misty. A big picture from the producer's and from the spectator's view points.

"GETTING A HIRED GIRL" (Essanay), March 7.—The domestic help problem is certainly a vital one, if the conversation we overhear are not all humor. This very amusing farce burlesques the situation; but one watching it feels that the producer has chosen a solid case of truth on which to wind his thread of laughter-making incidents. The picture seemed to tickle a large part of the audience and we feel safe in commending it highly The photographs are very good.

"MY PRINCESS" (Lubin), March 6.—A very pleasing romantic comedy in a vein that the Lubin premier company has worked with much success before. In this well conducted little love story, Mr. Arthur Johnson plays the leading role, a young bachelor who falls in love with a young lady (we believe that she is played by Miss Helen Marten and like the part very much). This lady is looking for a position as governess. The man, of course has no children; but borrows three from his washerwoman. They are nice children and all goes well until the governess returns unexpectedly and finds him paying them off. The ending might have been approached more freshly, indeed, the obvious, simpler path would have been more pleasing The photographs are simply perfect in most scenes, and some of them are like paintings. We call it a fair feature.

"THE BABY OF THE BOARDING HOUSE" (Essanay), March 8.—A farce picture very conventional as to form and style. The photographs are good. It is a filler.

"TROMBONE TOMMY" (Essanay), March 8.—A fantastic farce with a windy trombone that can even blow the painted music notes off a signboard. We have had others very much like it.

"HOW STATES ARE MADE" (Vitagraph), March 8.—An epic picture giving an episode which, of course, is fictitious, but which is set in a rea historic incident; viz.: the race of new homesteaders to occupy sections in a newly opened tract of public land. It shows the nondescript collection of eager adventurers in their dash for new farms. The soldiers line them up at the starting line. The gun is fired and they are off. First come, first served, and the fleetest gets the best. This picture is more important than any picture of a battle, and the Vitagraph Company deserves great credit for getting it or, if it was staged, which seems almost impossible, for making it. The picture was received everywhere with marked enthusiasm. It is one of the week's surest features. The photographs are good.

"THE HANDICAP" (Lubin), March 7.—A horserace story very much like others of its kind, but not equal to the best of them. There are in it the villain who owns the home, the heroine with her mother and brother (they are behind with the rent), the noble horse and the coming race. The villain has the water drugged, the brother is not in condition to ride at the critical moment so the girl mounts and rides to victory, discrediting the villain. It is too slow for such a picture. The backgrounds are in southern California. The photographs are good, but the scenes rather commonplace. It is a filler.

"THE HEIR APPARENT" (Edison), March 8.—An elaborate and very well made romantic picture which the spectators seemed to like. When the Edison starts out to do a thing like this, it usually finishes the picture properly and seemingly regardless of expense. It is so in this case. The idea might have come from a serial of a couple of years ago in "The Ladies' Home Journal," called "Princess Virginia," but the filling-in is different and the picture is new and very acceptable. The work of Mr. Mark MacDermott, as the old king, father of the heir apparent, is fine; it is quite the best thing in a very well-acted and well-conducted picture. As a whole, the picture is very successful in creating a romantic impression, and from the exhibitor's viewpoint is an unusually desirable feature picture.

"WIFEY'S MA COMES BACK" (Lubin), March 11.—A farce with an invalid mother-in-law and a pugilistic young man. Mother didn't want to go into training; son-in-law didn't intend that she should want to nor that her visit should be over pleasant; but mother's health and muscle improved and the young man got several amusing falls. It made a good sized audience laugh and seemed to please it. It is rough in places, never vulgar.

"TOUGH GUY, LEVI" (Lubin), March 11.—The Yeddisher peddler and bandit story with a new twist. The photographs of both farces are very good and both made the audience laugh. The release is a first class filler.

"CAPTAIN RIVERA'S REWARD" (Kalem), March 8.—An interesting, but somewhat conventional, picture of the old viceroy days of California. The hero is the lover of the viceroy's daughter and she was his reward. His luck came from a kindness done to a boy of the people; for when bandits had captured him, after an ambush and fusilade, the boy's mother helped the viceroy's daughter to save him. The backgrounds are glorious mountains and tropic gardens, and an interesting wayside shrine. The action does not drag; but is not very significant, nor does it require acting. The photographs are fair. A fair filler.

"PATHE'S WEEKLY NO. 11" (March 4).—An interesting number; its best items are breaking a path through the ice-bound Hudson, near Tarrytown, N. Y., and the Kaiser's review of his troops on the 200 anniversary of the birth of Frederick II.

"CHOLERA ON THE PLAINS" (Pathe), March 6.—An Indian picture in which white people, dying of cholera in this prairie schooner, send their little daughter to the Indians. This girl finds a friend in the chief's little son. The story is not without interest; but lacks vital strength, does not convince us powerfully. The photographs are good; but the backgrounds are commonplace. It will make a very fair filler.

"A CRUCIAL TEST" (Selig), March 11.—A picture with two distinct halves, like two stories, both dealing with the same leading characters. The first half, a story of adventure in Alaskan mountains in winter, dragged. The second half was much more interesting. This part concerned itself with the two mining partners after their gold mine had been sold. The setting is in civilization. One miner had supposed his partner dead and had sold the claim. The partner hearing of it thought he had been defrauded wilfully; but found that he was mistaken. The photographs are poor. The picture is entertaining; but lacks individual, distinctive quality. It is a good filler.

"HYPNOTIZED" (Selig), March 8.—A farce comedy remarkable chiefly as showing the hardiness of one of Selig Company's athletic players. He didn't believe the "professor" could hypnotize him. The professor showed him. The scenes that follow are mostly taken out of doors in winter. The audience seemed to enjoy the picture and to be amused. The photographs are fair.

"AN EPISODE OF THE HUNDRED YEARS' WAR" (C. G. P. C.), March 8.—A very interesting and elaborate historical drama. The episode is the attack of the English upon Cresy and the disastrous attempt of the French king to relieve the city which was strongly built to withstand assaults, but was being starved out. A great number of players take part in the picture which very adequately suggests to us a great conflict between two strong forces with the utter defeat and stampede of one. There is no love story told, the picture is intended solely to be an impressive, educational spectacle. It is finely colored. The costumes and armor are interesting. It will make a very sure feature picture.

"SMALL TRADES IN HAVANA" (Pathe), March 8.—A very short, but interesting glimpse of street life in the Cuban capital. These are very commendable and seemed to be liked by the spectators.

"HOW THE PLAY WAS ADVERTISED" (Pathe), March 9.—A comedy of theatrical life. The press agent hired two innocent thespians to "hold up" the automobile of the leading lady and "steal" her jewels. She was delayed and another lady got held up. Amusing complications arose. The spectators watched the picture closely and got a good measure of amusement from it. It is rather artificial, but has some freshness and, at times, was greeted with spontaneous laughter. The photographs are good. It is a good filler.

"THE NEW YORK POULTRY, PIGEON AND PET SHOW" (Edison), March 9.—This is a collection of photographs of prize winning roosters, chickens, turkeys, geese, cats, guinea pigs, etc., at the recent show of the Association held in Madison Square Garden. It is a very interesting picture and the people liked it very much. One doesn't need to be a fancier to be pleased by good photographs, such as these are of such fine birds and such magnificent cats.

"THE PATENT HOUSEKEEPER" (Edison), March 9.—This little fairy story of modern life or day dream of some perplexed housekeeper is on the same reel with the above. It is a well made and amusing trick film, and brought out a good, hearty laugh. A very desirable filler.

"A ROMANCE OF THE WEST" (Essanay), March 9.—One of the most effective pictures of out-of-door life (which we sometimes refer to as "Westerns") that has appeared in some time. There is a boundary discussion between a widow and her neighbor. The man, attempting to take the law into his own hands, is pulling down the widow's barn. She fires at him, but misses and wounds her own little girl. At this point the man's humanity softens his attitude and the two neighbors become the best of friends. It is a very emotional, dramatic picture, the kind that human beings like and it was warmly received.

"THE MOORISH BRIDE" (Cines), March 9.—A picture in Spain at a period when Moorish inhabitants had not yet been thoroughly subdued. It is a romantic love story, very well set and told fairly clearly. It is the best Cines for some time. The scenes and backgrounds are interesting. A desirable filler.

"A SPANISH DILEMMA" (Biograph), March 11.—A bright farce in which two brothers love the same girl. She finds it hard to decide and for some time they can find no solution to their dilemma. The acting is very good indeed. The photographs of sub-tropical gardens full of flowers are excellent. The spectators laughed and seemed to be enjoying it very much.

"THE ENGAGEMENT" (Biograph), March 11.—On the same reel with the above is this farce comedy which is a sure laugh maker. The youth had procured the ring on the installment plan. The jealous rival found this out and made much trouble; but fate took a hand in the game herself and the ring was paid for. The photographs are good. These two offerings on the same reel will serve as the feature on most occasions. They will probably be acceptable for all classes of entertainments.

Independent.

"BATTLE OF THE REDMEN" (Bison-101), March 8.—A great feature film in two reels along the line of this company's former two-reel Western epic dramas. The "Battle of the Redmen" takes place between Sioux and Cheyennes. It is a picture of real war, full of big action and very impressive, and is wholly an Indian picture; no white people appear in it. In its treatment of its subject and in its showing the great incompatibles, love and war, contending on the same stage, it is truly epical. It has much of the same quality as the story of Samson and of the sack of Troy. It is well photographed and makes a truly magnificent release.

"FOR HER SAKE" (Great Northern), March 9.—In this picture's story a little matrimonial tangle is straightened out by a mother's love for her little girl. She is saved by the child from the love of a man who was not her husband. The story is very dramatic and intense. It is well acted and skilfully put on in every way. Many of the scenes have much beauty pictorially. It is a substantial offering and will be an excellent program filler.

"THE RULING PASSION" (Reliance), March 13.—Mr. Walthall plays in this picture the role of an old musician whose daughter married against his wishes. They were separated and the daughter had become a widow. In poverty, the two are brought together again through the little granddaughter's love for music, the "ruling passion." It is an emotional picture of sentiment in kind like "The Music Master." Mr. Walthall is very ably supported and the picture is effective and will be liked. It is well photographed and will be a good feature.

"BEDELIA'S 'AT HOME'" (Reliance), March 16.—Bedelia, who lately was a cook, is now a mistress and her home is cleaned up for a reception. The guests arrive; but Bedelia's husband, who is at his horsey club, sends an excuse. The picture, which is a very amusing burlesque, is carried by the queer characters, both at the club and at the house. It is, in part, a very funny picture. Perhaps not quite a feature for cultivated audiences who may prefer more substantial pictures; but it will make a laughter-causing filler.

"NATURAL HISTORY SERIES" (Reliance), March 16.—This on the same reel and opens with 'gators, hundreds of 'em and all ages, running from a few days to several hundreds of years old. It is short, but interesting.

"THE ANIMATED BATHTUB" (Solax) March 8.—The animated tub is an invention for the convenience of home life; the tub will come to the bather at will. He will only need to press a button and it enters the room. The trouble was it came at call, whether anyone was in it or not. The inventor (Billy Quirk) called for it to come to the parlor to show it to some friends. His rich uncle was in it at the time, but it came. The idea is very funny and brought out a good laugh. The photographs are fine.

"GARDEN OF THE GODS" (Solax), March 8.—This travel picture on the same film with the above farce shows this often pictured pleasure country with a light snow on the ground. Some of its views are very lovely. The photographs are good. This split reel makes a desirable filler.

"FALLING LEAVES" (Solax), March 15.—"Falling Leaves" as a title suggests a picture of sentiment in which consumption figures, put out by a French film maker last summer. This picture may have been suggested by that, but it has freshness although there are many points of similarity. Mace Greenleaf plays in it the role of a doctor who has discovered a cure for consumption. Blanche Cornwall plays a mother whose daughter (Marion Swayne) is in a decline. The Solax Kid plays the little boy who ties the leaves on to the trees as in the old story. If the story has been told before, it is here well told again and prettily acted. It is a picture of sentiment and of a kind that is always popular. For this reason we call it a feature. It is prettily set, lighted and photographed.

"THE KODAC CONTEST" (Eclair), March 14.—A prize was offered for the funniest photograph. One competitor got an amusing snapshot of a man; some one else got an amusing shot of a lady. These happened to be man and wife. Each sees the other's picture in the paper, not their own and there is a sad misunderstanding which is explained in time. The picture has not much that is fresh. The photographs are fair. It will serve as a filler.

"SHRINER'S PARADE" (Eclair), March 14.—This, on the same reel, seems to be the picture of an elaborate ceremony and parade. It is unusually interesting. Together, these two pictures will make a desirable filler; its interest lies largely in this latter topical.

"A TIMELY REPENTANCE" (Imp), March 11.—This picture, played very well by three people, shows the good influence of an Imp picture, an old film, in which Mary Pickford appears and which is called in this release, "The Wife's Desertion." In the early scenes of this picture, the poor man's wife (Miss Young) has deserted him for a second man (Mr. Shay). Eloping, their automobile breaks down and they go in to see the picture. It causes the wife's "timely repentence." Mr. Le Saint plays the poor man. The photographhy is very good in most scenes, but the tinting in one or two scenes does not seem so successful. The picture will make a very good filler.

"SHAMUS O'BRIEN" (Imp), March 14.—See page 878 of March 9, 1912. It's an Irish love story of the days when the best of Ireland's boys were "rebels," and "the bravest and hardiest lad of them all was Shamus O'Brien, of the town of Glengal." And, Mr. Exhibitor, if you want a heart-stirring story about him, here it is, in two reels. The first shows his capture; the second shows how his friends planned to free him and succeeded in getting him to the "Land of the Free."

"THE UNKNOWN MODEL" (Nestor), March 16.—Miss Josephine Ricketts and Mr. Henry Otto lead in this picture in the roles of a young married couple. It is a very clever and also a fresh comedy quite laughable. The husband wanted to get his wife a new dress for a birthday present to be a surprise. It certainly tickled the audience. A good comedy picture.

"WILLY'S FIRST CIGAR" (Eclair), March 17.—A very laughable little comedy made by the French company. Little Willy is a very good actor. It is wholly commendable.

"THE CHAMPION OF THE WORLD" (Eclair), March 16.—On the same reel is this farce in which Gontran, the burlesque character who has been amusing us in former Eclair pictures, desires to become the world champion pugilist. Gontran, in this picture, isn't very courageous, but then neither is his dark skinned opponent. It is very fair. The photographs of both are good.

"FLYING TO FORTUNE" (Thanhouser), March 12.—A picture in very pretty Florida backgrounds, including sea scenes with a wide, flat beach and white breakers. The heroine (Miss Le Badie) is rescued by an aviator in his flying machine from a predicament into which her scheming aunt (Miss Snow) had placed her. While the story doesn't very strongly convince, its acting, and its scenes and the whole conduct of the picture are very pleasing and the release "gets over" very well as entertainment. Mr. Cruze plays the heroine's sweetheart. It makes a good filler.

"AFTER SCHOOL" (American), March 11.—Simple life on a farm is the background of this picture in which sacrifice on the part of an elder sister for the younger fails to accomplish the result that she purposed. She, for a time, even discouraged the schoolteacher whom she loved, because the younger sister thought that she should have him and said so. The schoolteacher, however, wins the bride of his choice. The story is very melodramatic and is not very fresh. The photographs are not all clear. The acting, however, in some of the scenes, gives the picture an interest that the plot does not give. It will be acceptable as a filler.

"VILLAGE RIVALS" (Nestor), March 9.—Jim and Dave were the village rivals. Whatever one was getting the other wanted. Dave was the friend of the village poet and in their love affair he helped him so much that it was Dave who came out ahead. It is a brisk farce comedy. Well acted, well photographed and pleasing. It makes, with its clever subtitles, a desirable filler.

"ARIZONA—THE NEW STATE" (Nestor), March 9.—A picture of the grand Canyon of the Colorado. The photographs are very fair.

"THE UNWILLING BIGAMIST" (Majestic), March 12.—Jones and Smith (both played by Herbert Prior) look exactly alike and both have wives. Jones gets hurt. Mrs. Smith comes to the hospital and insists on having him brought home, in spite of his vehement protests. Mrs. Jones also sees his photograph and comes to the hospital, but too late. The situation is worked out very well indeed and makes a most delightful farce. The photographs are very fair. We can safely place it among the feature pictures.

"THE POACHER" (Thanhouser), March 15.—A very pretty picture set supposedly on a big English estate. The plot is very slight. The magistrate had committed a poacher, but this man had broken from the county jail. The magistrate's little boy (the Thanhouser Kid) wanders away and becomes lost. It is in the depth of winter. The poacher risks his liberty to bring the boy back to his father, and is forgiven. The picture stands by its pretty snow scenes and by the Thanhouser Kid's acting, which is very popular. The photographs are very good. It will make a desirable filler.

"THOMAS CHATTERTON" (Ambrosio), March 13.—A romantic, tragic picture of a poet whose very name has become intimately associated with genius in distress. He is the representative of men of talent, who have succumbed to poverty and distress. It is not a great picture, but it has much in it that is beautiful. We enjoyed it and the audience also seemed to. It will make a desirable filler.

"BRIDGE" (Eclair), March 12.—A picture of society gambling in which the wife of a young business man loses at bridge whist more than she could afford and then loses some more. She has to give her necklace of pearls as a pledge for a loan from a young man. She escapes from the difficulty only by a narrow margin. The picture has a measure of freshness; it is very competently acted and the sets and photographs are very good. It will serve as a desirable filler.

"THE FATAL GLASS" (Champion), March 11.—The fatal glass held a drink of whiskey. A man drank of it and threatened his employer who chanced to commit suicide. The man went to prison for murder. The picture has minor defects, but it is sensibly conducted and well acted; also the photographs and scenes are interesting. The story is wholesome in it sentiment, but it isn't really strong. We dare not call it a feature an there are some better pictures among this week's good fillers, but the pictur is very fair and will be liked.

"THE EDITOR" (Champion), March 13.—The things in this pictur that really matter are true enough, but the string that holds them together is not strong. It is a picture of politics in any corrupt localit and has a socialistic drift, but a socialism that is pleasant and human. I substance, it shows how a girl of the right sort woke up a town and pu life and courage into a rather weak police commissioner. The acting i very pleasing, especially that of the heroine. The conduct of the pictur is commendable. The idea it expresses gives the story freshness, humanity and some strength. This picture will be liked very much. We commen it as a first-class feature, although it is not a great work of art.

"A BAD INVESTMENT?" (American), March 14.—A very amusing story, which, by the way, has been going the rounds of the newspapers furnishes this picture. It is a clever, breezy story and, as worked out makes an interesting picture. The father made fun of the son for buying a fake mine, but the son knew that he had resold it to his father for more than it cost him. A good love story has been woven in. The picture's quality comes from the acting. Miss Bush, Mr. Kerrigan, with the usual "Flying A" support, play the picture. It is a good filler. The photographs are good.

"THE POWER BEHIND THE THRONE" (Powers), March 12.—We have already commended this picture which gives spectators throughout the country an opportunity to see Mildred Holland in her big success, "The Power Behind the Throne." Her acting alone would make the picture worth while. It is a big offering. It is in two reels.

"THE REVELATION" (Nestor), March 11.—See page 876 of March 9, 1912.

"THE FIGHTING CHANCE" (Nestor), March 13.—See page 876 of March 19, 1912.

"A BOARDING HOUSE HEIRESS" (Solax), March 13.—Fanny Simpson plays in this farce the delightful part of a sloppy old maid, who makes emphatic love to a young man in the boarding house (played by Mr. Karr). She is the "heiress," or is made to seem so, by the young man, who wants to cut out a fellow boarder (played by Mr. Quirk), he, himself, being in love with the boarding house beauty (Marion Swayne). The farce doesn't drag any. The photographs are good. It is a good filler. In some places it will be very much liked.

"ARABELLA JOINS THE S. P. C. A." (Lux), March 15.—We have been seeing Arabella of late in the very amusing role of Skivvy. She is a clever comedienne and, in this cruelty to animals picture, she is also entertaining. She was certainly a surprise to the poor dumb creatures she helped. The old cab horse looked very much surprised to find himself in her parlor. It fills about one-half reel. The photographs are good.

"BILL HAS OWN BACK" (Lux), March 15.—Bill is the footman in a hotel and gets the sack at the same time with the housemaid. They plan to get revenge. In disguise they get their old jobs back and set traps to scare the household. It doesn't drag. The photographs are fair.

BUSINESS BOOMING.

The Mortimer Film Cleaner Company report the largest business in their history, and in order to better accommodate their rapidly increasing business have been obliged to secure new shipping accommodations. This machine has certainly come to stay, and is making good from one end of the continent to the other.

ALASKA DOGS IN ESSANAY PICTURES.

In Essanay's thrilling tragedy of the far North woods, "At the End of the Trail," booked for release March 28th, two full teams of Alaska "malamuts," or "mush" dogs, are used. The dogs are genuine, coming from Cape Nome, Alaska, and are perfectly at home in a sensational pursuit over ice and snow that culminates in a death struggle between two bitter enemies. Francis X. Bushman, leading man of the Essanay Eastern stock company, gives a most marvelous impersonation of Tukish, a half-breed Indian of the North, and his make-up is remarkable, as may be seen from the cut elsewhere in these pages.

FICHTENBERG TO BUILD NEW THEATER.

Herman Fichtenberg, the motion picture mogul of New Orleans, La., has leased a large plot of ground on Canal Street, between the Maison Blanche and Audobon buildings, upon which he will build a motion picture theater of the highest class. The building will be 50 feet by 143 feet and of fire-proof construction. The exterior design will be Italian and an elaborate scheme for the interior decoration has been adopted. The cost is estimated at $100,000. One of the features will be a $5,000 pipe organ.

Mr. Fichtenberg also owns and operates the Isis Theater, Houston, Texas; the Alamo, Vicksburg, Miss., and the Dream World, Picto and Alamo theaters in New Orleans. Independent service will be used in the new house.

Projection Department

Edited by F. H. RICHARDSON.

COMMUTATORS.—California (name of town suppressed), writes: "In 'More About Commutators,' issue of February 24, Chicago is correct in saying that the most important thing is to keep the commutator clean. I have used just enough vaseline to color a rag and then immediately wiped it off. If a hard brush is used it will tend to make a grating noise which is quite noticeable on large machines. To relieve this, some operators boil the brushes in oil and then thoroughly drain before using. If before you 'sand' a commutator you rub the sand paper lightly with paraffine it will collect the copper dust. I do not agree with the editor when he says that sanding the commutator of a motor is not practical. Run the motor without load and, using the block spoken of, bear lightly on the commutator. A slight crackling or flash will warn you when to change sheets of sandpaper. I have paraffined several sheets and fastened them to the block, tearing them off as they became loaded with copper. Keep hands and face protected while doing this job. Wipe off the commutator and bearing surface of the brushes when through, and examine to see if any copper has been dragged across the mica, thus 'shorting' two adjacent bars.

"I would not advise a green man to attempt this job, but it is safe enough for a man who knows what he is doing."

If I am wrong in assuming the grinding of motor commutators to be impractical I stand corrected. I should imagine it would be a pretty risky operation, however, for several reasons. That paraffine-on-the-sandpaper sounds very good indeed.

And now I want to call attention to the many really valuable things the simple question concerning commutators, propounded by New York, has brought out. I very much doubt that there is a man who has read the various letters and comments who has not learned something he did not know before. I am not saying this as a boast, but to call attention to the fact that the surface is as yet only scratched and that this department has a still greater work to perform. How quickly that work will be done will in great measure depend on the extent of co-operation I have from managers and operators in setting forth such things as they believe to be of value to others. The day of the real, high class photoplay, at largely increased admission prices, is fast approaching. The producers, both Licensed and Independent, are doing their part, and their product will continue to steadily improve. It is up to the operator to keep pace, but he is still far behind the procession. I have no fault to find with the co-operation I have had in the past. It has been splendid. Now let us all pull together for the future and get in a position to say to Mr. Producer: "Bring on your perfect films. We are ready to project them in a manner befitting their excellence." To the machine manufacturer: "Give us the high class mechanism—we know how to handle it."

The Editor is not seeking bouquets from managers or operators. He is, however, seeking every possible bit of information which will tend to elevate projection, thus helping to lift the motion picture theater out of the nickel class, boosting it up to a possible fifty-cent admission for the best seats. That very thing is coming in the not so very far distant future. The twenty-five cent admission is already with us in a few (a very few, as yet) houses. It will be with us in very many houses before very long.

IN ERROR.—Winnipeg, Manitoba, Can., writes: "Regarding Mr. Spraker, Rush Hill, Mo., concerning an isolated plant: I do not think it advisable to use a 70 volt generator. One reason is that most of the apparatus manufactured is wound for 110 and 220 volts, also when you have a 70 volt generator it means having lamps, fans, etc., made especially for that voltage. Another thing: suppose Mr. Spraker needs a 10 K-W. generator, he would have to have a larger one at 70 volts than at 110. Since a larger machine means increased cost why not use the 110 volt current? To explain more clearly: assuming a 10 K-W. generator, 10 K-W. at 70 volts is about 140 amperes, whereas at 110 volts it would be only about 90 amperes for the same output, besides having a greater capacity for overloads. I think a 10 K-W. G. E. generator and a 15 h.p. Fairbanks Morse gasoline engine would be an excellent outfit. Of course he would have to apply to the G. E. people for particulars as to speed, etc., so as to get correct pulley ratio and then submit that to the F. M. company for particulars as to the engine. Of course he will have to use compound wound generator, with the regular resistance which goes with whatever moving picture machine he is using; also asking for a generator which will over-compound about 3 to 5 volts from no load to full load. Mr. Spraker can regulate his own compounding if he prefers, by increasing or decreasing the shunt on the series field. If it does not over-compound when tried out, increase the resistance in the shunt until it does, or vice versa if it over-compounds too much. But if he has no electrical experience he had better let the G. E. do it. There are numerous other arguments in favor of using the higher voltage, but it would consume too much space to explain them. One thing is that in using the lower voltage machine the generator won't be the only thing that will cost more. The main wires will have to be larger to carry the larger current flow. He may never have to use the full load capacity of the generator, but the N. E. Code requires cable of size to carry overload capacity of the generator. One more thing: economizers, rheostats, etc., are all made for 110 volts and if Mr. Spraker has already got his machine it means he will have to ship his resistance or economizer back to the factory to be changed to the proper voltage."

I have given this somewhat lengthy letter space for the reason that, although I believe Winnipeg is arguing wholly from wrong premises, still there are a number of things contained which are worthy of note in passing. In the first place it is hardly to be supposed that Mr. Spraker would have use for a generator of 10 K-W. capacity. Assuming that he will only use one arc at a time, and that most certainly his generator will be D. C. That would not require more than 45 amperes in any event, and very likely much less would be used—say 30 amperes. The arc voltage is fixed, averaging 48 volts, hence, utterly regardless of generator voltage, the arc itself will consume wattage approximately equal to the amperes times 48, or, with 30 amperes 1,440 watts. If ordinary resistance be used (any competent operator can quickly fix a rheostat made for any voltage to be used on a lower pressure) the wattage represented by the difference in the arc voltage times the amperes and the line voltage times the amperes will be wasted in the resistance. In this case, 1,440 watts would be used and 1,860 would be wasted if the pressure be 110, whereas at 70 the waste would only amount to 660 watts, and at 60 volts only 400. As to the incandescent lights the argument of Winnipeg holds good, since it requires a larger amperage for low voltage lamps than for those of higher filament resistance. However, it must be carefully remembered that in all probability Mr. Spraker's projection light will be the main thing. Of course if he is going into heavy incandescent lighting a somewhat different problem is presented. I assume, however, that his incandescent illumination will not exceed 30 amperes, at 70 volts, and that say 10 amperes of this, at least, will not be in use when the arc is burning. This would make a total necessary generator capacity of 60 amperes, or, at 70 volts, 4,200 watts. It will therefore readily be seen that the wire cost does not enter to any considerable extent at least. As to lamps, I believe no trouble will be experienced in securing 70 or 60 volt incandescent lamps. Fans might have to be specially wound. But inasmuch as this letter has raised interesting and somewhat important questions I invite comment from our readers. In this connection let it be said that I have had some very excellent letters indeed concerning the 60 volt engine-generator outfit put out by the Detroit Engine Works, Detroit, Mich.

CARBON CLAMP SCREWS.—C. P. Bruce, operator Cosy Theater. Pendleton, Ore., writes: "Concerning the carbon clamp screw trouble of Wilmington, N. C., page 299, January 27 issue, he says the screws continually get loose and become very hot. I had the same trouble and found it was caused by the ends of the screws becoming rough from burning or melting, so that hard lumps of melted iron formed on the end. When a carbon was put in the screws would be perfectly tight, but soon the rough points would sink in, and of course the carbon would become loose and sometimes would drop out unless I kept tightening up on the screw. The carbons and screws got very hot, and holes formed in the carbons where the screws dug in. I took the screws out and filed the ends perfectly smooth. Result: no more trouble. I file the screws a little every day now and they never loosen or heat.

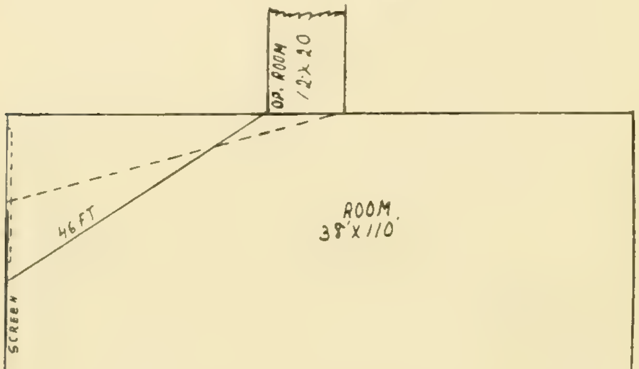
"Portland, Ore., wants to know what voltage Noah carried on his ark. For the benefit of Portland would say that Brother Noah used a 'flood-light.' Trust this will aid my perplexed friend in figuring the voltage."

We are obliged to you, friend Bruce, for submitting the clamp screw trouble remedy. The burned point is, I believe, carbonized iron and offers high resistance. I am not certain as to this, but believe it is correct. This Noah business is getting mixed. I had always supposed Noah projected the dove with his arc light, but now it turns out to be a flood light. However, judging by the number of critters Noah had aboard I should say the pressure on the arc must have been pretty high. Brother Bruce mentioned that I might use his name if I wished. I would much prefer to give name of writer, in addition to that of the city, but cannot do this unless specific permission is accorded.

NEW STUNT.—Marion, Ind., writes: "I have been making several improvements in my operating room in the past few weeks and believe some of them will help other exhibitors who, like myself, have only one operator, but would like to use two machines for running a continuous show. This idea seemed next to impossible when first thought of; but through the ingenuity of my brother, Howard Spurr, and my operator, Billy Kimball, a plan was devised, whereby one operator is able to run both machines. We are using two Edison machines, set at a distance of about three feet apart, in which space the operator sits. The machine at right of operator has a left hand drive through universal jointed shaft attached to the take up shaft. Universal shaft is used to allow framing of picture. Operator can thread up one machine while operating the other very easily. The pictures are dissolved by sheet iron shutters, operated by foot treadle. This method makes it possible for one picture to be dissolved into the other perfectly, and at the same time is an ideal fire protection. A motor rewind has also been installed, which is a great time saver for the operator. Our latest improvement is a telephone system of three branches, by which the operating room is connected with the entrance door and orchestra pit. Lamp signals are used in this system instead of bells, so as to avoid disturbing patrons. Other improvements are being contemplated, of which I will be glad to inform you if you are interested."

I wrote, asking further particulars as to the method of operating the right hand machine, but have received no reply. That telephone lamp signal is, I should imagine, very good indeed, if properly installed so that the audience would not see the signal. The motor rewind is something I strongly advocate. If rightly arranged it will save much damage to the film. The motor should be run at slow speed, rewinding in not less than three minutes, and there should be a brake on the reel from which the film is being wound so that it will wind tightly, thus obviating any "pulling down," which works immense injury to the film. There can be an arrangement easily added which will automatically shut off the motor when the film is all rewound so that the operator can start it and the motor will do the entire job without further attention. As to the machine drive I am sorry to say I cannot commend it. In the first place running a machine from the left hand side (as I understand is proposed for one machine) would be extremely awkward, to say the least. Machines and lamps are made to be operated from the right hand side and I do not believe it would be possible to operate one well from the other side. But aside from that I see no necessity for any such arrangement. A helper for the operator is not by any means prohibitive in cost. A boy is all that is necessary, if the operator is to do all the projecting. He can attend to the rewinding, threading the machines and setting the carbons, the latter under the observation and instruction of the operator. To run one machine while threading the other may be easy but—excuse me. Moreover, while for a time it was considered good practice to dissolve one picture into the next, that practice has been discarded in the best houses. Many of the really high class houses—houses where they pay great attention to excellence in projection, and all that goes with it, even stop the machine for one minute between the two subjects of a split reel. The idea is, and I hold it to be correct, that it gives the audience time to drop the old subject and be ready to receive the new. Please understand, Marion, that I am not criticising your methods, but simply pointing out to you something which may be of benefit. I myself at one time advocated the dissolving of one picture into the next, but was shown my error and recognized it as such. I think you will find an interval of one minute between each picture, even though it be a split reel, will be much better, though it might puzzle your audience, which is now accustomed to the other method, for a time. I shall be glad to have you tell us of the other improvements when made.

HEAVY SIDE-THROW.—Cumberland, Md., writes: "Attached find sketch of theater. Will you kindly inform me whether or not I can get a good picture as proposed, or will the machine have to be squarely in front of the screen?"



It would be practically impossible to get a satisfactory picture with a side throw of 19 feet in 46, unless the picture be a very small one. You could improve matters by placing machine and screen as indicated by dotted lines—that is, you could get a very fair picture that way if it be not too large. It would, however, not be a very desirable effect. The 110 foot throw is just a nice distance and I would advise you, unless there be reasons of which you have not spoken for placing machine in side room, to locate it at rear of the hall.

LARAMIE, WYO.—Laramie, Wyo., writes: "This city has 9,000 population. There are two motion picture houses owned by Cameron & King. Lyric, seating 390, uses three reels from General Film Company. Princess, seating 550, uses three reels, Independent. Two shows each night. No vaudeville Sunday. Matinee Saturday only. Good machines (Powers Six); good operators; good pay; good pictures; good business; everybody happy."

Laramie certainly did not waste any ink, but we are always glad to hear from our friends, be their letters long or short.

LIGHT PLANTS.—Mr. H. C. Smallfield, Electric Theater, Lynden, Wash., writes: "I have been very much interested in the discussion regarding light plants in small towns, especially in your issue of February 24. I think a man is foolish to install anything less than 110 volts. I installed my own plant about a year ago. It consists of a 7½ K-W. D. C. generator, 65 amperes, 110 volts, driven by a Fairbanks-Morse 12 h.p. gasoline engine. I light my whole theater, and use two arcs; one at 30 amperes and one at about 20 amperes for slides. I can truthfully say I do not know what trouble means. I have never had to close down one moment since the plant was installed. I start up about 6:30 P. M. and never go near it until I shut down (about 11 P. M.). though I have the usher go back occasionally to see if oil cups are feeding properly. Otherwise no one attends to plant while running. I installed a voltmeter, ammeter and my rheostat in my operating room and handle everything from there. I have a Powers Six, 1912 model, and as far as projection is concerned I have no trouble; my picture is 9 x 12 at 85 ft., and is perfectly clear all over; never have any trouble with condensers or light. It amuses me that so many men always have a bunch of trouble, while I have none; but I will say I generally know about a week ahead when there is possible trouble, and I always remedy the matter before the week is up. You are at liberty to publish this letter if you will; and I will gladly answer any one's letters, providing they enclose return postage. I am a close reader of the World and enjoy it very much. Will say that many times it has helped me to give perfect projection. I am building a new theater, and when completed will send you some photos of same. Regarding the care of commutator, will say that I keep everything clean and bright, and once in a while when brushes begin to sing I apply just a very little vaseline, that is all"

My dear sir, because you have had no trouble with your 110 volt plant does not prove that you would have had any with one of less voltage The whole thing lies here: you are using 30 amperes on one arc and 20 on the other. That means that you are wasting, in your rheostat a total of 3,250 watts. On the assumption that fuel costs you money, tha is expensive. It costs you more for the totally useless heat in those rheostats than it does to operate your arcs. Also there is just that much added pull, hence added wear on both engine and dynamo. Of course there is some advantage in being able to use 110 volt incandescent lamps, since they are standard and to be had almost anywhere. There is no early reason why a 60 or 70 volt outfit should not operate with as little trouble as one of the higher voltage; or if there is I would be glad to be told wherein the reason lies. Your plan of anticipating trouble is one which may well be emulated by all. It is an exemplification of that old saw "A stitch in time saves nine." Send on the photos.

QUESTIONS.—Princeton, N. J., asks: "'Why could not a three-wing shutter of the same pattern as is used outside be used inside next the aperture?' is a question you asked us to answer some time ago. I would say because it could not be gotten in that space, and even if it could it would cut off too much light. Kindly tell me why the stereo lens focal length is longer than that of the M. P. Please reply by mail if you will."

I simply must refuse to answer by mail, except where fee is enclosed to pay for the time. It is not that I would not like to, but time is money and the days are not long enough to do what I have to do. My mail is such that if I answered all those who want a personal letter I could do very little else and then—the pot would quit boiling. The three-wing shutter would not work inside because its chief value lies in the three wings bringing the alternations of light and darkness so close together that the eye does not see them at all AND in the keeping of the blades very nearly of the same width. If the width is exactly the same for all three there is no flicker at all, even when the machine is run much below normal speed, but the instant the width is varied the flicker reappears and as the variation becomes greater the flicker increases. The wings could not be anywhere nearly of equal width with an inside three-wing shutter. Space forbids my explaining why now. The stereo lens is of longer focal length because the aperture (slide mat) is much greater.

CONDENSERS COLORED.—Somerset, Pa., writes: "Am using 35 amperes of 110 volt, 133 cycle current. Only recently tackled A. C. Used D. C. before. My condensers are a lavender color. Why is this? I am projecting a 12-foot picture at 55 feet. Use two 6½ condensers. Ought I not use one 6½ and one 7½? I wanted it thus, but manager would not get them for me. Would like to join the union. How may I do it?"

The lavender color indicates faulty lens. It is due to an excess of some ingredient used in making the glass. You should change them at once, as they operate to injure your light. You have a 4 inch e. f. projection lens and I would prefer condensers of longer focal length, unless by their use you develop a ghost. One 6½ and one 7½, with the 7½ in front, ought to be about right. Under the present laws you cannot join the I. A. T. S. E., with which operators' unions are affiliated, except you be a resident of the city in which the union is located for a period of six months. This I hold to be wrong, as applied to operators, but it is the fact.

SALT BRINE AGAIN.—New Bedford, Mass., writes: "I tried out the Baltimore brother's idea of soaking carbons in salt brine, and find the same trouble our brother in Westfield had—the carbon's needle. I tried Electra and Henrion carbons; soaked them three days and then let them dry one week and a half. I feel a little doubtful as to whether the Baltimore brother is using as low as 20 A. A. C. I am on 110 volt, 60 cycle current through a Fort Wayne compensarc giving me 14-40-60 amperes. I made a small rheostat which I can throw in between my transformer and arc so I can raise my amperage 5 amperes at a time, thereby cutting out the jumps from 14 to 40 and 60 amperes. By soaking the carbons in salt brine I find I can cut out 10 amperes and get about as good a light. When using 30 amperes the carbons needle about ¾ of an inch, but when using 45 amperes they needle about 1½ inches."

We are obliged to you for the report. I am still inclined to believe there is something in this salt brine business, though just how much I cannot say. Suppose some of you Baltimore men who have experimented with Brother Gregory's plan come across with some information. Now don't all speak at once.

UNIQUE STUNT PROPOSED.—Stromsburg, Neb., writes: "Will you kindly let us know what you think of this: We want to put our machine in the basement of our theater, make a hole, or trapdoor, in the floor, and use the basement for the operating room. It is 20 ft. from the picture to the first row of chairs; the basement floor is 8 ft. below the theater floor, at the back of the house. This will give us a throw of about 30 ft. Our floor is flat for a distance of 20 ft. from the screen, and slopes from there to the front of the house. About two-thirds of our audience would have to see the picture through the light rays from the machine. Do you think that would be all right? We would want a picture about 9 or 9½ ft. wide. Can it be done? We made a screen out of compo board, such as is used in dwelling houses, instead of plaster. It is heavy cardboard with wood and cement between. We covered it with pure white, dull finish paint, but later gave it a coat of 'alabastine.' We made the alabastine pure white with a little blue and added just enough red to make it a very pale lavender. It gives excellent results. We burn several house lights all the time and they do not seem to affect the picture. The ceiling is of a light color, and the lights are along the walls about 5 feet from the ceiling. They are in ground glass shades and the shades are open towards the ceiling. Our idea was to get a reflection from the ceiling and it seems to work all right. We get the World every week and keep them on file. Do you remember when we thought a fellow was a chump that bought a one-pin machine, when he could have bought a machine with two pins for the same money?"

Sorry, gentlemen, but it won't work, I'm afraid. In the first place a 9 ft. picture at 30 ft. would require a very short focal length lens. You could throw such a picture at that distance, but it would probably be none too good, even under normal circumstances, but when you add an upward throw such as you propose I'm afraid you would find it would be unsatisfactory. I don't say it cannot be done, and the fact that the audience would look through the ray would not matter. I do not believe, however, it would be worth the trial. Those very short throws are bad at best. I had a smile at your mention of old days.

NEW COMMUTATOR STUNT.—St. Thomas, Ont., writes: "Had charge of generator at summer resort. Commutator was so dirty that generator would not readily raise voltage, or hold what it did raise under a load. Took brushes off, tacked oo sandpaper on smooth board and cleaned their surface; then dipped them in kerosene to a depth of one-half inch. Held them in the oil for ten seconds and then allowed them to absorb what remained on them when lifted out. Next took clean, white waste, dipped it in kerosene and squeezed out enough so it would not drip. Applied same to commutator, after starting the engine, and repeated the process until the waste was clean after application. Next wiped commutator off with clean waste, put the brushes back on and the commutator, which had been a fine display of fireworks before, has never had a spark since. The generator worked four hours a day with a 5 per cent. overload and t has never winked since the kerosene stunt. The oil absorbed by the brushes acts as a lubricant. This should be done twice a day where the generator works six or seven hours. I cleaned mine thus twice a week. There s a generator here which has been run an average of six hours a day for hree years and has never had a piece of sandpaper or a bit of compound on it. It has the above treatment every day and is one of the prettiest commutators you ever saw. I am using 25 cycle, 110 volt current and am roubled with very unsteady light. At times it will burn as steady as a rock; at other times it will jump all over the screen. It will be burning bright and suddenly one side of the screen will be dark, or the arc will go out before I can touch it. Have an Engineering Equipment Supply Company economizer. Have cleaned the lamp, put in new wires and tried everything I can think of. Have tried all kinds of carbons. If I use soft cored carbons the core eats out, leaving a hollow crater. If this does not break off the light goes out; if it breaks off it does so in pieces, and that means pots on the screen. By getting the carbons red hot and dropping them n water I partially overcome this. I get the best results by using two medium hard carbons, samples of which I am sending you. Have tried oaking the carbons in motor oil. It is a great improvement, but there s considerable smoke. Can you offer any advice?"

I have published the kerosene commutator cleaning stunt for the reason hat, while the thing does not look reasonable to me, still one cannot always ometimes tell, and you are positive as to its results. I would suppose what amounts to a kerosene bath would cause trouble, and would advise that if ried out it be done with caution. The carbons you send look like a coke arbon made of rather coarsely ground material. I would not suppose they would give good projection light. You failed to mention your amperage, which is important. I am inclined to believe you do not feed your arc losely enough. I have had no experience with 25 cycle current. I once before asked the Buffalo brothers to set forth their experience with this current, but they failed to respond. I am afraid I can offer you no advice of value. Would be glad to have letters from those having experience with 5 cycle current.

LIGHT PLANT.—Athabasca Landing, Alberta, Canada, writes: "On page 687, February 24 issue, you howl for the constable. If he comes, lease get him to attend to your own office force. Up to date I haven't eceived my Moving Picture World for February 17 and I surely need it n my business. I see on page 688 February 24 issue, that Mr. R. E. Spraker asks for information concerning light plants. We have been running such a one since August 29, 1911. We use an 8 h.p. Foos gasoline ngine, which I see advertised in the World this week. Connected by elt is 5½ K-W. General Electric Co.'s dynamo which supplies 44 amperes t 110 to 125 volts, of which we use 22 amperes for the arc. We have 4 sixteen c.p. lights for the auditorium—these are off when pictures are eing run—one sixteen c.p. light for the piano, and 9 sixteen c.p. lights or the lobby and cigar stand. We have a fully equipped marble switchoard in the power house. The voltmeter on this board shows a variation of nly two volts when the arc is off and the house lights on. With the arc n there is a variation of one volt. This is much better than current upplied by any city power plant in western Canada that I have been in. We use slightly less than a gallon of gasoline per hour. The cost of lubriating oil is very little. Up to date we have spent $1.30 on repairs for he engine, and this was for a graphite bushing for the revolving electrode. see a lot of talk about sparking brushes on dynamos and motors. I am till using the same set of carbon brushes sent with the dynamo. Those boiled in oil and they have only sparked once. To remedy this I took a iece of emery cloth (had no sandpaper handy) and found to my entire atisfaction that if you want to work, and work hard, use emery on a ommutator. My commutator is fine and smooth and is hardly cut at all. have been told that boring a small hole half way through in the connecon end of a carbon brush and filling same with oil is a good thing, but o my mind boiling in oil answers the same purpose."

I sicked the constable on Denny, our subscription man, as soon as he rrived, and the missing copy is on its way. We are obliged to you for nformation concerning light plant. You are using about 28 amperes hen arc is on and about 17 when it is off. As the arc is probably on fourfths of the time, at least, you probably use an average of close to 25 ameres, or 2,750 watts. Assuming gasoline to be 20 cents per gallon, and ying aside the items of depreciation and interest on investment, your ght is costing close to 8 cents per K-W. hour, which is pretty high. This ould be greatly reduced by a generator of less voltage, particularly in our case, where the bulk of the incandescent lights are burning only a omparatively short time. You are wasting 1,430 watts in the rheostat, nd that costs money. Your rheostat is costing more than all your other ghts put together. You cannot avoid some of that waste, but a less oltage would largely reduce it. With a 60 volt generator you would only aste 330 watts; with a 70 volt machine only 550. I'm not telling you his to make you feel bad, but to point the lesson of rheostat waste with 110 olt pressure.

AUTO OUTFIT.—Mr. J. W. Myrtle, the Art Theater, 119 E. Main om Payson, Ill., headed 'Automobile Power.' I have a 4 cylinder car nd wish to put out the same kind of show. Any information you can pply will be appreciated."

If friend Myrtle had been a "constant reader" of the Department he ould have seen the owner's address (of the auto, I mean) on page 795, eptember 16 issue. If he will write Mr. E. G. Kay, Snohomish, Wash. suppose he is still there) I am sure friend Kay will supply any possible formation. Brother Kay might write Mr. Myrtle if he sees this.

LICENSE FEE.—New York City expends a postal card in asking: "Is it necessary to have a license for an open air moving picture show? If so how much does it cost?" The writer gave an address, but I doubt if the dead letter office expert could make it out. Yes, you must have a license. Why in the name of common sense don't you step into a telephone booth, call up the license bureau and get all that information in about two minutes, instead of writing me?

COLUMBUS, OHIO.—In February 24 issue a letter from an operator in Columbus, Ohio, was published, in which the writer complained of bad treatment. We had the matter investigated and found that apparently the writer had used these columns to vent a personal spite, and had no just grounds for complaint. We proposed to publish the facts and name the man, but, in deference to the wishes of the machine manufacturer implicated, did not do so. Now comes a letter from the operator at present working at the house in question and it fully confirms the investigation we caused to be made. I want to say right here and now, once and for all, that these columns are not for the purpose of supplying space for any one to "get even." We will print, regardless of whose toes get smashed in the process, letters setting forth genuine grievances. But let me warn you to be sure they ARE genuine, for in future I shall name the man who perpetrates a fake grievance, when it be proven to be a fake. I can usually spot such letters, but once in a while I get fooled. I did this time, but I will undertake the contract of making it warm for the next one who gets away with it.

CONDENSERS.—Ft. Worth, Tex., writes in reply to New York, saying that in his opinion condensers break because they are too tight in their mount. Should have some play edgewise. This is all true enough and has been set forth many times in these columns. It refers to the round metal mounts only. Most modern machines no longer use these mounts. They are out of date and a back number.

SEVERAL THINGS.—Little Rock, Ark., writes: "Have one of the best managers I ever worked for. Managers of to-day are much more considerate of their employees than they were six years ago, when I first began operating. I have a 50 ft. throw, picture 12 ft. Operating room is about 20 ft. higher than center of screen. Find placing small piece of tin under aperture plate, just below lower screw, helps the focus. (Your aperture must not set square with lens.—Ed.). Use 6½ and 7½ condensers, latter in front. (Think probably two 7½s would do better.—Ed.). My current pressure, hence amperage, is not steady. Am using an old model one-pin Edison machine. Use Arco Bio carbons. Will you kindly advise me as to how to improve focus on picture? Of course cannot move bottom of screen out. Would like some help with the light also. I have fuse plugs for 220 volts, 75 amperes. Would this affect the light? Have polished all connections and removed charged wire ends in lamphouse. Would you advise using two rheostats in series? Would like to call attention to the fact that all condensers are not round and this has an effect on breakage when a round metal mount is used. Operators should see that no little particles of carbon are under edges of condensers, as they help break the lenses. I have found that a stick of graphite mixed with a little oil makes a fine star lubricant. What is your opinion of this? Also how about resin for take-up belt? Where could a moving picture camera be bought and what would be its cost? Do camera men have to furnish their own cameras, are they organized and what is their pay? How long would it require for an operator to learn to handle a camera? Is the supply greater than the demand for cameramen? Where could I address some company for chance to learn?"

And you didn't feel much like asking questions that day either, did you? You have not described the out-of-focus effect clearly enough for me to be of assistance. For a 20 ft. drop in fifty I believe you will need an especially selected lens—a very good one. Even then I am not sure you can get a sharp picture all over the screen, but you might. The short throw and heavy drop is bad. No, those fuses would have no effect at all, but they are of higher amperage than is necessary. Better cut down to about ten or fifteen amperes in excess of what you are using. Using two rheostats in series would simply cut down your amperage, hence your light. Didn't you mean multiple? You stand very much in need of the handbook. Better send in $1.50 for it at once. Your knowledge of fuses, resistance, etc., is very weak indeed. Graphite is a most excellent lubricant. If take-up belt is properly adjusted there will be no need for resin. You can buy a moving picture camera from Mr. Eberhard Schneider, 219 2d Avenue, New York City; don't know the price. Expert cameramen are always in demand and the pay is fair. Cannot give you exact figures, as it varies. I believe they are not organized. It would be little use writing manufacturers. You would have to apply in person and I don't believe they would take on an apprentice at all. Give me more concise information about that out-of-focus effect and the light and I will try and help you.

POSTCARD PROJECTOR.—Fall River, Mass., asks: "Am thinking of investing in a postcard projector and would like your advice. Would it project 60 to 70 feet, in street advertising, so that the picture will show clear? My idea is to use clippings from the Moving Picture World to advertise show I intend putting on in town of 6,000."

I would suggest that you place your requirements before the seller of the device in question, *in writing*, and require a written guarantee as to its satisfactory performance under the conditions.

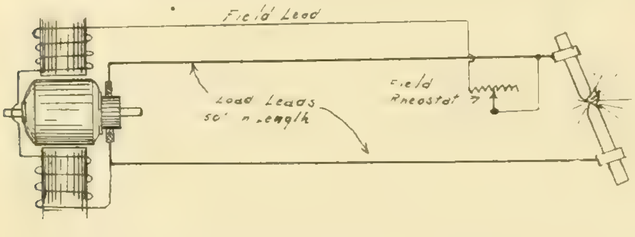
CONDENSER BREAKAGE.—If Marianna, Ark., will use two 7½ condensers I believe ghost trouble will be helped a little, as this will remove the arc a trifle further from the lens. Condenser breakage is a hard proposition, but you should avoid direct draughts striking the lamphouse, also avoid opening the lamphouse door immediately after shutting off the arc as much as possible. Keep ventilator in top of lamphouse perfectly clean and free. Glad to hear you speak so well of your operator. Look back through the Department for a few weeks and you will find this condenser breakage matter discussed. I might also add that it has been discussed without the "dis" a good many times.

LIGHT TROUBLE.—Holton, Kans., writes: "Use 60 cycle, 110 volt A. C. through Ft. Wayne compensarc; Bio carbons; 12 ft. picture at 78 feet; 6½ and 7½ condenser lenses. Two machines: Powers Six and Standard. On 30 amperes have small, blue ghost. On 40 it almost disappears. On stereo side have large blue ghost in center and yellow sides. Tried moving lamp back and forth without result. Manager says I should not go over 40 amperes except on a very dark picture. He used Powers Six and

Compensarc in another town and says he never went over 40 amperes with an 18 ft picture at 40 feet. Same current we have here. Now what I want to know is why we have to use 60 amperes to get same results he got with 40? Have copy of Handbook and can recommend it to all operators. Attached find sketch of way we are hooked up."

Wiring is all right. You will do well to get two 7½ condensers. When manager says he got the same results, or anywhere nearly as good, with 40 amperes and a picture with 243 square feet (an 18 ft. picture is 13½ x 18, not 14 x 18) as you can get with 60 amperes and a picture having only 108 square feet, same current, he is making a statement which he cannot back up with performance. The man does not live who can do that, unless there is something very radically wrong with your light. However, it is not possible to project what I would consider a good picture with 40 amperes A. C., covering 243 square feet of surface with the light. For good illumination it requires 45 amperes of D. C. for an 18 ft. picture. Of course if you have a ghost, that indicates poor light and deadens the picture extremely, but ghost or no ghost an 18 ft. picture with 40 amperes A. C. has very faint illumination. It is by no means brilliant.

GENERATORS AND VOLTAGE.—Mr. J. Frank Martin, Pittsburgh, Pa., writes: "As a constant reader of the Moving Picture World, I wish to say that I consider it indispensable in my capacity as an exhibitor and manufacturer of moving picture supplies. The recent contributions to your Department on motor-generator sets is particularly interesting, as I have had considerable experience with these machines which in many respects is at variance with that of several of your correspondents. I have found that it is practical to arrange nearly every standard type of direct current generator of less than 125 volt rating, either shunt or compound wound, so that it will regulate perfectly for an arc. The connections are shown in the accompanying sketch and the requirements are that the energy for field excitation be taken off of the load leads near the arc lamp by extending the field circuit to this point. The length of leads necessary is determined readily by using a rather long length of wire at first, then tapping the field circuit in on this wire at different points until the proper point for the best regulation is determined. The efficiency of a machine arranged in this manner is about 2 per cent. less than that of an automatic (Rosenberg patent) generator, the cost is 20 per cent. less.



"I have used and sold these machines for motion picture projector illumination and have arranged and installed larger equipments for arc welding in iron foundries. An equipment I have used for a year and a half consists of a 1.5 K-W. 75 volt, compound wound, Peerless generator driven by a 3 h.p. gasoline engine. The load leads are 150 feet of No. 8 duplex cable and the field circuit is 150 feet No. 12 wire. Special carbons are used and the field rheostat is mounted directly under the moving picture machine, allowing of the greatest flexibility in controlling the arc."

The letter is well composed, well written and apparently comes, as alleged, from a business man. But I don't seem able to grasp his idea. If I understand him aright he proposes to operate a projection arc with a generator of any voltage, up to 125, merely by inserting resistance in the field circuit. What I am totally unable to grasp is what his idea is of lengthening the field circuit and using a field rheostat. Lengthening the leads would merely operate to create a little more resistance therein, which it seems to me might as well, or better be had in the field rheostat. That it would make any electrical difference whether the field leads be connected close to the arc or a distance away is news to me. You say, friend Martin, that you have operated this scheme successfully. All right! Will you kindly go a good, long way further into details and show us the exact why and wherefore? If you can operate a 110 volt generator at between 45 and 50 volts, and do it successfully, I, for one, would certainly like to know how the stunt is performed—all about it, in fact.

SEVERAL THINGS.—Selma, Ala., writes: "Have an Edison, Model B, machine, 110 volt, 133 cycle A. C. Have a transformer all to myself. They claim it to be of 40 ampere capacity. Use ⅝ Bio cored carbons. Now project an 11 ft. picture at 45 feet. Have an old make Edison rheostat, rewired. It did fine at first. Got a good light. Don't know whether or not the trouble lies in the rheostat, but now I can scarcely get any light at all at times. The arc burns nicely for a little while, then it begins to run around the carbon-tip, and will almost go out, only burning a little in front. Picture then can hardly be seen. Have tried solid carbon below, but it does no better. Where is my trouble? Am thinking of setting my screen back 12 feet, making a 57 ft. throw instead of a 45 ft. as now. Can I do that with my present lens? Will the picture be as plain? About how much larger will it be? Am considering putting in my own light plant. Will operate one arc and 20-16 c.p. incandescents. Will 40 amperes at 60 volts do it? Have in mind the Detroit Electric Light Plant, of the size mentioned. Do you think it will give satisfaction?"

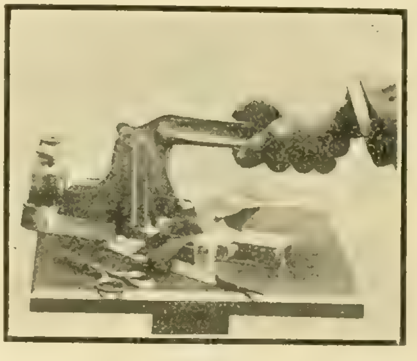
As to your light trouble, you have not told me what amperage you are using. Begin at main switch and take all wire connections apart, cleaning the wires and contacts thoroughly. Set your rheostat on a sheet of glass to make sure it cannot be grounded. Clean out the inside of your carbon jaws perfectly clean—until the metal shines. I presume you have an Edison lamp. Are you sure the carbons do not become loose after the arc has burned a short time? File the points of the clamp screws until they are flat. You cannot use solid carbon below with A. C. That is only for D. C. Be sure the lamp leads are not charred inside the lamphouse. If this does not remedy the trouble it will be well to have the light company test out the transformer. If that proves to be all right the trouble must lie in the rheostat. What it is I cannot say. Possibly you are using very weak amperage and when the rheostat gets hot it chokes the current down so low that it is useless for projection. You can project just as good a picture at 57 feet with present lens as at 45 feet, but it will be 35.196 inches wider. If it spreads 11 feet (132 inches) in 45 feet then it spreads 132÷45=2.933 inches in one foot and in 12 feet additional throw it would spread 2.933×12=35.196 inches. To get a smaller picture you will have to get a lens of longer focal length. A lens of 5 inch equivalent focus will come very close to it. Your present lens is about 4 inch e. f.

SATIN CURTAIN.—Montgomery, W. Va., asks: "What do you think of a white satin curtain? Is it pretty good, or better than the ——— curtain?"

Others who have tried white satin have not given encouraging reports. Don't believe you would find it satisfactory. Could not make out name of curtain you ask for comparison with.

EXCELLENT FILM MENDER.—Mr. A. J. Wellman, Catlettsburg, Ky., has perfected what seems to be a most excellent film mender. It combines in one device a method of matching the holes and a press.

The whole thing is of metal neatly nickeled, is light and occupies little space. It contains a receptacle for film cement bottle, which is firmly held. Shears, etc., come with it.



There is need for such a device, reasonable in price and at the same time effective. Mr. Wellman's press is both. Sufficient pressure cannot be applied to a patch with the fingers to make a strong joint. The cement welds, rather than cements, therefore pressure is essential. The price is $5.00.

LONGER THROW.—Hawarden, Ia., writes: "Wish to move my screen back about 4 ft. Just the screen itself. The walls on either side I cannot move. It will be a box effect. Will this affect the picture at all? There will be no light on screen until projection of picture. Also must I change lenses or will the one I have answer? Now have about 60 ft. throw; picture in perfect focus."

The box effect will not affect the picture at all, so far as its excellence is concerned. You will have to look out though or view of part of the picture will be cut off from those sitting down in front and to one side. Your lens will project just as good a picture but it will be a little larger. You can tell just how much as follows: Measure exact distance from lens to present screen. Measure exact width of picture. Divide the width of picture by throw, which gives you spread of light ray for each foot of throw; thus: suppose throw is 60 ft. and picture 10 feet wide. 10 divided by 60 = 10-60 or 1-6 of a foot the light spreads for every foot of throw. 1-6 of a foot is two inches. For 4 ft. additional throw, the spread would be 2 X 4 = 8 inches. Hence at 64 feet you would have a 10 ft. 8 in. picture. It can only be kept the present size by changing the lens.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

FROM the sublime to the ridiculous" was never better exemplified in a practical way than by developments in the motion picture field during the past few weeks. very effort or accomplished act in jumping from the rooklyn Bridge has been classified as ridiculous by the or- nary observer of events, and the sublime aspiration of e motion picture man has been the realization of an effort get the Chief Magistrate of the Nation before the motion cture camera in the act of doing something destined to be- me historical—not in the sense of political history, but al, unstaged making of real history. Score two bull's eye r the animated man. A steeplejack jumped off the Brook- n Bridge and, with the aid of a parachute, landed safely in e water within reaching distance of a friendly tug hired a motion picture company for the purpose. The public ill soon see the act reproduced. This is where the "canned" eater gets a long lead on the regular theatrical thriller. ne latter can show the man who does the trick and em- llish the so-called act with a very realistically painted at," but they cannot show the original stunt.

* * *

To my mind that parachute bridge jump was a most strik- g piece of enterprise. I might say it was audacious enter- ise. True, the parachute modified to a considerable extent e element of risk, but it by no means wiped out the chance increasing the cast of characters by the addition of an dertaker. The act will no doubt be worked into some -up-and-take-notice drama and for months after its pro- ction the quill drivers who answer the letter writers to e motion picture correspondence editor will be kept busy ving to convince the "anxious readers" that the jump was tually made. But, after all, how fragile is fame! A breeze doubt, a failure of actual observance, a common sense mparison of the probabilities and possibilities of human complishments soon puts fame on the frazzle. The man o "takes his life in his hands" soon finds (especially if he a bridge jumper) that there is a bread line now willing for same amount of money, or less, to do his stunt with less vantages, and everyone in the line files a lien on the niche the hall of fame the jumper who jumps thinks he is en- ed to, until the other fellows get a chance to jump. If you ubt this communicate with almost any maker of the natu- in motion and he will tell you that since the parachute np he has been deluged by letters from dare-devil beings o are willing to leap from the bridge to the river with hing more on or about their person to guard against in- y, or—well, say dissolution, than nerve.

* * *

have heard some people say that to get a man to take h a chance, even with a parachute, is the limit that evokes nand for a halt in motion picture strenuousness. Of rse there are people who would kick if a man jumped m the bridge wrapped in a pneumatic suit with a ton of thers as a landing spot. Such people are always with us. ey are more persistent in their anxiety over the sting t death is to bring us than the highest salaried life insur- e agent. They are so numerous and persistent that the rage citizen has, through constant touch, cultivated a rit of joviality when contemplating results. Personally, I ch little importance to the anticipations, protests, or any er manifestations on the part of such people. But I will that when such acts as the Brooklyn Bridge stunt are uired for pictures the producers should not go outside ranks for the star performer. I have observed some vers in some pictures who could fill the bill with profound sfaction to the public, if not to themselves; and I do not k the public would burst a blood vessel in expression of ignation if the star failed to make good. I am inclined hink that, to the contrary, there would be a grand rush options on niches in the hall of fame to perpetuate the of those who had so heroically relieved a suffering lic.

* * *

nother kind of a jump was made by the picture taking f of another New York producing company. They ped to Washington in time to catch President Taft sign- the document admitting Arizona as one of the States of Union. As an evidence of the faith many people have in the ability of motion picture makers to fake scenes so true to nature that it is sometimes difficult to distinguish the original from the imitation, I need only cite the inquisitiveness of the exhibitor who wrote to the company that produced the picture asking the name of the actor who impersonated the President and requesting that his photo be forwarded for lobby display. Can you beat it? Was ever greater temptation offered to green-goods men?

* * *

An exhibitor takes exception to some sentiments expressed in this column recently wherein the adverse opinion of a representative of a picture producing firm was given on the proposition as to whether the manufacturers of such co-operate with the exhibitors in securing certain legislation. It was stated that it would be inconsistent for the manufacturers to take active steps, particularly when there were factions of exhibitors in controversy. This is what the exhibitor taking exception says: "That argument holds good only in part. For their own protection the manufacturers should sustain and assist in every way the exhibitor who seeks to have his seating increased. For this reason: The managers of houses such as are on the Loew and Fox circuits are not working in the interest of the manufacturers. If they could exterminate the smaller exhibitors and get the field to themselves there would be no necessity for the number of releases that are now made. Take any of the larger houses and note the amount of junk that is put upon the screens. Drive the small men out of business and you kill the spirit of competition that creates the demand for a continuous supply of new subjects. The big fellows are in for cheap vaudeville, not for pictures, and they care nothing for the pictures except to fill in the programs and keep down the number of acts. Goodbye to the first and second run demand if these people ever get the field. Then the manufacturers will see that they did have an interest that was in community with those of the exhibitor."

* * *

By the way, the "Onward the 600" bill before the Board of Aldermen seems to have a bad crimp in it. A report gained circulation that the bill was passed on February 13th. I understand that a certain Alderman had the bill on the calendar—in fact, it was in his pocket and booked to be passed—on the 13th. These Tim Sullivans, Foxes and the side partners are wise. I recommended not long ago that the exhibitors get together. Have they? Yes. To talk about the pictures. It is a funny thing that most of the small picture houses in this country were started by politicians—men who had inside information, and with all their political knowledge and experience they are not able to help themselves.

* * *

Most exhibitors boast to their patrons of the political influence they havefl. Most of those who make the boast are busy condemning the men from whom they claim the power.

CHILD ACTOR WITH ESSANAY.

The Essanay Company has been fortunate in securing the "most perfect" child in Chicago for portrayal in their films. Little Miss Hillis Krafthefer, over whom artists and photographers have raved and deluged with offers to pose for them, first attracted attention last August when she made her début at a Congress of All Nations in Chicago, and immediately the critics became enthusiastic over her perfect development and predict she will grow into the perfection of form of the woman of ancient Greece. Hillis is a splendid little actress with a world of natural talent that is truly remarkable, and the Essanay Company will introduce her to the film-world in a beautiful subject written especially for her and admirably suited to show her great ability.

EXCELLO SLIDE INK.

The Reid's Diffuser Company are sending a useful souvenir to all those answering their advertisement in this paper, it being the formula for making Excello Slide Ink. With this ink you can write upon glass slides with a pen, the same as you can upon paper and it does not run or blot. They send you the formula and you can prepare it as you need it. The ink is very handy for those who wish to make their own advertising or announcement slides and costs very little to prepare.

GREAT NORTHERN SPECIAL FEATURE FILM COMPANY MOVES.

Owing to the rapid increase in business the Great Northern Special Film Company has found its quarters at 1 Union Square, New York, too small and consequently has moved to 42 East 14th Street, where it will occupy an entire floor having large and commodious quarters.

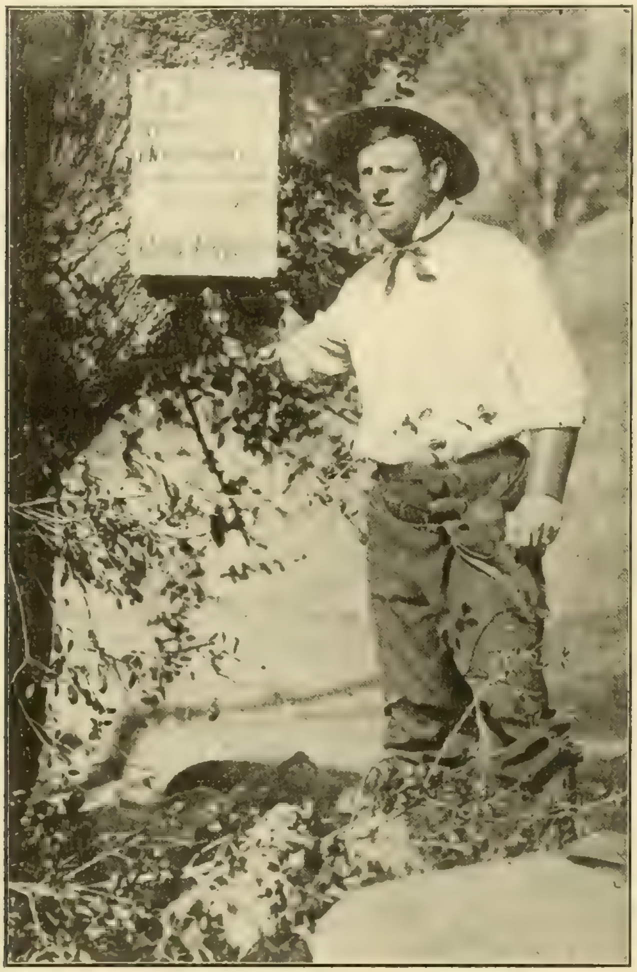
"A Road Agent's Love

One of G. M. Anderson's Wild West Productions—Full of Heart Interest.

Reviewed by James S. McQuade.

The title of this film could have well been changed to another that would have removed the suspicion of outlawry. This would have been all the more appropriate since there is not a deed of outlawry committed throughout the film. In these days, when so many uncalled for onslaughts are made on moving pictures by finical reformers, it is wise to take all precautions against the use of anything that will tend to prejudice either censor or audience against a film.

This film shows that no man is altogether bad. Not only so; it shows that a man who has scouted law and danger may yet have the redeeming trait of self-sacrifice, in order that the woman he loves may escape a wrecked life.



Scene from "A Road Agent's Love" (Essanay).

"A Road Agent's Love" is the product of Essanay's Western Company, with G. M. Anderson as producer, and actor in the titular role. There are several fine outdoor scenes in the film, with rattling good exhibitions of spirited horseback riding, and the photography, as in "Teaching a Liar a Lesson," is very pleasing. Altogether the incidents of the story smack of the West in the 60's or 70's, and they are dramatically worked out in the pictures.

John Mackley is in the hands of a money-lender, and a broken leg prevents him from meeting a note when due. He succeeds in putting off the payment until a future date, in the hope that better times will come in the interim. His wife and daughter, Lucy, comprise his family.

Lucy, just budding into womanhood, has formed an attachment for a young man, who had rendered herself and mother a little service one day. They have met several times and love has become mutual. She knows nothing of his avocation or his past, only that he is living in the neighborhood.

One day she surprises him behind a big rock on the highway, just as the daily stage turns a bend in the road and approaches. Andy, her lover, seems slightly disconcerted, but soon recovers his wonted composure and good nature.

On reaching home that day, she is told by her father ar mother that they will be homeless unless she consents to mar the money-lender. Broken-hearted she writes a notes and plac it on the big tree which has been the trysting place for herse and Andy. The note informs him that she must marry someo else to save her home, and bids him farewell. Next day sh visits the tree and finds a note addressed to her. It is signed " Friend," and advises her that a notorious bandit, for whom th authorities are looking, has taken refuge in a certain cave. Sh is requested to get the reward of $5,000 for his capture and avoi marrying the money-lender.

Scene from "A Road Agent's Love" (Essanay).

Lucy hastens to the sheriff with the news, and accompanys hi and his posse to the cave, where she discovers that Andy is th outlaw. She pleads with the sheriff that there must be a mis take, but he takes off his prisoner and turns over the rewar to her.

The curtain falls as the mortgage is paid off, and as Luc overcome with remorse, whispers to her mother that she wi wait for her lover until his term has expired. This film will b released Saturday, April 6th.

TEACHING A LIAR A LESSON (Essanay).

Reviewed by Jas. S. McQuade

An entertaining farce, entitled "Teaching a Liar a Lesson will be released by the Essanay Company on Friday, April 5t It is by the Eastern company, under the direction of McMackin, who scored a success in "The Lemon" a short tim ago.

The story is told with well-connected, rapid-fire action, an several of the situations are extremely ludicrous. The story, to is away from the hackneyed type and springs quite a number o surprises on us during its development.

The scene showing the visit of the braggart to the room o the Russian anarchist loses a great deal of its semblance of rea ism by the poor make-up of Philip. Those whiskers, thoug adding a hideous mein to the would-be red-hand man, are " dead give away."

Pretty Jane Grey is loved by a young artist named Phil Reese. Billy Barclay, a braggart, appears on the scene and tur the girl's head by accounts of his brave and hazardous doing. H is overheard by her brother, Jim, and Philip, who plot to r veal Billy's real character to Jane.

Billy is especially eager to marry Jane, as she is heiress t $50,000, and he is living from hand to mouth. The boys, knowin Billy's impecuniosity, insert an advertisement in a local pape asking one William Barclay to call at a certain address and lear something to his advantage. The advertisement further rea that "there is something coming to you."

One of the stories so vaingloriously told Jane by Billy's, na rated how he had on one occasion foiled a band of Russian a archists, and how he had secured their private papers. Judg of his dismay, on calling at the address given in the newspap advertisement, to find a scantily furnished room occupied by murderous looking Russian, who immediately locked both doo of the apartment as soon as Billy entered.

Under threatened pain of death, Billy is commanded to gi up the stolen anarchistic documents. On his knees he protes that he never had seen such papers and never had attended meeting of anarchists. The bearded stranger makes him sig a confession to that effect and next orders Billy to accompan him to another house in the neighborhood.

To Billy's astonishment, he is conducted to the home of Jane, here she and her brother Jim are found in the sitting room. ne is thoroughly frightened at the aspect of the stranger and the rough usage to which he subjects poor Billy. The latter eads with her and Jim for protection; but the stranger openly cuses Billy as being an escaped prisoner from a French jail, here he had badly injured a number of the attendants.

Scene from "Teaching a Liar a Lesson" (Essanay).

This was another of his escapades which Billy had recounted Jane, and she is surprised to see him kneeling in supplication the stranger and confessing that he had never been in a rench prison and that he had lied. At this moment the fierce-oking Russian takes off his beard and the face of the smiling hilip is revealed. Billy, the braggart and liar, falls back speech-ss for a moment, and then rushes from the house, as Jane shes into the outstretched arms of Philip.

A LESSON FOR "BUSY" HUSBANDS.

The man who is too busy to fulfill his simplest family obli-tions—to be in that family's company a little of the time had better go look at "My Baby's Voice," a Thanhouser cture issued Friday, March 29. The story shows how a ife is almost tempted from her duties merely because her lpmate is so "rushed" with business affairs he uncon-iously neglects her. Running into an old friend, the lonely ife accepts his invitation to go walking and takes her baby ughter along. She does not intend disloyalty to her hus-nd, but she craves a stroll and an escort, and the old friend convenient.

But in the end he proves no friend at all, and when, follow-g fresh signs of her busy husband's "neglect," she is all rage d resentment, he asks her to elope. She is about to con-nt when through the manipulation of plugs by the switch-ard girl she hears her baby's voice. The innocent tones the child dispel completely the temptation, and finally the sband finds he can cut down his business hours enough to end several of 'em at home, whereupon the day is saved.

MR. FREDERICK GUEST.

Few interpreters of the silent drama are so well equipped by reason of talent and experience as Frederick Guest, who is now playing leads and character parts for the Champion Film Company, being a member of the stock company. Mr. Guest has the experience of a wide and varied stage career, playing important rôles with many of the leading companies in the legitimate drama. He was in the support of Booth and Barrett, for two years; Julia Marlowe, two seasons; Mattie Wainwright, one season; Bellew and Potter, one season, and with Madame Mojeska two seasons. Mr. Guest is quite a veteran in the moving picture game, having appeared prominently in Biograph and Reliance pictures, being a member of the companies of those concerns. He has taken important and difficult rôles in Champion pictures of recent release, and will appear regularly hereafter. He is a man of charming personality both on and off the stage, and a conscientious worker.

"DANTE'S INFERNO" (Milano Films) IN NEW JERSEY.

Within the last few weeks two large theaters, ordinarily running moving pictures and vaudeville, have broken all previous box-office records with the Milano production of "Dante's Inferno;" one being the Monticello Theater in Jersey City, with a capacity of over a thousand, and the other, the Broad Street Theater in Trenton, with a capacity of more than 1,700. In the Jersey City Theater the attraction ran for a full week with such results as indicated above. In Trenton on February 22, 23 and 24, despite adverse weather conditions, the attendance averaged seven thousand a day and the receipts beat all former records, including the Harry Lauder nights. The production was presented in a masterly manner in both houses, being under the direction of W. Stephen Bush, who also delivered the lecture.

PICTURE WORK WAS NO BAR.

As if to prove that being a popular photoplayer is not a bar to the regular stage but rather a recommendation to it, comes the announcement that the "Peggy" of the Lubin comedy stories has been engaged for the "big time" variety theaters. Miss Peggy Glynn (which is "Peggy's full name) goes with Miss Lydia Mac Millan in a sketch act after a connection with the Lubin, Thanhouser and Powers film companies. The vaudeville managers are slowly but surely raising the bars that once made stage employment impossible for film favorites, just as have their associates of the legitimate. This means merely that picture playing has attracted enough high-grade artists to make it worth the while of the theatrical managers to abolish foolish prohibitions.

The Spectator.

By G. F. Blaisdell.

TALKING last week with Chief Wallace, of the Bureau of Licenses, I asked him if his department was receiving many complaints against the picture houses.

"No," replied the chief, "complaints are rare. And if the Board of Aldermen passes the pending code for the government of the picture business they will be even rarer. You see, with the present limit of 300 seats many houses are unable to put in the number of seats their places will comfortably accommodate. By allowing exhibitors to use up to 600 chairs the 'standee' problem will to a great extent be done away with. Of course, the chief violations filed against picture shows are of 'standees' and of permitting the admittance of unaccompanied children. If the exhibitors are given an opportunity to put in more seats they won't be liable to take so many chances in evading the law."

Asked as to whether he favored a municipal censorship board to pass on pictures shown in New York City, the commissioner put up his hands.

"Far be it from me," he said, "publicly to express an opinion on so interesting a question."

"You believe, do you not," I asked, "that the National Board is doing good work?"

"I do," replied Chief Wallace emphatically; "I have said so many times."

The number of picture show licenses in New York City, said the chief, ranges between 650 and 700.

* * *

Biograph has scored, and scored heavily, in "Blot in the 'Scutcheon." The entire production will stand analysis. In conception, in execution, in the stage settings—both outside and inside—and in the work of the principals, it is worthy of praise. While the acting of the erring sister was of a high character, as was also that of the young man who took the part of Henry, the lover, it seems to this writer that the honors fall to the interpreter of Thorold, the upholder of the family's good name. To the gift of the bearing and the features of the patrician he adds the art of the actor—and, what is sometimes difficult in the semi-pantomime of the silent screen, he never overplays his part.

The director of the Biograph, like the good whist player, knows the rules of his game and when, and incidentally how, to break them. The "Blot in the 'Scutcheon" must have given the Censorship Board a bad quarter of an hour before it placed its O. K. on the two reels. Frankly, it is a question whether it is a picture that should be shown to children. The clandestine meeting of the lovers in the wood, prior to a conventional introduction; the exit into the denser forest; the fading light and total darkness; the intervening screen which bluntly proclaims the fact that a sin is being committed; the returning light and the emergence of the lovers from the brush—all these constitute as daring a scene as one who is interested in the permanence of moving pictures cares to witness. Of course, the director will point to the climax as his vindication—the slaying of the lover by Thorold, followed by the swallowing of the fatal draught by the successful duellist and the collapse and death of the sister when Thorold, already dying, breaks to her the story of the killing.

In hands less skillful than those of Biograph the "Blot in the 'Scutcheon" would be impossible. In the hands of Biograph it is worth going a distance to see.

* * *

The Lubin forces have been materially strengthened by the addition of May Buckley. So, also, has the picture screen been fortified against the criticisms of those who say the present popularity of the amusement is ephemeral. Such critics fail to take account of the fact that the standard of picture actors is steadily improving—that the skilled forces trained in the studios are being constantly augmented by the secession of good actors from the "legitimate."

Of Miss Buckley it may be said that she charms. While many actresses may seem more suited to play the part of those in humbler station, Miss Buckley is better adapted to the drawing room than to the kitchen. The writer has seen Miss Buckley in but one play—of her work in that he will confess he was enthusiastic.

* * *

Some of the companies are running, in reduced type, on each scene title the name of the play. This is a splendid idea. Oftentimes the name of the play, when given but once, will slip the mind of the beholder. The continual repetition of it "drives it in."

* * *

Speaking of title screens, there are still too few of the manufacturers who print at the opening of the film the programme of the play—the characters and the names of the principals. One or two show pictures of principals and names—which is still better. There is no reason why manufacturers should not take every reasonable means to acquaint the followers of pictures with the members of their company. There is every reason why they should. The time is coming when the identity and personality of photoplayers will be as interesting to picturegoers as are the identity and personality of the stage actors to theatergoers. Some of the manufacturers circularize the exhibitors with the photographs of their players. Very well so far as it goes. But these methods do not reach the patrons of the industry—and their personal interest is worth having and sustaining.

* * *

Witnessing last week an old Pathe weekly—it may have been 1911, 34: it was interesting, anyway—the thought occurred: Would it be an altogether bad plan to print on the play title and following scene titles the date of the release of the play—say, for instance, 2, 14, 12? This would inform every one who saw that picture that it was put on the market on February 14, 1912. Then if, in July of 1914, some exchange man should have the nerve to palm off this film on an exhibitor, and the exhibitor should have the nerve to throw it on the screen, his people would know just the extent of the imposition. It would be of no practical value to put the date on the initial title alone—for your foxy exchangeman would cut out that part of the old film—if it were not already worn out.

This may seem exaggerated. You may say films do not survive two years. But they do, and the people who are forced to look at them realize they are taking all sorts of hazards with their eyesight. The dating of films would protect the picturegoer, and it would protect that manufacturer who would prefer to be judged by his current product rather than to be damned possibly by early crudities.

* * *

It seems at least odd these days to see Arthur Johnson, the unusually popular Lubin leading man, and Marion Leonard playing a backwoods knife-cutting film melodrama. The writer ran into a Reliance reel in a downtown house the other day in which one of the leaders of the actors in the Licensed field was playing opposite to one of the leaders of the actresses in the Independent ranks. "The Trapper's Daughter" was the subject. By the way, are either of the just mentioned doing any backwoods stunts these days? Did you say: "No; they don't have to?"

* * *

Why do not the older manufacturers go over their files, pick out some of their marked successes now so long off the market as to be new to the majority of present-day picturegoers, and let us renew acquaintance with them? Better by far a good, old story than an indifferent—or worse—new one. Who would not again enjoy such films as Edison's "Bootle's Baby" or Pathe's "Robert the Silent"?

* * *

Here is an Italian translation of a scene title, the exact meaning of which your guess may be as good as another's: "I had to kill her. You had usurped me a sacred right."

* * *

The coming of Bernhardt and Rejane, filmed in "Camille" and "Sans Gene," will certainly arouse a great deal of interest among all followers of the stage, of the speaking perhaps even more than of the silent. None will be more interested watchers of these two great Frenchwomen than the greater American actors, who will probably lament the fact that the conditions and proscriptions of their employment debar them from sending down to posterity examples of their best work.

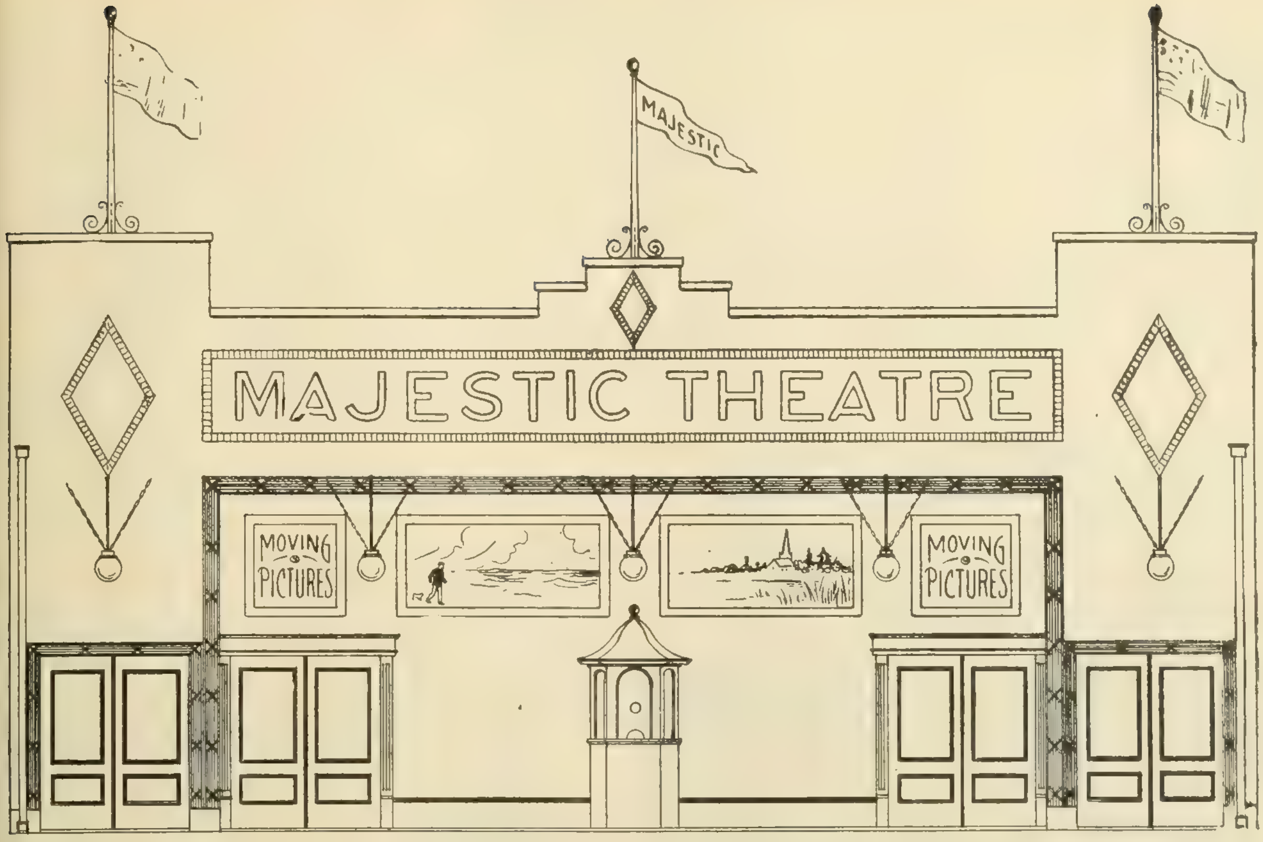
From these two films, supplemented by the widely heralded "Odyssey," should come material benefit to the industry in this country. The public will be still further and better educated in the possibilities of the silent drama; and it will manifest a keener and more discriminating interest in the comparative merits of the product of domestic manufacturers.

* * *

In one of the Fouteenth Street houses on Lincoln's birthday the projector was operated so rapidly that any possible pleasure in witnessing the show was out of the question. There is no getting away from it: An exhibitor who, simply because he has a crowded and crowding house, jumps his reels through in half time, is taking money under false pretenses. He may get away with it for a while, but not for always. The public is getting wiser.

* * *

Thanhouser's "The Signal Code" was well done.



NEW MAJESTIC THEATER, TRENTON, N. J.

The illustration herewith represents the front elevation of pier Bros.' New Majestic Theater, now building at Tren- n, N. J. The proprietors of the new house are also the ners of the Star Theater, and their new venture will be nducted along the same lines as the Star. The Majestic located at 822-824 South Broad Street, which is consid- ed to be an excellent location.

The new theater will represent the most advanced ideas moving picture auditorium construction, being fireproof and free of columns. The walls will be of terra cotta and steel, and the front will be embellished with tile mosaic work and mural decorations. The total outlay will be $30,000. First-run pictures and high-class singing at popular prices will be the policy of the Majestic. Seating capacity will be 1,000. Two Powers No. 6 machines have been purchased. The new Alba Ball system of electric illumination will be used for the front. The new house is expected to be ready for opening about March 1.

A $300,000 PHOTOPLAY HOUSE FOR CANADA.

Announcement has been made to the effect that the Quebec nusement Company, of Montreal, Can., has purchased the operty on the West side of Bleury Street, situated between Catherine and Ontario Streets, for the sum of $199,200, d is contemplating the establishing of the most palatial otion picture theater in the world.

The Quebec Amusement Company has been greatly en- uraged since the phenomenal success of its Nickel Theater, ich proved a gem ever since its opening and is now going o the photoplay theater game stronger than any exhibitor s yet. A seating capacity of between 2,500 and 3,000 is ntemplated, with a fascinating and spacious lobby, so that e crowds may be easily handled both in entering and leav- g. Numerous wide exits, all in struct conformity with e rigid requirements of the new building laws, will be pro- led with the latest automatic devices, insuring the safety their many patrons.

Mr. H. W. Conover, who has had a remarkable and lengthy perience in the promotion of various amusement enter- ses, will be manager. When this structure is complete it l cost about $300,000. It is also understood that other ture houses will be established in Ottawa, Toronto and innipeg which will be the antithesis of the Montreal house d will cost about as much.

AUSTRALIAN PICTURE MAN IN NEW YORK.

Mr. C. Spencer, the Australian motion picture magnate, s been in New York City for the past week. Mr. Spencer's dquarters are in Sydney, Australia, where he maintains a ge rental exchange and operates a circuit of picture thea- s. Mr. Spencer's visit to New York is for the purpose of eping in touch with American picture progress. He is accompanied by Mrs. Spencer and is also enjoying some of pleasures the big town affords.

KIMMEL'S NEW CAIRO HOUSE.

Travis A. Kimmel, proprietor of the Bijou, Cairo, Ill., has purchased the three-story brick building, 217-219 Eighth Street, and will have the structure razed to the ground and will erect thereon a model theater which, when completed, will be absolutely perfect in every detail. Mr. Kimmel will be the sole owner of the theater, which will cost him when finished about $45,000.

He has instructed his Chicago architects to pay strict attention to the matter of ventilation, not depending alone on air ducts and big exhaust fans but to install a sufficient number of ozonizers guaranteed to supply his patrons with all necessary oxygen.

He has not as yet decided upon the character of amusement that he will offer the public in his new venture, but is having the theater constructed to meet any condition that the future may present, be it motion pictures, vaudeville or small theatrical shows. The house will have a seating capacity on the lower floor of 475, while the mezzanine balcony will accommodate an additional 275, making a total of 750. Mr. Kimmel is now searching the country, through the medium of Uncle Sam's mails, for all the latest novelties and features that can be advantageously utilized in theatrical construction.

BERNHARDT FILMS FOR SPANISH AMERICA.

Mr. John D. Tippitts has left New York for a tour to Mexico, Cuba, Porto Rica and the West Indies in the interests of the famous photoplays, Bernhardt in "Camille" and Rejane in "San Gene," whose North American rights are owned by the French-American Film Company of New York. So many inquiries for the rights in these countries have been received by the French-American Film Company that it thought best to send Mr. Tippitts to negotiate with the numerous bidders on the ground.

Manufacturers Advance Notes

"WHEN THE HEART CALLS" (Reliance).

An odd love tale this, although quite within the bounds of probability. The theme is based upon the misplaced love of a high-strung, morbid young man. He fell in love with another man's wife, the lady being several years older than himself. She did not take him or his love seriously, and when she told him that he was wasting his time making love to her, the young man became demonstrative. He went away vowing that he would lead a life of solitude.

The lovesick youth repaired to his room and wrote her a complaining letter confirming his decision of becoming a hermit. When the lady received this letter she turned it over to her husband. The husband was inclined to pity the young man and called upon him with the intention of giving him some fatherly advice. But the young man would not listen.

Scene from "When the Heart Calls" (Reliance).

After a lapse of ten or a dozen years we find that the impulsive youth had really become a hermit and lived alone in a one-room cottage somewhere in the country. One day the lady in question with her husband and daughter, who had now grown to young womanhood, arrived at this country place to spend a short vacation. While there the daughter lost her way as she was strolling about the hills and in trying to get back she sustained a severe fall over a ledge of rock. While lying there unconscious she is found by the man who had loved her mother in vain. He, of course, did not recognize her as the little girl he once had known, and he carried her to his secluded place of abode and there revived her. The girl was soon out of danger, but it appears that she had lost her memory as a result of the fall. In a locket about her neck the hermit discovered her mother's picture and then he knew who she was.

With tender care he ministered to the girl and finally sent her safely home in the care of a young huntsman. Still the girl had not regained her memory, nor did she regain it until an operation was performed upon her head. When the young lady was well again she remembered the face she had seen in her dreams and heard a silent call from the silent man. The girl's parents in anxiety went with her and she led them to the hermit's lodge, where a great surprise was in store for them, and, no doubt, a future full of happiness for the strangely mated pair; for the call she had heard was "The Call of the Heart."

The story carries the interest well and the photography shows an improvement over Reliance work, which, as a rule, has been very good. The scenario of this picture was written by Hazel B. Hubbard, also author of "The Better Man."

On March 16, in connection with "Bedelia's 'At-Home,'" the Reliance Company will release a half reel natural history subject dealing with the alligator. Scenes showing how the alligator is raised from the age of six months to two hundred and twenty-five years will give the spectator a good idea of what this reptile is like.

"BILLY'S SHOES" (Solax).

CAST.

The Traveler.............................Billy Quir
His Old Maid Sister.................Fannie Simpso
The Hotel Proprietor.................Darwin Ka
The Detective ....Lee Begg

This production is played by the biggest comedy q
in moving pictures. Each of the leading players has
starred and featured in comedy productions. Billy
Fannie Simpson, Darwin Karr and Lee Beggs are all
known to the public and the exhibitors.

"Billy's Shoes" is a splendid vehicle for these four
lent laugh artists. Every situation is funny and the
capped by an uproarious climax when Billy, in desper
burns his spiked mountain shoes and says "never a
while he executes a war dance around the bonfire.

"Billy's Shoes" (Solax).

While this production was in process of constructic
producer, an indefatigable comedy man, laugh ma
turer and general disturber of peace, order and equan
was out near Flushing Bay directing the company.
temperature was nearing zero, and the producer wh
inherited a somewhat dynamic temperament, two-st
near the edge of the bay as if he had stuffed pin-cushi
his shoes. Unmindful of the arctic temperature, he, in
lation of famous purveyors of fancy mud baths, t
chance like the immortal Steve Brodie. He sank int
cold mud up to his classic chin. Perhaps his aquiline
would also have snuffed the effluvia of Flushing n
Billy Quirk and the other members of the company

e to the rescue with a human derrick. But why cast rsions, when a man is up to his neck in mud. If you anything at him, he can't duck, poor fellow. He was ciently punished when he was forced to go home in y Quirk's character suit and a pair of shoes belonging hree-hundred-pound Lee Beggs. Whether it was ten or en cocktails that he took home with him is a mooted stion. This production will be released Wednesday, ch 27.

"BETTER THAN GOLD" (Imp).

etter than Gold" is a story laid in the rough mining district outhern California, when gold was the lure. A young couple e, the man of which drinks and gambles and is generally a lot. His wife is the saving partner—saving—that is, in respect of personal heroism. She robs the man in whose house are living and leaves something which is "better than gold," ayment. This something is her infant child. Parson Jim, the er-man, accepts the charge and his fellow associates in the p help him to take care of the little one.

the passage of years the father goes to the bad, and the her works to pay the little one's schooling. But she is not successful in this, as ill health overtakes her. Meanwhile, child is sent by Parson Jim to a convent where she is kept many years. But age limit tells. She has to be sent home; ome she is sent to Parson Jim. Just before she arrives, how-, remorse has seized her stricken mother. She returns to son Jim to tell him why she had robbed him, and why she left her child in payment for the money she had taken. She hysically a wreck, and dies in Parson Jim's house.

Scene from "Better Than Gold" (Imp).

hen the girl, who has now passed into brilliant young wohood arrives "home," it is to learn of her origin and of the th of her mother. The story concludes with a visit to the ve of the dead woman, and the marriage of the former waif he man who had befriended her for so many years.

argarita Fischer skilfully doubles the parts of mother and ghter, and Harry Pollard is Parson Jim. The picturesque ings of California life a few decades ago are artistically rened in this picture. The date of release is March 21.

LLBERG GENERATOR SET FOR STAR THEATER.

r. Carl Michelfelder, who owns a number of motion pic- theaters in different cities, two of them being in Fall er, Mass., has just placed an order with Mr. J. H. Hallg, "The Economizer Man," for one of his 40 to 60-Ampere tor Generator Sets, for changing A. C. to D. C. at the

Mr. Michelfelder has been trying in vain to get a satisory means of changing A. C. to D. C. with 40 amperes C. at the arc, and when he saw Mr. Hallberg's device onstrated, immediately placed an order for one of his l River houses.

"EYES THAT SEE NOT" (Rex).

A labor story told in the usual and able Rex way. The contrast between capital and labor is set forth in an extremely telling manner. It is a picture that changes back and forth many times from luxury to poverty and leaves a vivid distinction between these two classes in the mind of the beholder. The types are strong and firmly drawn. There is no doubt for an instant as to what side any of the various characters belong. As a picture it has a masterful dash to it, somewhat similar to the virility that characterizes John Sargent's bold paintings, and lifts them above the rest. It is broad, clean-cut and alive.

The story in substance deals with a wealthy mill-owner and his family, apparently living in some small steel-making town. From the veranda of this man's home the mills are visible in the distance. As the capitalist and his family are enjoying life in their luxurious way, a mob of mill-workers comes below the balcony in the evening and demands some consideration of their unsatisfactory condition. The young mill-owner shows decisively that their troubles do not interest him. The condition of the workmen is then shown in a very admirable way. There are small indignation meetings being held outside the home of one of their leaders. Inside, this man's child is lying at the point of death without means at hand for providing food or medical attention.

Scene from "Eyes That See Not" (Rex).

The women decide to take a hand in the matter and in a body they go to the mill-owner's mansion. As they peer through the windows, three of their number, as a committee, make bold to enter the sumptuous parlor and knock upon the dining-room door. The millionaire and his wife are entertaining some friends in lavish manner, entirely forgetful of the state of affairs among the poor. The butler informs the magnate of what is happening and he orders the butler to eject them from the house, which he does.

Scene from "Eyes That See Not" (Rex).

Meanwhile affairs at the home of the sick child are desperate. Unable to see his child suffer further the father determines to go alone to the mill-owner's house and plead for some sort of assistance. He meets the steel man's wife upon the balcony and sets forth his woes. This lady considers his advances an insult. She is frightened by his excited manner and in trying to push him away from the place, accidentally topples him over the railing and he falls heavily to the ground. Her husband coming just then she tells him what she has done and is exceedingly sorry that it should have occurred. The wounded mill-worker is carried to his home by his friends in a very serious condition and it begins to look as though there would be violence before long. Soon after this the mill is destroyed by an explosion. Meanwhile the magnate's wife remembers snatches of the man's story and becomes repentant. She persuades her husband to go with her to visit the injured man, and they arrive soon at his cottage, taking with them a physician and a supply of food. In these surroundings they have an opportunity to observe the wretchedness of their employees and are convinced by what they see that these people really need what they are asking for. Their visit to the workman's quarters brings about the desired result. The scales have dropped from "Eyes that See Not."

The picture is noteworthy as to acting and scenic arrangements. The characters are true, especially those of the mill-workers who look the part; that of strong, brawny men who make their livelihood by the sweat of their brows. The women also are typical of their class, being strong and vigorous like the men. The work of Mr. Smalley and Miss Weber, as the millionaire and his wife, forms a very forcible contrast to that of the other characters. The picture has a grip that holds from beginning to end. At this particular time when labor troubles are a very live topic, this picture can be featured heavily. It is fair to both sides and endeavors to teach a moral. The moral appears at the end, in type form. This is a new and clever idea of the Rex Company. Hereafter many of their plays will be followed by the printed moral of the story which will be distinctly labeled as such.

RARE GAUMONT PRODUCT.

In last week's issue of the Moving Picture World was published a brief story of "The Margrave's Daughter," a beautiful hand-colored subject to be released Saturday, April 6th, by the Gaumont Company. This picture is based upon an incident in mediaeval days, when knighthood was in flower.

Scene from "The Margrave's Daughter" (Gaumont).

All the pomp and glory of armored knight enters into the composition of the picture, the effects being heightened by the rich coloring for which the Gaumont Company is famous. The story concerns the love affair of Genevieve, daughter of the Margrave, with Captain Christian, a knight of great fame and prowess. The scene given herewith tells something of the richness of this production.

PREPARING "THE SEWER" FOR PRODUCTION (Solax).

"The Sewer," a big melodramatic production, was written by Henri Menessier, of Beaux Arts, and produced by Edward Warren. M. Menessier is the Solax scenic artist. The story is an underworld romance revolving about a gang of organized crooks, a child whom they have in training and a wealthy member of society, who unwittingly is lured to their den and is shorn of his personal possessions. Following the adage that "dead men tell no tales," the gang lowers the gentleman down through a trap door, there to perish. But the Oliver Twist of the gang secretly makes known to the hero a means of escape.

The gentleman finds himself after he had been lowered down through the trap door in a narrow, vaulted cellar. There by means of a sharp instrument given to him by the youngster he is enabled to loosen up the ropes which bind his hands and feet. Following his secret instructions, t gentleman finds an outlet which leads him into the sewe under the city. Here he is attacked by rats and encounte filth and slime, refuse and noxious gases, more deadly than t worst criminals.

Sewers, trap-doors, vaults and other underworld devices h to be built in the studio Menessier worked unceasingly f several weeks building and painting the sets. Even the rats h to be bought and tamed so that they may follow the instructio coming through Edward Warren's megaphone.

Building the sewer and the narrow channels and its tributar and overhead structures and getting exact perspectives were t most difficult parts of the production. For several weeks a dit around the studio grounds was in process of construction. good deal of trouble was experienced with the ditch after it w filled with water. On one occasion it was absorbed by the sa and on another occasion the frost froze it up into a solid ca of ice, much to the chagrin of hard-working Menessier. Ever thing was constructed with care and close attention to detail.

CHAMPION FEATURES.

The Champion Film Company has a genuinely funny pi ture in its "Ireland and Israel," which was reviewed in previous issue. "Abie," who represents Israel, is a comed Jew character whose antics in the boxing ring will get mar laughs. In later years when success has perched upon hi "Abie" reveals another side of his character that will touc sympathetic chords.

Under the title of "Kid Canfield" the Champion gives pictured expose of the devices and methods used by pr

"Kid Canfield" Exposing Fake Gambling Devices.

fessional gamblers to fleece their victims. This subject ha been done in two reels. The first is supposed to tell th life history of "Kid Canfield." According to the story he wa cast out of his home because of his gambling propensities Years afterward he is operating a gambling joint and young man, having been stripped of all his money by th "Kid," commits suicide in the place. The victim proves t be "Kid Canfield's" brother, whereupon the "Kid" reform and swears to devote the rest of his life to the exposure o the tricks of his nefarious trade. The subject is one that wil attract considerable attention.

"WAR'S HAVOC" (Kalem).

The Kalem Company continues to offer its interesting war pictures. The latest, which will be released at an early date, is entitled "War's Havoc," said to be based upon an incident of the Civil War and features two civil war locomotives (count 'em), a collision between those engines upon a bridge and a pretty girl jumping from one of the engines into the river just before the collision occurs. There's material enough for the most ambitious advertiser. In addition the Kalem Company will furnish a six-piece orchestration with this subject.

The beginning of the picture is the wedding festivities at a southern home, the occasion being the marriage of Captain Faulkner, C. S. A., and Jennie McPherson. News is received of the fall of Sumpter and Captain Faulkner hastens to the front. A year later Captain Faulkner and his regiment are quartered near his home. Word is received that the Federal troops are coming by rail, so the Confederates break camp and retreat. Two old style wood burning engines drawing gondolas laden with soldiers appear. The soldiers go into camp and the officers take possession of the mansion. Mrs. Faulkner manages to learn of the plans of the Federals and sends a servant to inform her husband, whose regiment has gone into concealment near by.

Scene from "War's Havoc" (Kalem).

Next day the greater part of the Federal force leaves to attack a town ten miles away and, while they are away, the Confederates attack and capture the remaining detachment. While this is happening word is sent to the Federals of the attack and they return. Fearing that her plans may be frustrated by the return of the Federals, Mrs. Faulkner and her servant compel the engineer of the remaining engine to drive his engine ahead. They meet the returning engine on the railroad bridge and a collision occurs, which blocks the way, thus saving the day for her husband. Mrs. Faulkner and the servant jump from the locomotive just before the collision occurs and escape in safety.

AMERICAN PRODUCES SOME REMARKABLE INTERIORS.

On Monday, April 1, the American Film Mfg. Company will release a remarkable picture entitled "The Maid and the Man." Aside from the story itself, which is decidedly better than the ordinary, motion picture fans will be dumbfounded at the remarkable interior settings the story contains. Instead of attempting to stage these wonderful interiors in the American's studio at La Mesa, it was decided to obtain permission from the management of the Hotel Del Coronado to stage all interior scenes in that famous hostelry. The result is a bewildering array of settings whose equal have certainly never before been seen in motion pictures—for the reason that no manufacturer has or could obtain facilities for the productions. The first scenes are staged in and around the beautiful botanical gardens and grounds of the Del Coronado. Later they are shifted to the sun parlors, writing rooms, etc. Hence, the actual rooms of the famous Del Coronado will be shown just as thousands of tourists have seen them in real life.

RELIANCE CO. WILL GIVE AUTHORS CREDIT.

If a scenario is worth while making into a photoplay, the author of it is himself worth while, and should be given credit publicly. That is the conclusion arrived at by the Reliance Motion Picture Company of New York. In other branches of artistic work, such as fiction, music, illustrating, acting, sculpture, baseball, etc., the individual is recognized. Business doesn't seem to suffer on that account. To be sure some youngster occasionally makes a hit and commands big money, but what of that? The man who discovered him should not complain about ingratitude. He didn't hire him as a genius. He did not expect anything more than average ability, for which he agreed to pay an average salary. Scenario writers have been unacknowledged by film makers for fear they will get a swelled head and want more money. Actors ditto. Yet when any of them show superior merit they are hired away by some other company just the same. Even though names are suppressed the "other fellow" finds them out and offers more money, so what's the use?

One well-known film company, sometimes referred to as the "Sphinx," had a stock company of actors that won the admiration of the world. They withheld all names and paid small salaries. Within a year the greatest company of film actors ever known was scattered. Every one became a star for some rival company; receiving much publicity and five times the salary. That company has never been the same. Their reputation stands on their early work and they have never done anything quite like it since. Recently they hired one of their former actresses back again at a very handsome figure compared with what she was getting when she left them. Any company that will not pay an artist his due, and withholds his name for parsimonious reasons, is simply advertising its policy, which is "Something for Nothing."

If the companies do not reveal the names of their art workers, the artists will reveal it themselves. That fact stands to reason. It applies to authors as well as actors. An author's name on a film is encouragement to the author. He is apt to remain loyal to the firm that develops him and uses him right. If he begins to turn out notable plays he is apt to ask for more money. Why shouldn't he? If his plays at the end of a year are responsible for increased sales, why should his pay not be increased? If his plays make a film company famous why should not the author become famous?

The question resolves itself into that old proposition, "The laborer is worthy of his hire." No man can hog the profits of another man's brain and get away with it long. Human nature doesn't work that way and that's why the scenario writer will soon get what is coming to him. The work requires brains, and men of brains will always come out on top, regardless of the machinations of men who are following a principle that is not fundamental.

"THE TRAMP'S GRATITUDE" (American).

A tramp, a thieving watchman and a kind-hearted foreman of a lumber company supply the essentials for an American picture to be released March 21 under the title of "The Tramp's Gratitude." The foreman takes pity on the poor old tramp and gives him a job. The tramp is grateful and manages to get wise to the thieving practices of the night watchman. So, when the foreman is charged with the theft of lumber from the mill, with the circumstances against him, the tramp comes to the front with information which clears the foreman and convicts the watchman. It is a well-told story.

Scene from "A Tramp's Gratitude" (American).

AMERICAN HAS FAST CAMERA LENS.

The new studio of the American Film Manufacturing Company is rapidly nearing completion. It promises to be one of the really fine studios of the country where production of any magnitude may be staged. It is the last part of the American's new factory, located at North Edgewater, Chicago, to be completed.

In every case, the latest and most improved devices were used. Contrary to custom the studios have been made in triangular shape, the camera man to occupy the niche where both side walls meet. Roof and sides are covered with a special glass whose diffused rays are expected to add considerably to the photographic results.

Probably the most interesting feature of the new studio is a new lens, never before used in any sort of photographic work, which has developed the astonishing speed of F 1.9, in optical terms which is several times faster than the most optimistic ever dreamed of. Among those manufacturers anxious to secure the best results the lens now in use is considered the fastest in the world. This operates at a speed of F 3.5 Hence, it will be seen that the American's new lens will be a distinct novelty.

In experimental work the new lens was used with gratifying results at 5:30 P. M. in the evening of a February day. The pictures were sharp, brilliant and in every way most satisfactory. No special lighting devices will be required in the American's new studio if this new lens lives up to its present record.

UNIQUE OPERATOR'S BOOTH.

Readers of the Moving Picture World are familiar with the unusual success that has attended Mr. J. D. Williams, the enterprising American who invaded Australia some two or three years ago, taking with him the American idea of the continuous picture show. Since that time Mr. Williams has built many successful picture theaters and the J. D. Williams Amusement Company, Ltd., is now conceded to be the biggest interest in Au tralian picture affairs, with branches in Sydney, Melbourne, Br bane, Perth and Wellington.

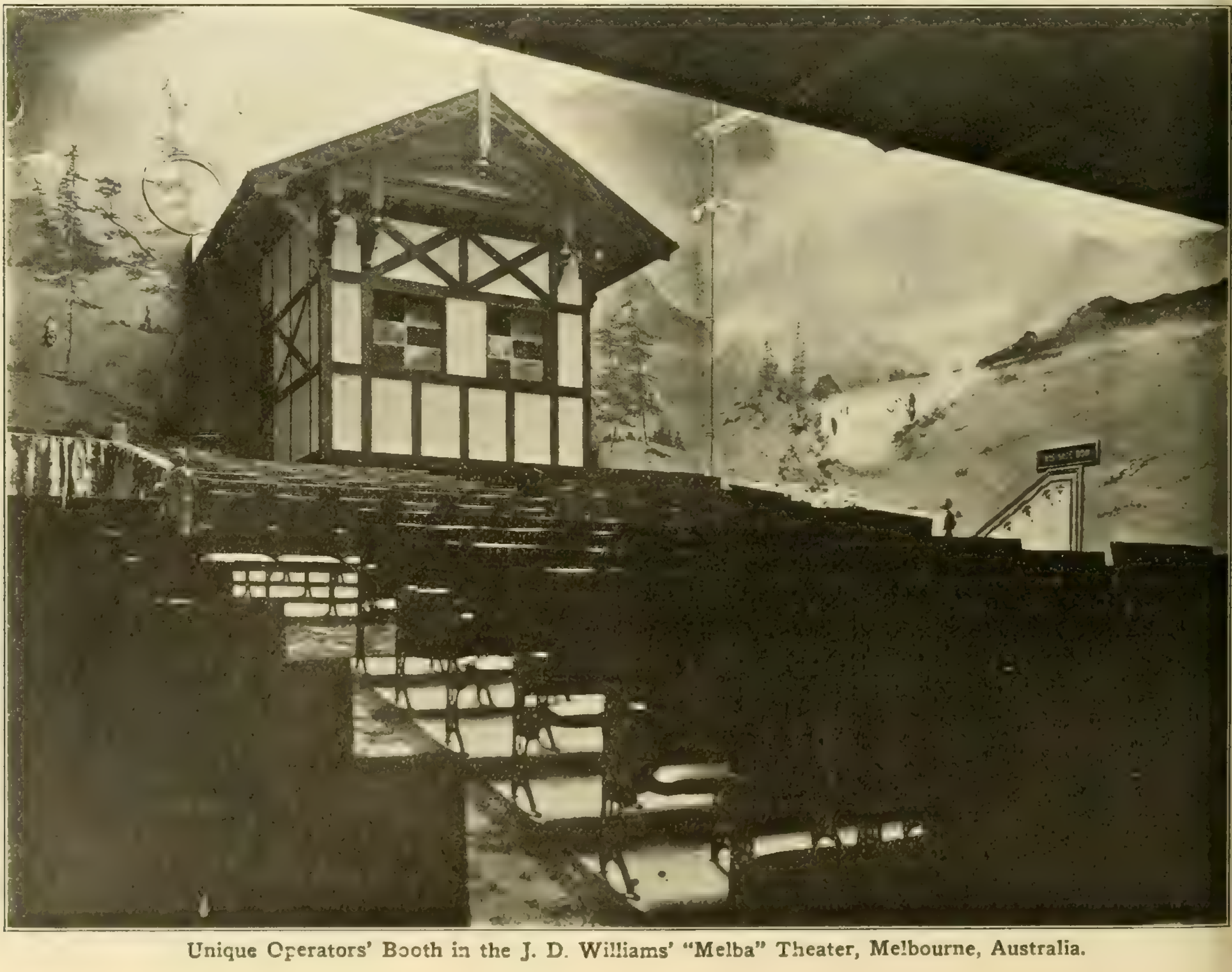
In Melbourne Mr. Williams has built a theater that is consi ered the most expensive picture theater in the world. It called the Melba and $165,000 was spent in its erection. Th theater is famous throughout Australia for its projection. (this end of the picture business Mr. Williams has spent a gre deal of thought. Usually the projection booth in a picture the ter is a ramshackle affair built to comply with the fire laws, b with no concern for its appearance, as the unsightly devices be seen in almost any American picture theater will testify.

In this point, however, Mr. Williams has produced somethi quite out of the ordinary, as a glance at the accompanying illu tration will prove. An explanation is necessary to make cle just what the picture represents. One might think that it w some kind of an airdome, but it is not. The little Swiss chal in the background of the picture is the operation room of t Melba. It is placed in the rear of the first balcony with a scen background simulating a scene in the Alps. Two Powers Can eragraphs have been installed in this unique "booth," projectir through the windows of the chalet.

This is but one of the many efforts of the J. D. Williams Con pany to make its theaters attractive upon the inside as well on the outside. Mr. Williams does not believe that all th money should be spent upon the exterior of a theater, but th the interior should be made so comfortable and pleasing th patrons will come again. This is a plan that might well be co sidered by many American exhibitors.

The Powers Cameragraph, by the way, is used exclusively i all the houses of the J. D. Williams Amusement Company, Ltd the sole agent for which, in Australia, is the Internationa Film Exchange, a subsidiary of the Williams Company.

We are informed that W. J. Sirk has sold the Crystal Thea ter in Union City, Indiana, and will open the old Lyceum in North Manchester, Indiana, under the name of The Ger



Unique Operators' Booth in the J. D. Williams' "Melba" Theater, Melbourne, Australia.

"THE SPANISH CAVALIER" (Edison).

Delving into poetry and romance, the Edison players have pro- ced a charming picture entitled, "The Spanish Cavalier," the bject having been selected by the well-known song of the same le. The period in which this picture is set is that of the fif- enth century, during the Spanish inquisition. A beautiful

Scene from "A Spanish Cavalier" (Edison).

ñorita is loved by a Spanish cavalier. A nobleman of high gree smitten with her charms, seeks her for hmself. Failing his desires he has her accused of heresy and condemned by e inquisition. An old Friar interferes in behalf of the girl d her lover and succeeds in rescuing her from prison at the st of his own life.

Scene from "A Spanish Cavalier" (Edison).

The story is beautifully told in pictures and many delightful nes have been secured. The excellent acting of the Edison yers in this picture does much to enhance its value. The otography is also of excellent quality. This picture will be eased April 9th.

"IS HE ELIGIBLE?" (Edison).

The Edison Company offers a high class comedy for April 10th der the title, "Is He Eligible?" There are a number of very eresting and amusing situations in this picture and the acting especially good. According to the story, Charles Reed has st been elevated to the position of junior member of his father's n. He is duly installed in office and discovers that he is in ed of a stenographer. About the same time he is introduced o society where he meets a young woman of fashion and her ther and father. He likes the girl first-rate and she is appar- ly interested in him. The father is not over-particular, but mother is cautious and before she will commit herself, she ermines to have the young man properly investigated, where- on she engages the service of a private detective agency, which ails one of its lady detectives to investigate the young man. e detective applies for the position of stenographer and is duly gaged. As she is pretty and bright, it is not surprising that the young man should become interested in her, but in doing so he loses interest in the young society lady, whom he neglects.

Finally, having received a favorable report from the detective agency upon the social standing of young Reed, he is invited by the girl's mother to visit them. About the same time that the young man calls, the young lady from the detective agency, who is also Reed's stenographer, comes to collect $300 for services in investigating the young man. The woman refuses to pay the bill, whereupon the agency hands it over to the young man who is rather disgusted to find that it was for the investigation of his own character. He informs the society woman that he will take care of the bill himself and also announces his personal interest in the young lady detective who made the investigation, leaving the family in a state of high excitement over the outcome of their schemes.

Scene from "Is He Eligible? (Edison).

Director George Gebhart and Manager Paul Hernaud of the Lux Company.

Calendar of Independent Releases.

M. P. Dis. & Sales Co.

MONDAY, MARCH 18th, 1912.

AMERICAN—The Full Value (Dr.)
CHAMPION—For Home and Honor (Dr.) 950
IMP—The Man from the West (Com.-Dr.) 1000
NESTOR—The Feudal Debt (Dr.)

TUESDAY, MARCH 19th, 1912.

ECLAIR—It Pays to Be Kind (Am. Dr.)
MAJESTIC—Leap Year (Dr.)
POWERS—Tender Hearted Mike (Com.-Dr.)
POWERS—Scenes of Richmond (Sc.)
REPUBLIC—A New Lease on Life (Dr.)
THANHOUSER—Nicholas Nickleby (Parts 1 & 2) (Dr.)

WEDNESDAY, MARCH 20th, 1912.

AMBROSIO—Convict No. 75 (Dr.)
CHAMPION—Ireland and Israel (Com.-Dr.) 950
NESTOR—A Pair of Jacks (W. Com.-Dr.)
RELIANCE—Hide and Seek (Dr.)
SOLAX—Count Henri, the Hunter (Comedy)

THURSDAY, MARCH 21st, 1912.

AMERICAN—The Tramp's Gratitude (Dr.)
ECLAIR—A Symphony in Black and White (Am.-Com.)
IMP—Better Than Gold (Dr.) 1000
REX—The Price of Money (Dr.)

FRIDAY, MARCH 22d, 1912.

BISON—Blazing the Trail (Dr.)
LUX—Arabella Becomes an Heiress (Comedy) 708
LUX—In the Bay of Biscay (Sc.) 252
SOLAX—The Child of the Tenements (Dr.)
THANHOUSER—The Taming of Mary (Com.-Dr.)
THANHOUSER—The Golf's Caddie's Dog (Dr.)

SATURDAY, MARCH 23d, 1912.

GREAT NORTHERN—A Narrow Escape (Com.)
GREAT NORTHERN—Unlucky Mike (Com.)
IMP—Classical Dances by Countess Thamara de Swirsky (Dancing) 400
NESTOR—Over a Cracker Bowl (Comedy)
NESTOR—Santa Fe (Sc.)
POWERS—Her First Assignment (Comedy)
RELIANCE—Jealousy (Dr.)
RELIANCE—Up from the Primitive (Edu.)
REPUBLIC—The Face at the Window (Dr.)

SUNDAY, MARCH 24th, 1912.

ECLAIR—At the Height of Her Triumph (Dr.)
ECLAIR—Ancient Philae, Nubia, Egypt (Sc.)
MAJESTIC—The Eternal Masculine (Comedy)
REX—The Strength of the Weak (Dr.)

Gaumont.

TUESDAY, MARCH 19, 1912.

GAUMONT—Jimmie—Temperance Reformer (C.-Dr.).
GAUMONT—Game Shooting from Aeroplane (Sport)

SATURDAY, MARCH 23d, 1912.

Gaumont—An Old Romance ((Dr.)

TUESRAY, MARCH 26th, 1912.

GAUMONT—He Who Laughs Last, Laughs Best (Comedy)
GAUMONT—Jimmie and His Donkey (Comedy)

SATURDAY, MARCH 30, 1912.

GAUMONT—The Village Idiot's Gratitude (Dr.)

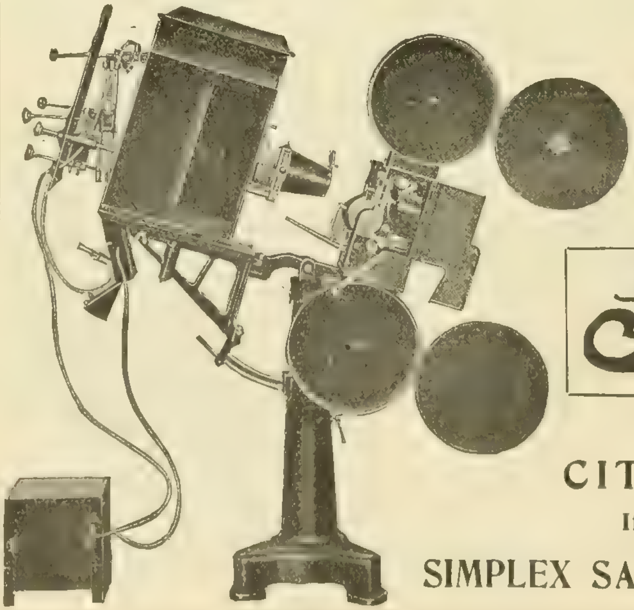
"THE FIGHTING CHANCE" (Nestor).

A very dramatic picture in which, by very skilful management of those elements that awaken interest in and sympathy for a character on the screen, we are kept with warm feeling for the man who had only a fighting chance; the one-time criminal, the man whom the sheriff's posse was following, and we have an increasing hatred for this man's partner, the man who betrayed him, the man who was at bottom a real villain.

Mr. Jack Conway plays the man who was "wanted" by the law, but who really desired to get somewhere where he could live "on the square." Mr. George Gebhart plays the villain. It is a fight picture, not a chase picture, and it surely gets over. When any of its players need to run she or he runs hard, as hard as possible, and when there is a struggle on, that struggle is made fierce. Because of this the story, which is very interesting as soon as the situation is stated, increases in intensity to the climax which is a thrilling ending.

When the picture opens, we discover the two partners, one longing for a better life, the other a drunkard and gambler. The gambler soon shows that he is aware that his partner had committed some crime and that reward has been offered for his arrest. Disgruntled because his partner is not in sympathy with his ways, the gambler hastens away to the sheriff's and betrays him. While the posse is on its way to the cabin, the man they want is calmly packing up his belongings, preparing to leave. He writes a note for his partner.

Now he is on his way, but seeing the posse suspects what they want and slips aside. The cabin is searched and the posse is now on his trail when the informer happens to see a chance to steal a bag of gold dust from a cabin. There follows two very strenuous struggles. The first of these is between the woman, wife of the miner, and the man; but the partner, being near in hiding, hears the sound and comes to the woman's assistance. A very fierce fight ensues. It is interrupted by the miner just before the posse arrives. This gives the hero a chance to slip away, "his fighting chance," and leaves the villain in the sheriff's hands. It is a very good melodramatic Western play, very exciting and well photographed. We place it among the features.



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"A DEAD MAN'S CHILD" (In Three Reels).

n "A Dead Man's Child' the Great Northern Special Feature m Company has a story that is pregnant with startling situans working out a well connected and highly interesting drama t is logical and in sequence as to scenes and revelations.

he Count is feeble and has a premonition of an early death. makes his last will, leaving all his property to his daughter, ith, and her fiance, Baron Sternberg. The Count has a friend Pendleton, a villain who lives in an adjoining house. The unt visits Pendleton by the means of a secret passageway been the two residences, and tells Pendleton that in the event his daughter dying without issue his vast estate will revert to ndleton. On his return to his house the Count sustains a fall vn the stairway and is seriously injured, dying in a short time er being reomved to his room.

endleton attempts to win Edith, but is repulsed. He then nives with a notorious criminal, an Oriental doctor, to put th and the Baron out of the way. At the wedding the Orial drugs a rose and Edith is reduced to a comatose state. er the villain, by means of a secret panel, administers a drug ner medicine and she is supposed to be dead.

The Struggle on the Train.

he Oriental and Pendleton remove Edith from the vault and vey the unconscious girl to the house of Pendleton. She overs a plan to take her to Constantinople and she scratches a sage on the window of her prison with the diamond in her . The body is missed from the vault and the Baron places matter in the hands of a celebrated detective, Newton. Newplaces himself in the bed usually occupied by the Baron and Oriental attempts his life by means of a knife through a et panel, but is frustrated. There is a fight in the basement Pendleton and the doctor make their escape with the girl and d a train bound for Constantinople. Newton and his posse e at the railroad station just in time to see the train train ppear.

ne officers press a fast automobile into service and drive furiy across country and arrive at a bridge ahead of the train. ton drops from the overhead bridge onto the roof of a tly moving car, exchanges clothing with the guard, and enters compartment which contains Edith and her captors. As ton enters he is recognized by the doctor and a furious ggle ensues. They fight out onto the platform of the swiftly ing car, each trying to throw the other from the train. ton, by a superhuman effort, forces his man to the steps and hurled from the train. It is one of the most exciting incis ever shown. The Oriental is seen trying to rise and then back—dead. Newton hurries to the compartment and finds guard has overpowered Pendleton.

ere is little more to be said. Edith is restored to her beed husband, who is overjoyed at finding her alive. Pendleton his just deserts and the story ends happily.

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There will be no "101" Bison releases for two weeks, including Friday, March 22, and Friday, March 29, but will resume with

"BLAZING THE TRAIL"
Friday, April 5, and
"THE CRISIS"
Friday, April 12

The cost of producing "101" Bison pictures is ten times that of any other films. Exhibitors will please note that all exchanges are paying a higher price per foot for "101" BISON HEADLINERS.

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Broken All Box Office Records

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, MARCH 18th, 1912.

BIOGRAPH—The Root of Evil (Dr.) ....
KALEM—Reconciled by Burglars (Comedy) ....
KALEM—The Kalemites Visit Gibraltar (Sc.) ....
LUBIN—The New Constable (Com.) 1000
PATHE—Pathe's Weekly No. 12, 1912 (Topical) 1000
SELIG—The Girl of the Lighthouse (Dr.) 1000
VITAGRAPH—The Black Wall (Dr.) 1000

TUESDAY, MARCH 19th, 1912.

EDISON—Her Face ((Com.-Dr.) 1000
ESSANAY—Out of the Depths (Dr.) 1000
C. G. P. C.—The Dog Detective (Dr.) ....
C. G. P. C.—The Electric Spark (Edu.) ....
CINES—Father's Toothache (Com.) ....
CINES—The City of Tripoli (Sc.)....................
SELIG—The "Epidemic" in Paradise Gulch (Com.)....1000
VITAGRAPH—The Old Silver Watch (Dr.)..........1000

WEDNESDAY, MARCH 20th, 1912.

EDISON—Dress Suits in Pawn (Com.) 1000
ECLIPSE—The Song of the Gypsy (Dr.) ....
KALEM—The Defeat of the Brewery Gang (Dr.) 1000
PATHE—The Price of Gratitude (Dr.) ....
LUBIN—The Surprise Party Surprised (Com.).........1000
VITAGRAPH—The Two Penitents (Dr.) 1000

THURSDAY, MARCH 21st, 1912.

BIOGRAPH—A Voice from the Deep (Com.) ....
BIOGRAPH—Hot Stuff (Com.) ....
ESSANAY—Cupid's Leap Year Pranks (Com.).......1000
LUBIN—A College Girl (Dr.)........................1000
MELIES—Troubles of XL Outfit (Dr.) 1000
PATHE—The Wrong Bride (Dr.) ....
SELIG—The Ones Who Suffer (Dr.).................1000

FRIDAY, MARCH 22nd, 1912.

EDISON—The House with the Tall Porch (Dr.) 1000
ESSANAY—A Record Romance (Com.) 1000
KALEM—A Bucktown Romance (Com.) 1000
SELIG—The Junior Officer (Dr.) 1000
C. G. P. C.—David and Saul (Biblical) ....
VITAGRAPH—Mr. Bolter's Infatuation (Com.) 1000

SATURDAY, MARCH 23rd, 1912.

EDISON—Incidents of the Durbar at Delhi (Top.)... 600
EDISON—Tommy's Geography Lesson (Com.) 400
ESSANAY—The Deputy's Love Affair (Dr.) 1000
CINES—The Deserter (Dr.) ....
LUBIN—The Revolutionists (Dr.)..................1000
PATHE—The Rival Constables (Com.) ....
C. G. P. C.—Karlberg (Sweden) War School Exercises (Military) ....
VITAGRAPH—Her Forgotten Dancing Shoes (Com.) 500
VITAGRAPH—Taft and His Cabinet (Top.).......... 500

ADVANCE RELEASES.

MONDAY, MARCH 25th, 1912.

BIOGRAPH—The Goddess of Sagebrush Gulch (Dr.)..
KALEM—The Trail Through the Hills (Dr.)..........1
LUBIN—Hoodooed (Comedy)..........................
LUBIN—Her Uncle John (Com. Dr.)..................
PATHE—Pathe's Weekly No. 13—1912 (Topical)......
SELIG—Sons of the North Woods (Dr.)..............1
VITAGRAPH—The Price of Big Bob's Silence (Dr.)..1

TUESDAY, MARCH 26th, 1912.

EDISON—The Lighthouse Keeper's Daughter (Dr.)....1
ESSANAY—"Alkali" Bests Broncho Billy (Comedy)....1
C. G. P. C.—Radgrune (Dr.).........................
CINES—Reunited (Dr.) ....
CINES—Pisa, Italy (Sc.)............................
SELIG—The Hobo (Dr.)..............................1
VITAGRAPH—His Mother's Shroud (Dr.)...........1

WEDNESDAY, MARCH 27th, 1912.

EDISON—Percival Chubbs and the Widow (Comedy) 1
ECLIPSE—True Love (Dr.)............................1
KALEM—Outwitting Father (Comedy)...............
KALEM—The Kidnapped Conductor (Comedy)......
PATHE—A Victim of Fire Water (Am. Dr.).........
LUBIN—Rice and Old Shoes (Dr.)....................1
VITAGRAPH—The Governor Who Had a Heart (Dr.) 1

THURSDAY, MARCH 28th, 1912.

BIOGRAPH—The Girl and Her Trust (Dr.)..........
ESSANAY—At the End of the Trail (Dr.)............1
LUBIN—Nutty's Game (Com.) ....
LUBIN—Tim and Jim (Com.).........................
MELIES—The Remittance Man (Dr.).................1
PATHE—A Mexican Elopement (Com.-Dr.)...........
SELIG—A Waif of the Sea (Dr.).....................1

FRIDAY, MARCH 29th, 1912.

EDISON—How Washington Crossed the Delaware (Hist.-Dr.) 1
ESSANAY—When a Man's Married (Comedy)........1
KALEM—The Banker's Daughter (Dr.)...............1
SELIG—All on Account of Checkers (Comedy)........1
C. G. P. C.—That Terrible African Hunter (Comedy)...
C. G. P. C.—Winter on the Baltic Sea (Sc.)............
VITAGRAPH—The Haunted Rocker (Comedy)......
VITAGRAPH—The Suit of Armor (Comedy).........

SATURDAY, MARCH 30th, 1912.

EDISON—A Funeral That Flashed in the Pan (Comedy) 1
ESSANAY—An Arizona Escapade (Dr.)..............1
CINES—A Christian Slave (Dr.) ....
LUBIN—The Social Secretary (Dr.)...................1
PATHE—Jimmy's Misfortune (Com.-Dr.)............
VITAGRAPH—Nemesis (Dr.). 1

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PENANCE, JUSTICE OF THE DESERT, PATCHWORK QUILT, DIAMOND "S" RANCH, DIAMOND BROOCH, A MEXICAN COURTSHIP, TH
DANITES, THE GIRL DEPUTY, THE LITTLE BLACK BOX, CAPTURED BY WIRELESS, BROKEN SPUR, WINNING IS LOSING, HIS WIFE
JEALOUSY, CAUGHT IN THE TOILS, HOBO'S REDEMPTION, BATTLE OF POTTSBURG BRIDGE, TRICKED INTO HAPPINESS, MELODY C
LOVE, EQUITABLE FIRE, THE TEST, THE JEWELS, TIMELY RESCUE, THE STOWAWAY, THE IMPOSTOR, THE HEART OF A BOSS, H
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ANTED—Moving Picture House. Capacity 300 East preferred. Will lease, with privilege of g. Good manufacturing city. Full particulars st letter. Answer at once. COHN & CO., 290 Street, Hartford, Conn.

ANTED—Moving Picture Theater in Connecticut. be in city of over 1,500. P. R. S., Box 1331, Haven, Conn.

ANTED—Motion Picture Theaters listed and asers found, paying propositions in the South Middle West wanted. Confidential service. . ARMSTRONG, Theater Broker, 83A, Colum- Ohio.

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WANTED—Moving Picture Theater in or near New York City. H. C. BARRINGTON, 148 Greenpoint Avenue, Brooklyn, N. Y.

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THEATERS FOR SALE—Following propositions on list:

Connecticut, seating 445, $3,000.
New York State, seating 275, $1,500.
Ohio, seating 250, $1,800.
Illinois, seating 400, $2,700.
Indiana, seating 368, $5,300.
Pennsylvania, seating 200, $2,500, including building.
Kansas, seating 540, $10.000.

Also lease of theater ready in spring; in summer resort New Jersey. Unless you have the necessary cash and mean business please do not reply. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square P. O., New York City.

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FOR SALE—Moving Picture machine head. Used three days. Cheap. No dealer. Sent subject to examination. C. M. CHENEY, 5356 Calumet Avenue, Chicago, Ill.

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FOR SALE—One Powers machine No. 5. Sixty folding chairs and frame of steel booth, size 5 x 5. One hundred dollars will take outfit. Electric Banjo just been remodeled. Fifty dollars cash will take it. LOCK DRAWER F, Duncannon, Pa.

MISCELLANEOUS.

FOR RENT, IN HEART OF ATLANTIC CITY, N. J.—Vacant lot. Most desirable and convenient. Lease to suit and reasonable size. 60 x 90. JAMES A. HUMPHRYS, Humphrys Buildings, Atlantic City, N. J. Permanent population 50,000. Summer population 300,000.

FOR SALE OR TRADE—Several feature films in good condition at bargain prices or will trade for opera chairs, fans, etc. A. H. HIX, Martinsville, Ill.

PHOTOPLAY HOUSES who will accept advertisements, kindly give weekly rates, seating capacity, number of performances daily, and population of town. Address MICA NON-BREAKABLE SLIDE COMPANY, Northwest corner 12th and Spruce Streets, Philadelphia, Pa.

WOULD LIKE TO HEAR from theaters who will consider business and profit maker; well worth inquiring. E. A. STOLL & CO., Box 365, South Bend, Ind.

In answering ads kindly mention Moving Picture World.

Notice to Manufacturers of Moving Pictures

AT the annual convention of the "National Alliance of Theatrical Stage Employees" held in Niagara Falls, N. Y., during July, 1911, a resolution was adopted instructing their executive board to communicate with the manufacturers of moving pictures and respectfully request that members of the I. A. T. S. E. be employed to construct all scenery, scenic effects, properties, etc., and the setting thereof, used in the production of moving pictures.

By the employment of members of the I. A. T. S. E. you are assured of the very highest class of skilled workmanship in all lines of construction. This, in conjunction with the fact that your film is being projected by operators, members of the I. A. T. S. E., should doubly assure its perfection, on completion and exhibition on the screen.

Capable men in all branches will be furnished upon application to our offices or our representative will call at your request.

Respectfully,
Jos. L. Meeker, Cor. Sec.,
1547 Broadway, N. Y.

Phone 1479 Bryant.

I answering advertisements kindly mention the Moving Picture World.

MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and any one can make them. They are handy also for announcing vaudeville acts. In fact they may be readily used for anything you may wish to say to your audience.

For the sum of three dollars ($3) cash with order, we will send by express, charges not prepaid, or $3.50 by registered mail, prepaid, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address

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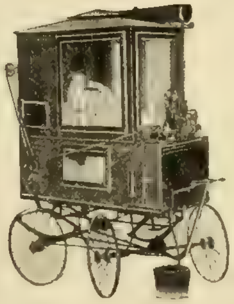

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Attract the people — appeal to their appetites with the savory, enticing odors of KINGERY roasted peanuts and popcorn. No additional expense. Quick turns — 70 per cent. profit.

A KINGERY machine pays the rent and more for many. Over 30 styles — hand, spring, steam or electric power—from $8.50 to $350. Besides that —KINGERY has published two books: 1, The KINGERY Book of Possibilities—money making — profit-building hints from cover to cover ; 2, KINGERY's Catalogue No. 34. Dont' pass judgment till you see them. Send for them NOW.

You Need These 2 FREE Books

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Date ....

Kingery Mfg. Co., Cincinnati, Ohio.

Dear Sirs : Please send your two books free.

Very truly yours.

Name ....

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Correspondence

PORTLAND, OREGON.

Melvin G. Winstock, general manager of the People's Amusement Company, went to Pendleton last week to close a deal for the building of a new motion picture theater on the best corner in town with a seating capacity of 500. Work will start at once and will be completed within ninety days.

Work will commence almost immediately on a new suburban theater for the People's Amusement Company at Sunnyside. The new house will seat 700, and will be completely equipped. This house will tap one of the largest and most populous residential districts in Portland.

Governor West, of Oregon, has personally supervised the making of about ten sets of pictorial slides on the work of the state institutions. These are being used throughout the state in the theaters of the People's Amusement Company.

Pendleton has two theaters using Licensed pictures exclusively and both are doing a satisfactory business.

The Portland Advisory Board of Censhorship has published its annual report, and among other things the chairman stated that the standard of pictures had greatly improved during the past year. They paid a high compliment to the local exchanges for co-operation in uplifting methods.

Joe Baum has bought a half interest in the three reel "Zigomar" and will tour the state with the piece. It is understood that Leeser Cohen has secured the Cregon rights for "Homer's Odyssey," and that he will also book and play this attraction all over Oregon.

Through the efforts of Melvin G. Winstock, the Pathe firm has agreed to send a force of camera men to Portland in June to take pictures of the Rose Festival, which is the leading event of the year on the Pacific Coast and in the entire Northwest.

Two more big houses are planned for Portland, one on Eleventh and Washington and another at Fourth and Washington, the former to be a 10-cent house and the latter a 5-cent theater.

Mr. George Ellwood, for the past year manager of the Oh Joy Theater, Partland, has been transferred to the Grand Theater, The Dalles.

"Zigomar" in three reels was a leading feature at the Majestic Theater in Portland, and drew splendid crowds. It is a very attractive film, and will play a return date here soon.

Another moving picture theater that will seat 320 persons is being built in the Rose City Park district. The theater is to have a main facade of tapestry brick with ornamental coping and cornice finished in white enamel. A large marquise with art-glass panels and dome will give the entrance the appearance of a high-class theater of a larger size. The cost will be about $6,500. This district is a high-class residential section of Portland.

From letters received here it would appear that Miss Florence Turner may shortly appear in all of the houses of the People's Amusement Company throughout the state of Oregon. A great motion picture event will be made of her forthcoming visit.

To the high school student writing the most acceptable story of "Julius Caesar," the essays to be judged by the city editors of the daily newspapers, Manager Winstock, of the People's Theater, will present a complete set of Shakespeare's Works beautifully bound. To the students of English literature this will indeed be an acceptable gift, and cannot fail to cause every student who witnesses the picture, to take a new start and work harder toward a proper comprehension of this great work. There are no restrictions placed on students. All that is necessary is that they be bona fide high school pupils and that they witness the film, which promises to be out of the ordinary.

PHILADELPHIA.

At the last meeting of the Operators Union it decided to increase the initation fee to fifty dollars; it was formerly five.

The Apollo Theater, Twenty-second and Cambria Streets, opened on March 2 under the management of Adolph Bonnem.

Otto Miller, of this city, was putting up a sign at a moving picture house in Chester, Pa., which he owns, when he fell from a ladder and received injuries to his hip and leg that required his removal to the Chester Hospital.

The Federal Moving Picture Parlor, Eleventh and Federal Streets, Camden, N. J., has changed hands. Several of the picture houses in Camden are holding benefits for local baseball teams.

The Lyric Theater, No. 728 Girard Avenue, has been compelled to put on vaudeville to meet the demands created by opposition houses.

On a charge of infringing on a moving picture copyright, George W. Brandenburg, No. 233 North Eighth Street, was held under five hundred dollars bail for Court by United States Commissioner Craig on March 1, on the complaint of the Great Northern Film Company, through its American agent, Joseph Oes. It is alleged that Brandenburg took a film, entitled "The Ballet Dancer," which had been copyrighted by the Great Northern Company, and changed the name to "Jealousy." Portions of the film were produced at the hearing and evidence was introduced tending to show that Brandenburg had not even taken the trouble to conceal the trade mark.

Old Home Week will be celebrated at Norristown, Pa., the week of May 6. It will be also the one hundredth anniversary. The amusements will be under the direction of Spielmann & Crawford.

George Chapman has opened a picture house at the northwest corner of Orthodox and Tacony Streets, Frankford.

Deputy Factory Inspector Harry W. Honan has closed down the moving picture parlor in the Young Men's Christian Association building, declaring the encasement of the picture mechanism is an insufficient protection against fire.

Lightning struck the ticket box at the Pastime Theater, No. 1420 Point Breeze Avenue, during a terrific rainstorm on February 26 and Adam Moroney, an usher, was struck by a piece of metal from the ticket box and his eye knocked out.

The Philadelphia Theatrical Managers' Association held a banquet at the Bellevue-Stratford on February 29. Speeches were made by Director Porter, of the Department of Public Safety, and other public officials. The great work of the theater in the community; its power as an institution of social and moral uplift, its flaws and virtues, the great good it is capable of performing when guided by knowing minds, were some of the subjects discussed. This was the first dinner held by the organization in its history.

The Hicks Amusement Company has been incorporated in Camden, N. J., its object to operate, manage and control any theater or theaters and exploit attractions; capital, $2,000. The incorporators are Fred G. N. Nirdlinger, Thomas M. Dougherty and George H. B. Martin.

The Messiah Protestant Episcopal Church, Broad and Federal Streets, has been sold by the sheriff as a result of foreclosure on a judgment for $25,921.33, and will be turned into a vaudeville and moving picture theater. The property was sold a year ago to a syndicate who planned to build a theater on the site, but the diocesan authorities refused to ratify the sale on account of the purpose for which it was to be used. The purchaser was Albert M. Greenfield.

The Lochiel Hotel, Harrisburg, Pa., which has been a hotel since 1837, has closed its doors and will be remodeled into a theater with a small hotel in front.

Another new picture house will be opened at Norristown, Pa., by John Lauro. Two theaters closed there recently, but Mr. Lauro is very enthusiastic over his venture.

Messrs. A. and L. Sablosky have bought the State rights of Pennsylvania and New Jersey for Madame Sarah Bernhardt in "Camille," and Madame Rejane in Madame Sans-Gene, made by the French-American Film Company.

Bids are being received for making alterations for the Grand Amusement Company, No. 5206 Market Street. The Theater will be completely renovated and put in up-to-date style. The Grand Company recently took over this house.

Mayor Farner, of Burlington, N. J., has issued an edict directing proprietors of places of amusement to rigidly observe the State law prohibiting the presence of children under sixteen years of age in such resorts without adult escorts. Policemen are stationed at the entrance of all picture houses and report any violation of the act.

The largest theater in this city excepting the Metropolitan Opera House will be erected in the vicinity of Broad and Erie Avenue by George S. Steumpfig and his son, Dr. Walter Steumpfig, proprietors of the Germantown Theater. The new house will show vaudeville and pictures and will cost $250,000, and will have a seating capacity of 3,600. The exact site will be known within the next week or ten days.

The Northwestern Theater, Broad and Erie Avenue, is to be completely remodeled and rebuilt. The seating capacity of the house will be increased from 1,000 to 2,500. The new theater will occupy the site of the present house with other ground adjoining, and will cost in the neighborhood of $150,000.

CLEMENT H. CONGDON.

LOUISVILLE.

Bad weather has hurt attendance somewhat, but not sufficiently to worry owners.

Fred Dolle and Jose Stuerle, of the Broadway Amusement Company, have conceived a unique scheme and it has already been put into effect among a number of theaters. Coupons are sold to grocers and others, the latter giving one to each purchaser of a 25-cent article. Each of the coupons entitles the holder to one cent toward an admission ticket to any of the ten theaters. The buyer of $1.25 worth of goods is thereby given a ticket to any of the houses who are members of the Associated Theaters. The following have joined the circuit: The Hopkins, East Broadway, Orpheum, Preston, Crown, Casino, Globe Columbia, Clifton, and Baxter. With the exception of Preston and Clifton, all of the houses are ated by the Princess and Broadway Amuse Companies. So far the plan has met with fla ing success.

The Orpheum Theater, which was recently out of commission by fire in adjoining build has resumed operations, following the renov of the house. It is owned by the Princess Am ment Company. The rate of five cents preva in other theaters owned by the Princess has put into effect. The former staff of the Orph was on hand and the theater at once resume place in public estimation. Harry Brown, of the best known singers of Louisville, is so at the Orpheum, succeeding Cy Reinhart. Brown sang at Hopkins for two seasons and g a big following during that time.

Another moving picture house has been adde Louisville's list, the Clifton, located at Fran and Belleaire Avenues. The new house was especially for a moving picture theater and seat about 700 persons. Its capacity was te during the opening day. Prices of five and cents will prevail, the former applying to chil only. Robert L. Lucas is president of the Cli Amusement Company, also owning the lar holding of stock. The Clifton will operate at night, except on Sunday, when matinees be given. Thursday has been set aside as ama night, and prizes will be given to the winn The theater has six exits, despite the fact tha is practically fireproof. Independent films will shown.

Louis J. Dittmar, manager of the Majestic T ter, Fourth Street, near Chestnut, turned his house over to the Kentucky Children's Welfare sociation recently for a moving picture lect Miss Anna L. Strong, of Chicago, director of m exhibits in the interests of children, lectu while moving pictures, showing conditions of dren in factories, playgrounds, homes, schools streets were thrown on the screen. The Maje has increased its attendance recently by brin back "Zigomar," the famous detective story, request. Many Louisvilleians failed to see film on its first visit, and accordingly Man Dittmar secured it for a second time.

Robert Jacobstein, formerly manager of Crystal Theater, operated by the Falls C Amusement Company, has resigned that posi and joined the Kentucky & Indiana National F Exchange as chief bookkeeper.

Arthur V. Sheckler, Louisville representative the Gomes Theatrical Exchange, of Cincinnati, announced that R. J. Gomes has purchased Chanfield Booking Exchange, and the latter will merged with the Gomes Exchange. Mr. Sheck is Southern representative of the company, and booking two acts weekly for numerous Louisv moving picture houses.

The Swanson-Crawford Film Exchange, rece established in Louisville, has secured sev houses, including the Lyre, Thirteenth and Wal Streets, and two theaters in Jeffersonville, I across the Ohio River from Louisville. A. Mayer is Louisville representative of the excha His office is in the Hopkins Theater Building.

The theaters of the Falls Cities Amusement C pany have gained much good-will from its patr by allowing free admission after 10 o'clock in evening. The management realized that patr entering at that hour or shortly after would unable to see more than half of the conclud performance. Accordingly pleasure-seekers apply for tickets would be informed that the show practically over, but that they were welcome see the conclusion free of charge. While adopt this policy, the management has not advertised fearing that the element which is continually lo ing for "free doings," would become acquain with their system and work it to death. Wor quietly it has saved patrons many dimes. gained the theaters more than that in good-w Such as have benefited from the "no charge aft 10 o'clock" method have surely returned in th to see the entire show on following days.

Judge A. E. Richards, of Louisville, has decli the request of a Baltimore company for his ture. The moving picture manufacturers wished use the picture in featuring the capture of Federal pay-train by Col. John S. Mosby's men, which Judge Richards, who was a Confeder soldier, figures. The veteran, however, evaded issue and the company will make the film with his likeness.

The Colonial Amusement Company has awar contracts for its alterations in a building at Fl and Main Streets, Paris, Ky. A half dozen frent companies will work on the building sim taneously, and it is expected that it will be re for occupancy about April 15. The Colonial planning to establish a chain of theaters in ot Bluegrass towns, Paris being the opening wedge

Owensboro, Ky., will have another moving p ture house shortly, Louisville capitalists having spected the ground there recently with a view entering the field. Residents are anxious for new theater and have offered inducements.

The moving picture business has been fairly sat factory in Louisville during the past week, the weather has held down attendances somewh

The Columbia Theater, operated under the a pices of the Princess Amusement Company, featured several Bison specials recently with s cess. "War on the Plains" was well receiv while "The Indian Massacre" also scored a hit.

Harry Brown, who has been rendering the vocal music at the Orpheum, the Jefferson Street theater of the Princess Amusement Company, has severed his connection with the concern and sought other fields. He has been replaced by Arthur Lawrence Herring, who came with a big reputation and who has added to it in the Gateway city by the quality of his voice. Hopkins Theater, also in the Princess circuit, has made an innovation in its affairs by changing its vaudeville bill twice weekly, instead of but once, as heretofore. The moving pictures are included in the revision. The management of the Princess has announced that a waltzing contest will be given every Monday night, following the regular show. Five dollars in gold is the reward for the winning couple, and much interest has been manifested in the plan.

A. F. Mayer, representative of the Swanson-Crawford Film Exchange in Louisville, has secured the State rights for Kentucky for the first 15 days' release of the Bison films. Mr. Mayer will probably provide film service for the Cherokee Theater in the future, the deal almost being completed.

M. Switow, head of the Falls Cities Amusement Company, has returned from Martinsville, Ind., after a two weeks' vacation, much improved in health. C. E. Hampson supervised the Falls Cities theaters during Mr. Switow's absence. The latter is contemplating the erection of a big new house in New Albany, but has not definitely decided on that step, and will not until spring.

H. R. Harrison has taken charge of the office of the Independent Film Service Company, formerly the Globe Film Exchange. Mr. Harrison has had wide experience in his line, having had charge of various offices of the Globe. He replaces R. B. Ticknor, who is now with the Louisville branch of the Standard, with offices in the Tyler Building.

"Vanity Fair," a Vitagraph film, which was seen at the new Majestic Theater recently, will play a return engagement shortly. The Hungarian Orchestra, which has popularized the theater to a great extent, has maintained its reputation lately, rendering appropriate music with the various films. It is also playing request numbers daily.

Greenstein Brothers, owners of the Dream Bijou, Market Street, near Third, are negotiating for a new manager for their house, W. F. Clark having resigned to enter another business. An experienced man will be secured to take his place.

Fred Dolle, of the Broadway Amusement Company, will shortly award bids for the renovation of the "Baxter," an airdome, which has been closed during the winter. Extensive improvements will be made in the house in preparation for the opening of spring and summer business. The Associated Theaters, composed of a dozen houses, which are selling tickets to business firms which in turn are giving them away as premiums, are doing a land office business and the success of the idea seems assured.

Downtown residents of Louisville were given an opportunity to see "Zigomar" recently, J. M. Wentzel presenting that film at the Norman, Twenty-first and Portland Avenue.

Arthur V. Sheckler, Louisville manager for the Gomes Theatrical Exchange, is forming a stock company for the purpose of erecting a moving picture house in Owensboro, Ky. Several business men are interested and the work on the new house will begin with the approach of spring. An option has been secured on a prominent corner of the town, which offers a big field for promotors of the animated picture game.

Maysville, Ky., will shortly be given another picture theater, Sherman Arn and J. C. Simmons having secured a lease on the White Building. Alterations will be made quickly and the theater will be ready for business about April 15, it is thought. The building will seat about 400 people. W. J. Kirwin, City Clerk of Maysville, will manage the new theater, having had experience in that line.

After listening to Health Officer Landis and Building Commissioner Rapp, of Covington, the moving picture men of that town appointed a committee to consider the requirements of the city officers. The officials insist upon the following points mainly: Proper heating and ventilation, prevention of crowding patrons into lobbies, elimination of all steps at entrance except one not to exceed eight inches, and conformance to code affecting large theaters by those houses which have vaudeville acts. The moving picture men indicated that they are anxious to comply with the laws in every respect as long as they are reasonable and their committee will doubtless recommend that step.

G. D. CRAIN, JR.

NEW ENGLAND.

Through the courtesy of Mr. H. F. Campbell, manager of the Boston Film Rental Company, 665 Washington Street, the writer was present at an advance showing of the "Bison 101" two-reel subject of "The Indian Massacre." The picture was well worth seeing in every way, and is a photoplay that must be termed "big" in every sense of the word. The Thanhouser two-reel subject "Nicholas Nickleby" was also run off, and it proved itself worthy of unstinted praise.

Mr. M. T. Yack, who managed the Grand Theater, New Haven, Conn., for over two years, as resident manager for Henry B. Harris, has resigned his position. The Grand was recently given over to vaudeville and pictures, and Mr. Harris is no longer connected with the house.

During the present session of the Rhode Island legislature, a bill was introduced which provided that all kinds of theatrical amusement should not be allowed on the Lord's Day. This bill immediately drew forth fire from E. F. Albee, owner of Keith's Theater, Providence, and from a few other influential theatrical men, who do not offer motion pictures as entertainment. Sufficient pressure has been brought to bear to eliminate this bill. Another bill has been drafted in its place, which, if passed, will forbid the usual run of Sunday entertainments. It goes without saying that the new bill forbids exhibitions of photoplays. This bill was introduced to the legislatire on March 1, and at this writing has not been deciced upon.

Mr. John F. Burke, for years manager of the Worcester Theater Worcester, Mass., but who has lately been in charge of the Park Theater, Bridgeport, Conn., has been transferred back to the Worcester, and is managing the house with his usual ability.

Col. Willard G. Stanton, who has managed the Central Square Theater, Lynn, Mass., for some time, as a vaudeville and picture house, is no longer at the helm. The Central Square recently gave up the photoplay, in order to present stock company attractions. Business didn't come quite up to expectations at the Central Square, although Colonel Stanton disagreed with the writer on this point, and wrote an open letter to the World complaining that "Henry" had the wrong dope on his house.

Mr. Ben Jackson, Manager of the Grand Opera House, New Haven, Conn., reports business to be good, and getting bigger every day. This house will be watched with great interest by New England managers, as it is being conducted by William Fox. The Grand Opera House marks the start of William Fox's invasion of New England. The usual Fox brand of vaudeville and pictures are being presented.

Frank T. Gunn is in charge of the Central Square Theater, Lynn, Mass., succeeding Col. W. G. Stanton.

Since F. Earle Bishop has become one of the owners of the Congress Theater, Portland, Me., as well as the manager, the house has picked up wonderfully. Vaudeville is eliminated, and pictures are being shown, with a playlet to make good measure.

Keith's Theater, Campello, Mass., which opened late this fall, has already changed hands. When the change was first made last week, the house was taken over by George Rider, manager of B. F. Keith's National Theater, Boston, and by Walter H. Foster, chief operator of B. F. Keith's Bijou Dream, Boston. After a few days, Mr. Rider dropped out of the Campello house, and Mr. Foster is alone at the helm. Both Mr. Foster and Mr. Rider have left their positions in Boston.

The Union Hill Theater, Gloucester, Mass., is now using vaudeville from the Merrill Vaudeville Circuit, of Boston, in connection with its regular offerings of Independent pictures. The Union Hill is finding conditions very satisfactory, according to reliable reports.

Manager Commerford, who has been in charge of the Bowdoin Square Theater, Boston, which offers vaudeville and pictures, has resigned from that position. It is rumored that Mr. Commerford will soon be seen in charge of one of the new theaters now building in Boston, which will show vaudeville and pictures. Nothing positive can be stated, however.

There is one theater in Boston that shows pictures exclusively, and is doing a land office business. The house in mind is the theater on Washington Street, where Mr. Marson, manager of the Boston branch of the General Film Company, shows off his product to exhibitors. It is not at all unusual to see 60 men in the exhibition room, taking in the latest Licensed releases. Mr. Marson has decided to change his exhibition times from Mondays and Thursdays to Tuesdays and Fridays. The time is from 9 to 1 in the morning. This change will be welcomed by managers, as many of them found it a real hardship to be present on Monday and Thursday, due to the fact that programs are usually changed on those days and managers feel the need of remaining at their theaters. This sort of co-operation on the part of the exchange is worthy of commendation.

This brings to mind the fact that the Sales Company's product is not so easily available for advance showing to managers as the Boston Independent exchanges are not at present so situated as to make this possible. The rumor has it that this is to be taken care of and that an exhibition room for Independent exhibitors and for those interested in this product, is soon to be a fact in Boston.

Fall River, Mass., reports state that the Bijou Theater, a Marcus Loew house, may not be one of this chain very much longer, as the lease is about to expire. This report is denied by Louis M. Boas, New England representative of the Loew theaters and stationed in Boston. Manager Benson of the Bijou, reports good business.

The present session of Massachusetts legislature had a good number of bills that were aimed at theaters, some of which would have practically killed the photoplay business in that state, if passed. However, the best any of them received was a polite "leave to withdraw," while others never reached the committees, having been withdrawn before the hearings. A bill which required the presence of one fireman at all public places of amusement was killed by the committee this week, and also another aiming at the overcrowding of houses.

Dante's Inferno is still a big money maker, as was proven when Dante's Divine Comedy played a most successful engagement at the Russwin Lyceum, New Britain, Conn.

Howe's moving pictures are touted as having done the biggest Saturday matinee business ever recorded at the Court Square Theater, Springfield, Mass. Mr. Howe is unusually popular in Springfield, and this was his second engagement at the Court Square Theater within a month.

Brunswick, Me., a town that can hardly boast of a real first-class theater, is to have one very soon, as ground has been broken for the new Cumberland Theater. Work is to be rushed ahead.

Lent has had its usual influence on the photoplay theaters about New England, but the pressure is not nearly so hard as it is on the "legitimate" houses, judging from the empty seats and "paper" in the $2 theaters.

The Scenic Temple, Malden, Mass., which presents vaudeville and pictures, was the scene of considerable excitement this week, when Madeline Mack, a dancer, was severely bitten by a polar bear. Two stage hands of the Scenic Temple were also victims of the bear. The injuries to Miss Mack will not endanger her life, according to reports.

The Central Square Theater, Lynn, Mass., which recently forsook vaudeville and pictures for stock company attractions, is still showing photoplays on Sunday evenings. The house finds the Sunday shows very profitable.

It is possible that Boston is to have still another large theater, which will offer vaudeville and pictures. The proposed location is Tremont Row, starting with the property now occupied by Austin & Stone's Theater, and extending to the end of the block. Chicago, Ills., people have secured an option on the entire property, but it is understood that the final papers have not as yet been signed. A large house, seating 2,000 at least, is contemplated, and plans are already finished. This will be a tremendous undertaking, as the property on Tremont Row is extremely high.

Mayor Kelton B. Miller has purchased of Cebra Quackenbush of New York City, the Academy of Music in Pittsfield, Mass. The theater is located on North Street. As was noted in these columns, this entire property was practically destroyed by fire on January 28, 1912. Mayor Miller has big ideas for his new acquisition, and intends to erect a five-story brick block, which will contain a large theater and business offices and stores. The mayor intends to have the theater run under his supervision, and promises the people of Pittsfield that they can count on the best the market affords in vaudeville and pictures.

Messrs. Contos and Zevitas, owning the Zenicon Temple, Roxbury, Mass., a vaudeville and pucture house, have been doing all kinds of stunts with their theater lately. They recently leased the house to a company, but took the house back when the agreements of the transaction were not lived up to by the lessees. After running the house again for a couple of weeks, Messrs. Contos and Zevitas leased their house to Messrs. Mark and Bunce, two well-known picture men in Boston. Mr. Mark owns the Comique Theater, 95 Summer Street, Lynn, Mass., which is managed by Mr. A. L. Newhall. The Zenicon Temple was leased for a term of one year with a renewal for 4 years if desired at the expiration of the first year. The rental is $3,500 yearly, according to reliable information in the writer's possession. Mr. Bunce is an experienced manager, as is Mr. Mark, and the Zenicon Temple looks good under the new regime, even though the New Shawmut Theater is tough competition. The new owners take possession almost immediately, and may run the house as a five-cent proposition in order to compete with the Shawmut.

The Boston Traveler, a wide-awake daily newspaper, issues a rather more pretentious edition on Saturdays and motography comes in for a good bit of practical publicity each week. Under the caption "The Traveler's Moving Picture Stories," is printed the story of a current release. March 9 was the Edison's, and their "The Heir Apparent," came in for a big writeup, with 5 illustrations to attract attention. Not so very long ago, exhibitors always read the Treveler with some dread, as the editorial policy of this paper was distinctly hostile to the photoplay, and many an issue contained editorials that "knocked" pretty hard. This is changed now, and the Traveler sees many commendable things in the pictures which it mentions in its columns now and then.

In a recent issue, the writer stated that Lynn, Mass., would possibly soon possess another vaudeville and picture house. This seems to be an assured fact now, and it is stated, on reliable authority, that the B. F. Keith interests have secured a suitable location and that they will immediately start work on a fine theater, which will be fireproof and thoroughly modern throughout. The Lynn Theater is a Keith house playing vaudeville and pictures, and it has not been given out as yet as to what will be done with this theater. The new house will eclipse the Lynn Theater, and is touted that it will be the finest in Lynn, when completed.

Malden, Mass., has another theater, or rather an old one under new management. The Plaza was opened on Monday, March 11, with Licensed pictures and illustrated songs. Matinee prices will be five cents, while the evening scale will be ten cents for adults, and five for children. Mr. H. Singer is the manager, and should make good with his new proposition. The house is located on 128 Bryant Street, and has a good location.

The Bowdoin Square Theater, Boston, offering Licensed pictures and vaudeville, intends to eliminate the orchestra this week. It is rumored that this house will cut out the vaudeville it has been using, and run a straight picture show, with the admission lowered to five cents. This rumor has not been confirmed, although it started from a reliable source.

The Westminster Theater, Providence, R. I., will play vaudeville and pictures starting the first week in May. The Westminster plays high-class attractions dunring the winter, but turns to lower priced attractions during the summer reason.

The Goldstein Brothers Amusement Company opened their new theater in Northampton, Mass., this week, and found business fully up to the mark. Vaudeville and pictures are given and the shows are very big. The Goldstein Brothers operate houses in Springfield, Westfield, Easthampton and in other cities, and always seem to pick live ones, and give good value to the public.

Hathaway's Theater, Lowell, Mass., tried stock company attractions for a few weeks and found business very poor. Two weeks was enough. The new policy has not been decided upon, but the chances seem to favor vaudeville and pictures.

Mr. William Youngsten has been appointed manager of Goldstein Brothers' Plaza Theater, Northampton, Mass.

The Grand Opera House, New Haven, Conn., which was lately acquired by William Fox, is without any regular house manager at present, as a successor to Mr. Yack, who ran the house for the former owners, has not as yet been appointed. The house reports good business, under the Fox system of vaudeville and pictures.

The Orpheum Theater of Brockton, Mass., will soon be showing vaudeville and pictures again, as Messrs. Bander and Fiedler have taken a lease on this house. The former is a local man, while Mr. Fiedler is a Boston man.

The Arlington Auditorium is the name of a new photoplay theater at Arlington, Mass., which was just opened by P. F. Lyon, a well known Boston picture man. Business is reported as satisfactory.

The Rev. C. H. Temple of Lewiston, Me., has introduced motion pictures into his church, and the photoplay theaters now form a regular part of the Sunday evening services. Manager William Gray, of the Mystic Theater, Lewiston, Me., is aiding the Rev. Temple in this work, giving him the benefit of his knowledge of this business. This is the first house of worship in Lewiston, Me., to introduce motion pictures and great credit is given the pastor and the church.

The Bijou Theater, Fitchburg, Mass., is doing a fine business with pictures and vaudeville under the ownership and management of Mr. Andrew Whitney. Mr. Whitney is a real old-timer and recently celebrated his eighty-sixth birthday.

The new Union Theater, Providence, R. I., opened to the public on March 9 to crowded houses. This theater is owned by Charles Allen & Son, and is estimated by the owners to have cost over $100,000. The new house offers vaudeville and pictures and has a seating capacity of well over 1,800, of which 1,200 seats are in the auditorium. It is one of the finest, most modern and up-to-date theaters in New England, built with the express purpose of exploiting vaudeville and pictures.

French's Opera House, Hyde Park, Mass., was unfortunate enough to be placed under the dangerous list by Building Commissioner Everett of Boston, because exits were insufficient in case of fire. Extensive alterations must be made before this house will be able to resume business.

HENRY.

IN THE MISSISSIPPI VALLEY.

Plans for Kimmell's new $35,000 theater at Cairo, Ill., call for a Kimball pipe organ, side walls of Italian marble to a height of nine feet and mural paintings. It will seat 750 persons.

Frank Cox, of Chicago, has completed plans for the new Hippodrome to be erected at Second and Piasa Streets, Alton, Ill., by W. M. Sauvage, amusement magnate of that city. The front will be white enameled brick above the first floor. The place will seat 1,000 persons.

The Bijou, Monmouth, Ill., is now running a three-reel show.

The Johnson & Flynn Feature Film Company of Chicago has been incorporated with capital stock of $2,500 to operate moving pictures. The incorporators are: Thomas H. Quill, John Krone and Morton H. Powers.

A change has been made in the management of the Otloe Theater, Pana, Ill.

The Oakland Amusement Company of Akron, Ohio, has been incorporated with capital stock of $10,000 to operate motion picture and other theaters. The incorporators are D. W. Alexander, A. J. Alexander, Grace Alexander, William McCormish and Grace McCormish.

Manager Howard of the Bijou Theater, Monmouth, Ill., will begin the erection of a new theater building 30 x 135 feet by April 1, on South Main Street in that city. He will occupy his present quarters until July, when it is expected the new building will be completed.

Motion Picture Operators' Union No. 164, Milwaukee, Wis., gave its first annual banquet February 22 at the Hotel Nixdorf. Glen R. Crumm was the toastmaster.

B. H. Swan of Pittsfield, Ill., featured the Sosey harp orchestra at his moving picture theater for a week.

Manager Ackerman has given up his lease on the Opera House at Petersburg, Ill., and will devote his time to the Mason City and Greenview, Ill., houses. The Mason City house opened with pictures after a four weeks' idleness because of a revival meeting.

The Gaiety Amusement Company of Muskogee, Okla., has been incorporated with capital stock of $5,000. The incorporators are: W. A., J. L. and B. Wolf.

Fairyland Theater, at Waterloo, Iowa, managed by Nick Weber, has given up its building, which will be converted into a syndicate dairy lunchroom.

School children will not be admitted to the Lyric Theater, Champaign, Ill., in school hours without a written order from the parent or guardian. This wise plan was evolved by Manager H. H. Johnson. The Joliet, Ill., school board has taken up the same problem with the theater owners.

The Gem, Chillicothe, Ill., announces it has started Licensed pictures. D. B. McFarland, who operated an airdome in Chillicothe last summer, is the manager, having rented Woodmen Hall for a year.

A. Baer and Carl Sharrock, who, with R. Clark purchased state rights in Kansas and the Carolinas for "The Mystery of the Maine," have left their homes at Vandalia, Ill. Baer will go through the Carolinas and Sharrock through Kansas.

The Newspaper Enterprise Association, Chicago, Ill., supplying fifty-nine big dailies in the United States, is occasionally giving its subscribers a story of a photoplay, crediting the company whose films supply the illustrations.

Manager W. M. Sauvage of the Airdome, Alton, Ill., has purchased new opera chairs for his place.

The National Kindergarten Association showed "Cinderella" and "At the Threshold of Life" two days at the Olympic in Oklahoma City, Okla., to interest the people of that city in kindergarten work.

The United Amusement Company of Chicago, has been incorporated with capital stock of $2,500, to operate places of amusement. The incorporators are: William H. Sherwood, Richard H. Goldman and Hazel H. Walker.

Four Edwardsville, Ill., women who braved a recent blizzard to attend the performance at the Wildey, were agreeably surprised when Manager Davis, in refunding their money (the night's receipts), at the box office, gave each a season pass.

"Dante's Inferno" was advertised in Danville, Ill., as "the World's Greatest Allie Gory."

J. P. Carmichael has opened a moving picture show at Dows, Iowa.

The Bijou, at Olney, Ill., has added a Saturday matinee.

Vaudeville features in Cincinnati, Ohio moving picture theaters were hit in an ultimatum by the building commissioner that all proscenium walls, scenery, drop curtains and standpipes must be fireproofed.

Julius Sallee and William Roth, both of Litchfield, Ill., have purchased the Grand, a moving picture theater at Mount Olive, Ill. Ted Reed, a former manager, has gone to Baraboo, Wis., to join Ringling Brothers' circus.

Mayor Cunningham of Beloit, Wis., has declined to permit any photoplay houses of that city to open on Sunday nights.

Noah Stivers, formerly one of the proprietors of the Gem Theater, Clinton, Ill., will open a picture and vaudeville airdome in that city about the middle of May. F. H. M.

La Grille & Middleton, owners of the Grand moving picture show at Sterling, Ill., have purchased the Scofield Theater in Rock Falls, Ill., and will reopen it after overhauling, on March 15.

Larcher & Frank are the proprietors of the new moving picture show at Benld, Ill., giving a four-reel Independent show.

Miss Pauline Wallace has returned from Cleveland, Ohio, and is again pianist and organist at the Empress Theater, Peoria, Ill.

The Board of Education at Decatur, Ill., is favorable to the introduction of moving pictures in the schools of that city, but has no available funds. The gift of a moving picture outfit from some public-spirited citizen would be appreciated, it is suggested.

The school board and the managers of the moving picture shows in Joliet, Ill., have reached a working agreement, whereby school children are to be kept out of the picture shows during school hours. If the school authorities know of any truant children, they will notify the theater managers and if any of them are in a show house, they will be held until a truant officer arrives.

Patty Halpin the boy soprano, who has been singing at the Dawn and Dreamland, in Streator, Ill., went to the Royal at La Salle for an indefinite engagement.

A Quincy, Ill., paper declares that Quincy is one of the few cities of size in this country that has no ordinance regulating moving picture houses. "New picture houses are springing up," it declares "and there should be an ordinance regulating them the same as they have in other cities, a the sooner this is done the better."

The Jacobson Arc Controller Company, an Arizo corporation, having a place of business in Phoeni Ariz., and another in St. Louis, filed a petition f an injunction and relief in the United States cou at Peoria, Ill., to restrain the Peoria Theater Co pany, 314 Fulton Street, Felix Greenberg presiden and Earl Wilson, one of his employes, from makin or using certain parts of a projecting apparat used in throwing pictures on the screen. Sydney Jacobson declares that he was the sole inventor the machine, obtained letters patent on July 1 1911, and that the Peoria defendants on or abo Jan. 14 of this year, did make and use certain par of the said projecting apparatus which contain and employed substantially the invention cover by the Jacobson patent. He further states that t defendants will continue to make and use the parts unless restrained by a writ of injuncti and prays that the same be granted and that th defendants give an accounting of the profits the have derived from the use of the machine.

Kansas City's Big Hoppodrome Company of We Virginia, was licensed to do business in Missour The capital in West Virginia is $10,000 and i Missouri $5,000. The location in Missouri is a Kansas City.

The Iliad Amusement Company of Kansas Cit Mo., has increased its capital stock from $6,00 to $12,000.

The Majestic Theater Company of Belvidere, Ill. has been incorporated with a capital stock of $18,00 to operate places of amusement. The incorporator are: Joe. E. Tabor, Harriet Tabor and Ursula Tabo

To operate places of amusement is the object o the Wm. E. Vance Company of Evanston, Ill., whic has been incorporated with a capital stock of $2,500 The incorporators are: Wm. E. Vance, W. E. Myer and A. E. Mazurkiewicz.

Dickason, McClain & Johnson, have opened th Electric Theater at Barry, Ill. George Scott i operator and Harry Lewis pianist.

Howard Martin has opened his Electric Theate at Tallula, Ill. Roe Tapscott is soloist.

The Jefferson Amusement Company has purchase the Lafayette Theater property at 1641 South Jefferson Avenue, St. Louis, Mo., from Jacob Berger vice-president of the Central National Bank, fo $16,000. The company will conduct a moving picture theater.

Arthur G. Hull, manager of the Princess Theate at Hannibal, Mo., will erect an airdome at Thir and Center Streets in that city, to be opened b May 1. It will have a seating capacity of 2,000.

An ordinance has been favored by the city council of Sterling, Ill., to forbid phonographs and noisy pianos in front of moving picture theaters. It is also proposed to raise the license from $5 to $25 a year.

After a report made by the fire chief, chief of police and building inspector, the Aurora, Ill., city council ordered all theaters to end the practice of permitting persons to stand in the aisles. The report, it is said, found several theaters not strictly fireproof, but better than average theaters in cities the size of Aurora. Conditions which did not make for safety were ordered changed within ten days.

J. D. Putnam of Elmwood, Ill., has leased his store building in that city to a moving picture company for two years, it is reported.

J. L. Flanagan is the owner of a new picture show in the J. K. Molumby Building at Elkadern, Iowa.

A committee of thirty from the Illinois State Fire Prevention Association, which made investigations in Mattoon, Ill., reported an inflammable wood operating room in one of the moving picture theaters, but did not make public the name.

Nokomis, Ill., patrons of the photoplay gorged themselves recently, according to a correspondent who reports that Manager Law on one Saturday night gave eleven reels for a nickel, while Manager Holmes gave eight for the same money. Business rivalry is given as the reason for the attempt at suicide.

The American Associated Amusement Company of Oklahoma City, Okla., has been incorporated, with capital stock of $100,000. The incorporators are: A. K. Riley, J. D. Robertson, James S. Watson and Warren Jennings, all of Oklahoma City and Renfro Turner of Helena, Ark. The object is stated by Oklahoma papers to be not only conducting a moving picture theater but perhaps some producing will be done.

George Sergeant has hold his interest in the moving picture show at Tampico, Ill., to his partner, P. P. Love.

John Callierz has opened a moving picture show at Seatonville, Ill.

The Airdome at Lawrenceville will be opened in April. F. H. M.

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LETTERS TO THE EDITOR

Commends Harrison's Articles.

Editor The Moving Picture World, New York, N. Y.

Gentlemen:—I have been a reader of your magazine for over a year and in fact ever since I became engaged in the moving picture business as an exhibitor. And from an exhibitor's standpoint, I want to congratulate you and pat you on the back, for the strong campaign you are making in an effort to raise the standard of picture plays and the talent with which they are produced.

In studying the situation from an exhibitor's standpoint, it seems to me, that because of the great demand for reels, any old thing that could be called a picture has been put together and dumped upon the unsuspecting public. Many of the pictures being in conception and in production so far beneath the intelligence of the average audience, that it is hard to realise how they could have had the nerve to put them out. Many of the makers seem to have taken a hint and are beginning the year 1912 on a new leaf, with promises to do better. I sincerely trust we may realize the fulfilment of these promises. Some of them intimate that they will be glad for suggestions from exhibitors. And as a means of obtaining results of this kind, I would suggest that they have a copy of the articles you are publishing by Louis Reeves Harrison pasted in a prominent place in their offices. And I believe that these articles represent the sentiment of at least 90 per cent. of the exhibitors over the U. S. Let the good work go on. Yours very truly,

Mancos, Colo. Geo. D. Woods, Mgr. Mancos Opera House.

A Hack at "Vodeville."

Editor The Moving Picture World, New York, N. Y.

Dear Sir:—Along with the enlightenment of the twentieth century, the average American citizen has grown accustomed to demanding the "best" in whatever he deserves. The makeshift, the cheap and tawdry, are losing caste pretty rapidly these days.

Above all is this true of the motion picture. Hence I cannot understand the mental process of the theater proprietor who adds to a program of three delightful photoplays, the coarse jests and clownish antics of two cheap alleged "vodeville" performers.

Surely it is nauseating to the patron who feels inclined to sit quietly by and enjoy the pictures and who does not wish his eyes and ears assaulted with the elephantine efforts of these "entertainers."

And please note that the class appealed to by proprietors in booking such monstrosities is the very class that has been the greatest impediment to the progress of the business.

For example: the other day I chanced to visit a neighborhood theater. I saw a good picture and settled back for more. Instead, there appeared upon the little stage a comedian (God save the mark!) who made a series of uncouth hops about a six-by-two platform under the impression that he was doing a clog dance. He announced it: "Ladies and Gen'lemen, wit your kind attention I will endeabor to give you an imitation of an Irish clog dance."

Whatever his sins they were hardly to be compared with the individual who followed. He was to tell some stories. Most of them were revolting and in violation of all good taste beside having no visible point so far as the audience could find. One of them centered about his difficulty in "keepin' down" an oyster supper—and that in itself was almost enough to drive the women from the theater. That particular joke "took" well, of course, with the rougher element. Men and women turned wry faces to each other in disgust. I suppose the theater proprietor—who ostensibly was to pay good currency for that act, relished it, also; otherwise he certainly would have taken that young gentleman by the neck and headed him for the door.

Suppose some family of more or less refinement had gone to that theater that particular night for the first time. They would hardly go again and would be among the first of the misguided souls who believe that the motion picture theater is a detriment to a neighborhood. Certainly I shall not again waste my time in that house. Yours for Better Things.

Omer F. Doud, Mgr. of Publicity, American Film Mfg. Co.

A Noteworthy Success.

Editor The Moving Picture World, New York, N. Y.

Gentlemen:—Enclosed please find my check for $3 as per your notice, which pays to January 31, 1913.

Have found the world a great help to me in a great many ways inasmuch as I am in a small town and can't get away to look in on the big ones. In your paper I can see what the others are doing and can keep up with the times.

Am an exsalesman, put in nearly fourteen years selling groceries. Wanted to get on speaking terms with my wife so thought of the picture business, as I had no capital to speak of. Came here in December, 1908, and bought out a man who could not make it pay. Have since moved to much larger quarters, put in my own lighting plant and from what my old friends of the road say, who never fail to drop in, I have a place which would grace a much larger town.

Use Licensed service from Omaha branch G. F. Co., and ask for nothing but best class of films. Have reached out for the best class of people and they are my patrons regularly. Do my own operating and lecture my pictures which I find is a card with me.

I run one "special" each week which has been both profitable and good advertising for the theater. Ran "Auld Lang Syne" Monday, January 22, to record business; filled my house four times from 7 p. m. to 11 p. m., at advanced prices.

Have learned the business by hard work, close attention to it, and a large sized willingness to learn. Have a 10 H. P. "Special Electric" Fairbanks-Morse & Co. engine and a 7½ Kwt. generator, 110 volt; besides having all the power I need, I supply the druggist next to me with light which pays the expense of running.

Pardon my lengthy letter but as I only write once a year I want to get it all in. Any help I can give to a less experienced novice, I will gladly give, as I know how hard it is to learn from experience alone. Yours very truly.

J. A. Dundas.

A Picture Man's Views.

Editor The Moving Picture World, New York, N. Y.

Dear Sir:—The writer has since the advent of your most excellent publication been a constant reader and has read with much interest the able discussions that have been ably presented through your columns from time to time. As to the moving picture business I must say that if ever there was a trade or profession ably discussed in all its details, your paper leads all others by several lengths and then some. Every department, with the possible exception of the art of sweeping or of selling tickets, has been commented on and I look for that soon.

I have been in this business now over seven years and have always had a money making proposition, never having to sell or put on vaudeville to make ends meet, and most of my success I attribute to your paper, for many and many times I have followed the suggestions outlined in your columns and I have reached the conclusion that, next to the show, the Picture World is indispensable. I don't see how anyone can get along without it.

I have many a time "devied" with Swanson, Montgomery and other old heads during our careers under the Black Tops and elsewhere, but to reach the point that I am after is that the increased output of the Licensed factories has, in my estimation, greatly reduced the quality. Why do not the Licensed people license more manufacturers.

The Independents, on the other hand, are making great and rapid strides. The one and only drawback on the Independent side now seems to me to be their failure to tell the exhibitors their casts in the different plays. The one big asset today of the Licensed people is the fact that their stars are all known to most every picture fan. But for them, most of their pictures of late would be viewed with silence. Suppose that Misses Joyce, Gauntier, Turner, and Messrs. Anderson, Costello, Bunny and many others, should forsake the Licensed people, and, on the other hand, suppose the Independents had as many stars as widely known, what would be the result?

It's a very great mystery to me why the Independents cannot see that the one thing to boost their films is to let everyone who sees their films on the screen know who this and that character is. In much shorter time than can be realized, patrons will be calling for their stars as loud if not louder than are the shining stars today in the Licensed side of the question. I hope soon to see the day come and I believe the time not for off when an open market will be the order, and the sooner the better, for I, for one, shall ask for and demand pictures from people that exploit their stars, for once known they are liked always.

This being my first offense, I trust leniency will be shown, for I have been wanting for some time to write but my courage has hereto failed. Here's hoping it shall be a life sentence instead of murder in the first degree. Adios. Sincerely.

Temple, Tex. W. Poste Carr.

Wail from a Camera Man.

Editor The Moving Picture World, New York, N. Y.

During the past year I have read dozens of grievances from managers, operators, actors and, last but not the least, abused (if we are to take their word for it) scenario writers.

I am a moving picture camera man with a real grievance. I know my end of the business and get results. I develop my own film and am held responsible for my own work as well as that of the darkroom employees.

The crew I work with is one of the highest priced in the business. The pay roll of the regular company is upward of one thousand dollars a week. When a large production is "put over," we may use from one to two hundred extras. Mine is the only camera used on a production that will cost over one thousand dollars. I am expected to get good results in every and any light. If anything goes wrong, I am to blame. And what do I get for this? Worry, work and responsibility.

The firm pays me the munificient salary of $30 a week. Five dollars a day. About what a bricklayer gets. And for this five dollars it is necessary for me to work six days each week in addition to about four nights. I have never heard a wail from a camera man that has been printed, but I believe its about time something was done. Let us hear from more camera men with a view of forming some kind of an organization that will convince the manufacturers that good work with a camera is worth more than $5 a day.

New York City. Camera Man.

FOR THE LAWRENCE "KIDNAPPING" EXCITEMENT.

While people in all sections of the land are talking pro and con on the removal (or "kidnapping") of the Lawrence strike children, Edwin Thanhouser sends The World notification of the filming of "The Cry of the Children," suggested by Elizabeth Barrett Browning's great child labor poem. The production is in the "feature" class, being two reels. Mr. Thanhouser feels that it will be a benefit to humanity just as was the poem; in fact, a larger one, since it will reach the thousands on thousands who do not read poetry. As a standard story on the child-labor question, the film should have a long life before it. Release is on Tuesday, April 30th.

To All State Rights Buyers: READ-REMEMBER and REPEAT

THIS STATEMENT MADE BY

MADAME SARAH BERNHARDT

Over Her Own Signature

Paris, March 2nd.

French-American Film Co.,
New York.

Gentlemen:

I have not posed nor contracted to pose for any motion pictures whatever except with the Film d'Art Company of Paris, for whom I have already done "Camille" as a photo play, the North American rights of which are exclusively controlled by the French-American Film Company of New York. My contract with the Film d'Art Company covers my every appearance for motion pictures.

Sincerely yours,
(Signed) Sarah Bernhardt.

C'est un grand
plaisir d'être
l'amie du film
d'art

To Bernhardt a "Contract is

The World's Most Popular Photo Play is Ours and

Bernhardt in "Camille"

Is the Greatest Feature Film on Earth and the Fastest Seller Ever Offered State Right Buyers.

ONLY A FEW STATES LEFT

2 REELS—2,275 FEET

Immediate Action Necessary to Secure any Territory Whatever. Infringements will be Prosecuted to the Limit of the Law and

BERNHARDT HERSELF WILL CO-OPERATE

Another Wonderful Photo Play. The Greatest Comedienne of France

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In Sardou's Rollicking, Action-Crowded Comedy of Napoleon,

"SANS-GENE"

3 REELS—3,075 FEET

A full line of 4-colored billing for both photo plays (Courier Co.) Photographs, cuts, booklets, press matter, perfect publicity everywhere. Attorneys, House, Groosman & Vorhaus, New York; Albert Mayer, Paris.

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Excelsior Slide Co.

"Nothing to Do Till To-Morrow"—Pub. by Joe Morris Music Co.
"Back to the Factory, Mary"—Pub. by Joe Morris Music Co., New York.
"When I Was a Kid Like You"—Pub. by Gus Edwards Song Review Co., New York.
"In the Good Old 'Used to Be' "—Pub. by Gus Edwards Song Review Co.
"Wake, Baby Eyes of Blue"—Pub. by M. Witmark & Sons.

DeWitt C. Wheeler.

"As Long as the Band Will Play"—Pub. by M. Witmark & Sons.
"Honey Dear"—Pub. by Jos. M. Daly, Boston.
"Daddy"—Pub. by J. H. Remick & Co.
"I Like Your Apron and Your Bonnet and Your Little Quaker Gown"—Pub. by J. H. Remick & Co.
"Oh, You Little Bo-Peep"—F. A. Mills.
"Hand in Hand"—Pub. by J. H. Remick & Co.
"I'll Try Anything Once"—Pub. by J. H. Remick & Co.
"They Gotta Quit Kickin' My Dawg Aroun' "—Pub. by M. Witmark & Sons.
"I Love to Hear an Irish Band Upon St. Patrick's Day"—J. Schwartz Pub. Co.
"Oh, You Beautiful Coon"—J. Schwartz Pub. Co.

A. L. Simpson, Inc.

"I Fondly Dream, Dear One, of You"—Pub. by Simpson, New York.
"I Dream of a Garden and You"—Pub. by Ideal Music Pub. Co., New York.
"I Am Lonesome Without You, My Dear"—Pub. by Joe Reinhorn, New York.
"In the Spring"—Pub. by Musicians' Music Pub. Co., New York City.
"The Turkey Trot Glide"—Pub. by Weymann & Son, Philadelphia, Pa.
"Give It to Me"—Pub. by William Cutty, New York City.
"Jolly Dancers' Serenade"—Pub. by Chas. I. Davis, Cleveland, Ohio.
"If a Rooster Can Love So Many Little Chickens, Can't a Man Love More Than One?"—Pub. by Geo. W. Meyer Music Co., New York City.
"I'm Looking for a Girl to Take My Old Girl's Place"—Longbrake & Edwards.
"It Must Be Love"—Pub. by Geo. Meyer Music Co.
"If Every Star Was a Pickaninny."
"That One Little Girl Is You"—Brown Music Co.
"Take Me to Your Arms Again"—Chas. K. Harris.
"The Hour of Love"—Weymann.
"Yankee Love"—Ted Snyder Co.
"At the Ragtime Ball"—Forster Music Co.
"Precious Little Thing Called Love"—Harry Von Tilzer Music Pub. Co.
"Oh! John! John! John!"—Harry Von Tilzer Pub. Co.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.
"My Marguerite"—Pub. by Shapiro.
"He Never, Never Said Good-Bye"—Pub. by Shapiro.
"You're Just the Girlie I Adore"—Pub. by Shapiro.

Niagara Slide Co.

"One Kind Word"—Pub. by Burdick.
"If I Knew"—Pub. by Burdick.
"Knight of the Road"—Pub. by Burdick.

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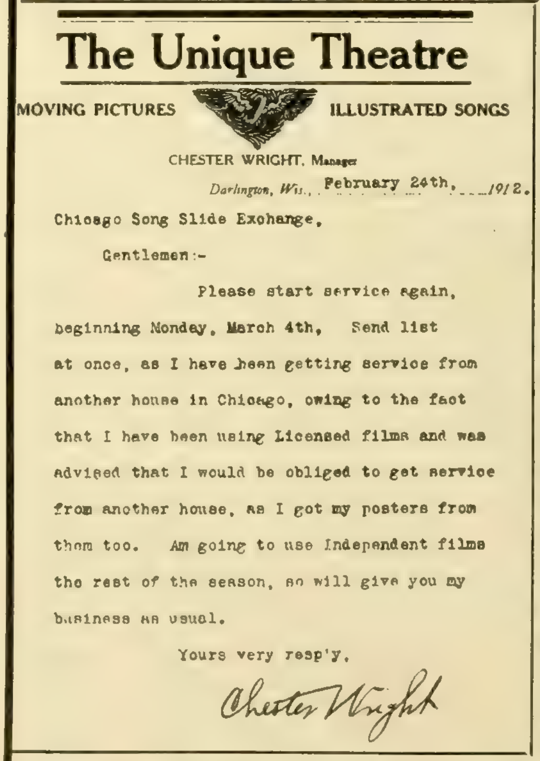
(With apologies to X. Y. Z.)



The Unique Theatre
MOVING PICTURES ILLUSTRATED SONGS
CHESTER WRIGHT, Manager
Darlington, Wis., February 24th, 1912.

Chicago Song Slide Exchange,

Gentlemen:-

Please start service again, beginning Monday, March 4th, Send list at once, as I have been getting service from another house in Chicago, owing to the fact that I have been using Licensed films and was advised that I would be obliged to get service from another house, as I got my posters from them too. Am going to use Independent films the rest of the season, so will give you my business as usual.

Yours very resp'y,

Chester Wright

Our latest catalog just received from the press mailed upon request.
We serve both Independent and Licensed exhibitors.
CHICAGO SONG SLIDE EXCHANGE
Sixth Floor Powers Bldg.
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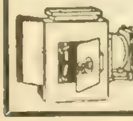

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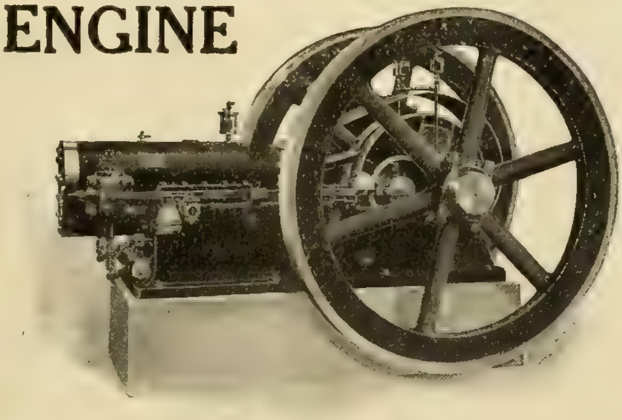

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DREAMLAND THEATRE
Exhibitors of the Photoplay

Akron, Ohio, March 4, 1912.

The Foos Gas Engine Co.,
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Replying to your letter of March 1st, regarding our experience with the 15 H. P. Special Electric Type Engine installed four months ago, will say it has proven entirely satisfactory.

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Yours very truly,
DREAMLAND THEATRE,
Botzum Bros.,
A. P. Botzum, Mgr.

LICENSED Film Stories

ESSANAY.

ALKALI BESTS BRONCHO BILLY (Mar. 26).—Ben Hardy, owner of the "Three 4 Ranch," receives a letter from his sister in the East, saying she is sending her little girl to visit him. Hardy is delighted and sends "Alkali" Ike to the depot to meet "the little girl" with a small burro and a doll to quiet her if she cries. "Alkali" finds her a full grown young lady, however, and is astonished when she grabs his broncho, vaults into the saddle and galops off, leaving him to struggle back on the stubborn burro. All the boys, including Broncho Billy, now fall in love with the charming miss. Broncho and "Alkali" are the bitterest rivals. A barn dance is to be held and all the boys want to take the girl. She masters the situation by having a horse-race, agreeing to go with the fellow that catches and takes her out of the saddle. After a thrilling race, Broncho wins, and is proud over his conquest, when 'Alkali" wanders up and explodes a bomb by announcing if he doesn't get the girl he will not furnish the music for the dance. Broncho is forced to give in and watches in supreme disgust as the laughing boys all hike off with their respective girls, leaving him sadly alone and forlorn.

AT THE END OF THE TRAIL (Mar. 28).—Pierre Bonvard, a French-Canadian adventurer, deserts his companion, Tukish, a half-breed Indian, and leaves him to die in the snow. Tukish is rescued by Waldron, an old trapper, who gives him a home in his cabin. Bonvard, who is wanted by the Northwest Mounted Police for murder, comes to Waldron's cabin while Tukish is away, accepts his hospitality, then steals a hoard of gold, stabs the old trapper and makes his escape on his dog-sled. Tukish returns, discovers the situation, learns Bonvard has done the deed, rushes out to Waldron's dog-sled and sets off in pursuit of Bonvard. A thrilling chase ensues over miles of frozen ice and snow, until at last Tukish overtakes the scoundrel and a hand-to-hand fight with knives begins. Sergeant Brett, of the Mounted Police, comes upon the trail of the men and reaches the end of the trail some time later, to find Tukish gasping out his life across the dead body of Bonvard. Tukish has strength enough to give Brett the sfolen gold, beg him to return it to Waldron, then dies in his arms. With a heavy heart, Brett starts back across the frozen wastes with the two dead bodies.

WHEN A MAN'S MARRIED (Mar. 29).—William McGrath, a wealthy New York clubman, divorces his wife out in Reno. Some months later McGrath is a guest at the home of Judge Rathbone on the Hudson, for a week-end house party. McGrath arrives, and is dumbfounded when Mrs. Rathbone greets him with the startling news that his former wife is among the invited guests. McGrath manages to avoid a meeting for a short time, but finally some young schemers entice him and his former wife into the gun-room and leave them. McGrath makes pease overtures, but the former Mrs. McGrath haughtily sweeps out with a frigid glare. In exa'mining a shot-gun, McGrath accidentally discharges it and is knocked unconscious on the floor. The guests rush in and find him, and his former wife, thinking him dead, swoons. McGrath revives, sees her in the chair and thinks he has killed her. He now gets the guests out of the room, then, when she revives, they make up their old quarrel and agree to re-marry. The judge is consulted and surprises them with the news that while they were divorced in Reno, the laws are different in New York and they are still man and wife. Instantly Mrs. McGrath assumes her old authority and tries to get McGrath to pay some enormous bill. He refuses, rushes into the library where the judge is seated, gasps out his troubles and is delighted when the judge informs him he is only joking and McGrath is really divorced. With a look of disdain toward his former spouse, McGrath now sweeps out with a beautiful young lady guest, leaving Mrs. McGrath "who was" to rage in futile anger.

AN ARIZONA ESCAPADE (Mar. 30).—Brig Harris, a renegade Mexican, casts off his sweetheart, telling her he is tired of her. Harris and a pal now find that a shipment of ore from the Catspaw mine is to be left overnight at the house of Barnes, the town agent. A plot to rob Barnes is instantly laid. Barnes is also a doctor, and Harris lures him to his shack by shamming sickness. In the shack Barnes is overpowered and left tied in the bunk. The two ruffians now ride to Barnes' house and force an entrance. Mrs. Barnes hears them, secures the sack of ore and barricades herself in a number of different rooms, forcing the robbers to break through each successive door with an axe. Harris' sweetheart happens to go to his shack for revenge upon him and finds Barnes. She releases him and urges him to secure a posse and capture the scoundrels before they can secure the ore. Barnes does so and they reach the house just as Harris and his pal are breaking through the last door of a clothes closet in which brave Mrs. Barnes has hidden. The ruffians are hauled off to jail and Barnes takes his wife in his arms with a prayer of joy that she has saved the ore.

KALEM.

THE TRAIL THROUGH THE HILLS (Mar. 25).—The Indians swept down upon the Regan cabin and set it ablaze. During the powwow, Kitty Regan escaped and encountered a party of pioneers. The pioneers were headed by Harry Livingston and his sweetheart, Mary Lane. Breathlessly Kitty described the attack and begged for help. The men lost no time in going to the rescue and Harry, finding his horse fatigued from the taxing journey, took Mary's pinto pony and followed the relief party, guided by Kitty.

The crafty savages had carefully watched the advancing party and a fierce battle was soon waging. Several of the Indians encircled the white men and captured a number of horses, among them, the pony. Harry soon found himself engaged in a hand-to-hand encounter with an Indian, who finally thrust the young man over a cliff, and, with a yell of satisfaction, ran to join his companions.

By careful maneuvers and fine marksmanship, the pioneers completely annihilated the band of red men and returned to the wagons, only to find that Harry was missing. Meanwhile the young man had regained consciousness and found his leg broken. He clung to the rocks and called for help. High above the abandoned pony was calmly grazing, awaiting its rider. The loosened lariet, fastened to the saddle, hung over the cliff and in a moment caught the eyes of Harry.

The horse came to the summit of the cliff and permitted the rope to dangle within reach of Harry, who drew himself to the solid ground. Harry's reunion with his sweetheart and the reception given the pony make a striking finale.

THE KIDNAPPED CONDUCTOR (Mar. 27).—The morning after the dance Ruth and May awaken late, and make a run for the car to get to work. As they arrive at the corner their car is just going by. Notwithstanding their frantic signals the conductor refuses to wait for them, and the girls are forced to walk to town, where they have a hurried breakfast at the lunch counter.

Reporting for work their employer calls their attention to the late hour of their arrival, and immediately discharges them. Blaming the street car conductor for their predicament, the girls plot revenge. The many comedy situations that follow make this a roaring farce.

OUTWITTING FATHER (Mar. 27).—Mr. Armstrong is not impressed with his daughter Jennie's sweetheart, Dick, and orders that young man to keep away from his house.

Passing Mr. Armstrong's barber shop the following day, Dick sees a sign hanging on the door reading: "Barber wanted." This gives Dick an idea. Securing a complete disguise he applies for the job, and is set to work. The ingenious scheme followed by the lovers in exchanging notes, and the situation where the eventual exposure takes place are well worked out.

THE BANKER'S DAUGHTER (Mar. 29).—Kent, the bank teller, is in love with Bess, the president's daughter, but the young couple keep their affection a secret from the father until such time as Kent gains an expected promotion.

Dixon, the cashier, finds himself in financial difficulties because of ill-advised speculations. He thinks if he can win Bess' hand he will be able to recoup and he therefore asks the banker's permission to pay court to the young lady. The president favors the match and is therefore annoyed when he oversees the relations between Kent and Bess.

Dixon is called on for margins and becomes desperate. He takes the bank's funds during the night and hastens to the depot, only to find the last train pulling out. An automobile, whose owner has stepped across the street, meets the eyes of the cashier, and he jumps in and drives away rapidly. The owner, returning, sees the fleeing defaulter and summons a policeman, who enters another machine and follows in pursuit.

Coming to a lake, Dixon jumps on an iceboat and speeds away, but the officer is close at his heels, secures a speedy ice-yacht, and follows.

In the morning, news of the defalcation starts a run on the bank. The president is almost distracted, but Kent and Bess come to his rescue with a clever ruse. At a friendly stationery store they fill money bags with envelopes and poker chips and return to the bank, where the anxious depositors are calmed by the sight of apparent relief.

Dixon is captured after a desperate struggle with the officer and brought to the bank. He is immediately placed in custody, the stolen money is returned and when Kent, who is now promoted to the position of cashier, makes his proposition the banker concludes that he will make a good son-in-

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LUBIN.

HOODOOED (Mar. 25).—Brown strikes a bargain and purchases a mirror for ten cents. While showing it to Mrs. Brown, he breaks it. A negro servant shows him a dream book, in which it says, "to break a mirror, means seven years' bad luck." Brown does not believe in such rot. But the plaster begins to fall from the ceiling, hitting Brown on the head. He calls for the dream book to see how the spell can be broken. He learns from the book that he must obtain another mirror exactly like the one broken, and get some one knowingly to break it. He starts out but numerous accidents befall him. Finally he hires a rig, which is wrecked, and he is compelled to pay for it. At last he arrives at the store only to find that the last mirror has been sold to a man a few seconds before he arrived. He runs after the man and induces him to sell him the mirror. He encounters many difficulties in trying to get someone to break the mirror. He finally succeeds in getting a Chinaman to break it. This causes the shelves with all the laundry bundles ti tumble down. Brown is tickled to death as the hoodoo has been passed to the Chinaman.

HER UNCLE JOHN (Mar. 25).—Miss Grace is leaving the house one morning, when she drops her handbag. It is picked up and handed to her by a young man who tries to form an acquaintance. At this moment, Grace's sweetheart, Jack Coleman, comes to accompany her to work. When they start to walk the young man follows, hoping that the sweetheart will leave. At last Grace and her sweetheart part. The fellow accosts her and he is called down. The next morning the young man is on the job. The postman appears to deliver mail. Grace issues from the house and is handed a letter. She learns that her uncle John, whom she has never seen, will pay her a visit. Her sweetheart again comes out and is informed of the glad news. While the two are talking Grace drops the letter. She and her sweetheart leave and the young man picks up the letter and reads it. He impersonates Uncle John and calls at the boarding house to see the girl. He is very pleasantly received by Grace. While they are talking her sweetheart enters the room. He tells uncle of his love for Grace and shows him the engagement ring on her finger. The supposed uncle refuses him instantly and orders him from the room. Her sweetheart leaves and the persistent lover improves his opportunity. While he is making great headway a letter from the real uncle arrives. The girl sees the swindle, pulls off the swindler's disguise and with the assistance of the landlady they throw him out. The commotion attracts the attention of the sweetheart who has lingered on the front steps. He also pitches into the culprit and they proceed to beat him up. Just at this moment the real uncle arrives and he takes a hand. Relieving the victim of his revolver he draws his own gun and orders him out.

RICE AND OLD SHOES (Mar. 27).—Roy Dean and his wife had been married about five years when Roy began to neglect his home for the club. Becoming desperate at her husband's neglect, Mrs. Dean threatened to sue for divorce. Proceedings are under way when a letter from Mrs. Dean's sister reminds her that she has promised to attend her sister's wedding. Mrs. Dean shows the letter to her husband and for the sake of appearances they agree to attend the wedding together. One of the little flower girls mischievously fills the brim of Mrs. Dean's hat with rice and also spills some of it down the inside of her coat without the knowledge of Mrs. Dean. On the way home in the train Mrs. Dean removes her coat, out spills the rice. Arriving home, Mrs. Dean takes off her hat and another shower of rice falls from it. After all have gone to bed except Dean he sits looking at the little mound of rice that fell from his wife's hat. It brings to his memory scenes connected with his wedding. He steals to her room and asks forgiveness for his neglect and promises to begin all over again.

VITAGRAPH.

THE BLACK WALL (Mar. 18.).—The story of the "Black Wall" takes us among miners, as we follow the daughter of one of them on her way with his father's lunch, escorted by a little son of another miner. They enter a great tunnel, and have almost reached their father when an explosion occurs. The black wall is thrown down like a curtain, separating the workers and the two children from all possible means of exit. Expert miners dig until they reach the wall, through which they force an air-tube to give the imprisoned miners air and through which they force water. The little boy first crawls through it and then returns for the little girl, after which the miners are brought through.

THE OLD SILVER WATCH (Mar. 19.).—Mrs. Scranton, a poor widow, dies, leaving two children, Frank and Mildred. She gives the son her heirloom, an old silver watch. Having no immediate relatives, her children are adopted by two families of means. Years afterward Frank and Mildred meet. Mildred is attacked by a thief who tries to steal her pocketbook. Frank comes to her assistance and has the foot-pad arrested. Not knowing each other, he and Mildred fall in love and become engaged to be married. The wedding is about to be performed by the clergyman when the thief sneaks into the house, and seeing Frank, shoots at him. The ball strikes the old silver watch in Frank's vest pocket. Frank takes the time-piece from his pocket and it is recognized by his sister. From it they learn their relationship and the love of brother and sister is renewed.

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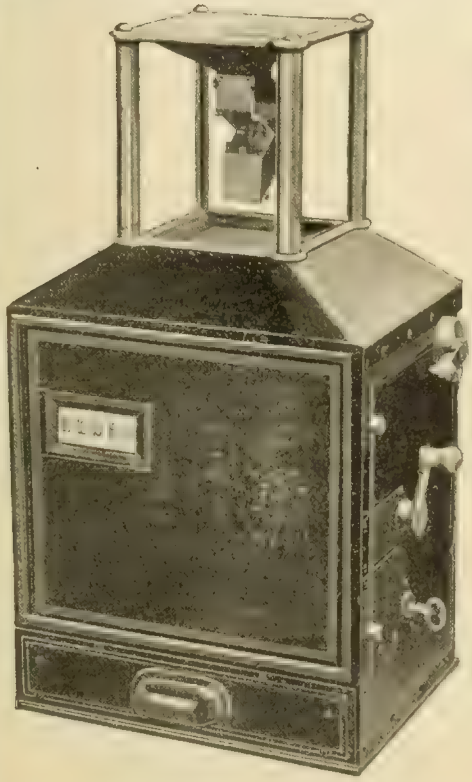

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Reels, Carrying Cases, Rewinders, Machine Parts, Disinfectants
Everything for the Motion Picture Theatre, except the film

H. A. MACKIE, Inc., 21 East Fourteenth St., Phone Stuyvesant 478 New York City

THE TWO PENITENTS (Mar. 20.).—Arthur Packard dies suddenly, leaving his business to his son George. James Parton, confidential and faithful clerk to Mr. Packard, endeavors to assist the young man in the management of affairs, but is discharged for his presumption. The clerk impulsively confiscates some of his employer's funds and decamps West with his little daughter, Ruth. Packard fails in business and is ruined. He goes West and becomes dissolute. James Parton strikes gold, and decides to make restitution to Packard. He sends his daughter with the gold and a note of explanation to Packard. On her way the stage coach is held up by Packard and his gang. They take Miss Parton to their cabin and one of them attempts to embrace her. A latent spark of manhood in Packard asserts itself. At the point of a revolver he locks his two companions in another room. He allows Ruth to go and she returns to her father. Packard has found Parton's note in the satchel and hastens to his home. The two men confess their sins in the presence of Ruth. Packard asks Parton for his daughter. He gives his consent and life opens up with a new and brighter future.

MR. BOLTER'S INFATUATION (Mar. 22).—Mr. Ben Bolter, strolling down the street, sees the bill poster putting up bills of a burlesque show. He persuades his friend, Mr. Merker, to go with him to the show. While purchasing their tickets, they see Nina Celeste, the leading lady, and she makes an impression on the susceptible Bolter. He sends her a note, asking her to come out and have cakes and coffee. She is highly amused and tells him to come to New York City and call on her at the Hotel des Imbeciles. Bolter takes it in good faith and feels like a regular "cut-up." He goes to New York and wanders around the streets, asking for the Hotel des Imbeciles, gets himself mistaken for a lunatic, has his pockets picked and finally lands in a police station, where he telegraphs to Merker to come and get him out of his scrape. Merker does so, but gives him a solemn warning never to make such a fool of himself again.

HER FORGOTTEN DANCING SHOES (Mar. 23).—The night of the grand reception and dance finds Belle Oakley in high glee as she leaves for the reception. She arrives at the reception and discovers that she is without her dancing shoes. She announces her loss and immediately all the young men volunteer to go in search of them. Harry Brown, who was not as quick as the others, is left behind and sits dejectedly on the curb while the others drive away. They enter Belle's home and ransack everything. Finally they come to a closet where they discover an assortment of footwear. Each of them seizes a pair. In the meantime, Harry Brown discovers Belle's bag, which she had dropped, containing her dancing shoes; he rushes back into the house, receives Belle's ardent thanks and secures her as a partner for the rest of the evening. When the others come back with the motley assortment of shoes, Belle and Brown laught at them, and he, placing his arm around Belle's waist, they glide into the mazes of the waltz.

TAFT AND HIS CABINET (Mar. 23).—Showing President Taft and his Cabinet in session in the Cabinet Chamber of the White House, giving us a personal introduction to the heads of the American Nation, including Vice-President Sherman. It not only makes us personally acquainted with the places of importance in Washington, but gives entree to the Executive Chambers, where it is considered a privilege to enter.

THE PRICE OF BIG BOB'S SILENCE (Mar. 25).—William Duncan, his mother's only child, leaves his home town as a youth. Away from home, he goes to the bad. Having a deep love and regard for his mother, he keeps her in ignorance of his career as "Long Bill," the highwayman. "Big Bob," the sheriff of the county, with a posse, goes in pursuit of "Long Bill," who keeps his pursuers well covered and at a favorable opening he rids himself of one of them with an unerring shot and gets away.

"Long Bill's" mother is advised by her physician to go away for a while. She determines to visit her son. On her way, the stage coach is held up by "Long Bill," who recognizes his mother and learns later that she has arrived at her destination. He decides to give himself up, beg the sheriff's silence, and suffer the consequences of his crimes, rather than have his old mother find out his real character. He acts on this decision and "Big Bob," after landing him in ail, goes to the old lady and tells her that Bill is dead. The old lady decides to go back to her old home. The sheriff, with a number of the people of the town, escort her to the roadside to hail the passing stage and send her on her way with a hearty farewell and Godspeed.

HIS MOTHER'S SHROUD (Mar. 26).—A poor old widowed mother is deserted by her son. She feels the breath of death whispering to her his last call. Her son, who has joined the army, is arrested for stealing from his companions and kills the guard in escaping from imprisonment. He is pursued and flees to his mother's house. He demands money from her. She cannot grant his request and he searches the hut until he finds her treasured winding sheet. He leaves to pawn it. At the pawn shop he discovers the note which his mother has pinned on it, requesting that it be used in the burial of her body. He is conscience-stricken and rushes back to return it to his mother. In the meantime, the soldiers have learned of his whereabouts and have broken into his mother's home. She hides behind an old curtain, and the soldiers, supposing it is the son, raise their rifles. The son rushes in between his mother and the discharging guns. Both are killed.

THE GOVERNOR WHO HAD A HEART (Mar. 27).—William Browden is elected governor of his state, with the understanding that he will pass the bill in favor of child labor. His political supporters have pledged themselves to support this measure. The governor is a conscientious man, and with his wife, visits many of the factories and sweatshops where children are employed. While visiting one of these places, a little girl faints with fatigue in her efforts to meet the requirements of her heartless employer. The executive clasps the child in his arms and carries her to his home, where he and his wife do all they can to revive her and assist her poor, widowed mother.

The bill is introduced in the legislature. It passes both houses, but before the governor refuses to sign it, he invites all the leading politicians to a banquet at his home. When his turn to speak comes, he takes the subject of child labor and so eloquently presents it, that his hearers are suppressed with thought. During the lull, he introduces the little girl who fainted in the sweatshop. He so presents the case that all his political associates are ashamed of themselves and so deeply moved, they endorse his veto of the bill and promise to sustain his campaign against the evils of the system.

THE HAUNTED ROCKER (Mar. 29).—After a night at the club, old Boggs returns home, filled with good cheer and spirit. His daughter Madge, is in love with Jack Farnum, to whom her father very much objects as a son-in-law. Hearing her father coming, Madge tells Jack to hide. Jack hastily jumps up from the old rocking chair which Boggs usually occupies. Boggs sees it rocking back and forth and thinks he is "seeing things" and not in his right senses. His discomfiture gives Jack and Madge an idea.

They attach a string to the rocker and pass it through the window, out into the garden, where, by pulling the string, they cause the chair to move back and forth whenever the old gentleman enters the room. Seeing no reason for his favorite sitting place acting in such a queer manner, he comes to the conclusion that he is surely going out of his head.

He requests an interview with Jack and Madge, consenting to their marriage, with the agreement that after they are married they will come to live with him and care for him the rest of his life. The bargain is made and after they are married Jack and Madge tell Papa Boggs all about their little joke on him.

THE SUIT OF ARMOR (Mar. 29).—John Bunyon refuses to allow Harry Lansdale to pay attention to his daughter Blanche. The young man wagers $10,000 with Bunyon that he will marry his daughter in spite of his objections. Bunyon takes his bet. A suit of armor standing in the hall of Bunyon's home is very much in need of repair. An armorer is brought in and carries it off to his shop. An idea comes to young Lansdale to bribe the armorer to let him get inside of it when it is returned to Bunyon's home and in this way secure an interview with Blanche. The armor is returned the next night with Lansdale inside of it. Blanche's Great Dane, "Panther," sees the suit move, and attacks it. Blanche, who is locked in her room under the care of her crabbed old maid, hears the confusion and the two women run down into the hall. Blanche recognizes Harry's voice, pulls the dog away and locks it in another room. Harry tells Blanche how he got into the house and proposes that they elope at once. She hastily agrees, and he, with the suit of armor on, and she, without coat or hat, jump into a passing automobile and drive to a clergyman without delay.

Old Bunyon discovers the absence of the cherished antique. When he is told that it has eloped with his daughter he goes in pursuit. But too late. Lansdale marries his daughter, wins the $10,000 from his father-in-law, which he pays like the good sport he is, he not only giving Harry a check, but his blessing, showing that he appreciates a coup, even if it is at his expense.

NEMESIS (Mar. 30).—By subtle inducements and defamation of young Dick Adams, Bob Carter, a well seasoned and wealthy profligate, succeeds in persuading Nell Chandler to marry him and break her engagement with Dick. Bob tires of her after a bit. In the meantime, Dick has taken up the practice of medicine and becomes a celebrated specialist in heart troubles. He meets the wrteched Nell. He leads her to his house, not knowing who she is, makes a hasty diagnosis of her condition and recognizes her. It is too late, however, to save her life and she dies of a broken heart.

Dick is more bitter against Carter than ever and the day of reckoning comes in a very peculiar manner. Carter is stricken with heart trouble and Dr. Richard Adams is recommended as a specialist of the heart. Carter calls upon him. Dick knows him at once, and gives him an examination. He tells him that he will give him a still more thorough test. He takes him into another room, seats him in a chair, at a table on which is a photograph of Nell Chandler and Dick leaves the room for a few minutes. Carter sees Nell's picture, his conscience asserts itself and he becomes greatly agitated, is seized with an attack of heart failure and drops to the floor, dead. Dick hears the fall and re-enters the room, gazes meditatively upon the dead man and repeats to himself: "The wages if sin is death"!

EDISON.

THE LIGHTHOUSE KEEPER'S DAUGHTER (March 26.)—The old keeper of the lighthouse and his daughter have lived together peacefully year after year tending the lights on St. David's Island. The old man has come to believe that his daughter's after life will be spent near to him when she marries John West. Little they dream that the ways of a woman's love must follow the dictates of her heart and when she steals away from the lighthouse and marries another man sadness falls upon those two who are left behind. Six months later Jeannette bids her husband good-bye as he goes on a fishing voyage. The great ship never comes back, her heart grows weary of waiting and she returns to her old home. The dawn of a new hope is just about to break into bloom in the heart of John West when the lost husband is rescued from a lonely island and is brought back to his wife.

PERCIVAL CHUBBS AND THE WIDOW (March 27.)—Percival Chubbs, a widower, in love with the widow Oldfield. He pops the question one night and is accepted. Not long after he discovers that the widow is bald and wears a wig. Chubbs now sets about to rid himself of his false affinity, and accordingly writes her declaring the prospective marriage impossible. This makes the widow furious and indignant. Her son takes sides with his mother and proceeds to Chubb's house where he overawes and threatens Chubbs to a standstill. Fearing bodily harm Chubbs retracts his statement and promises to make good his former offer of marriage.

Chubbs also has a son, a former athlete, who comes to his father's rescue by devising a plan to break the engagement. The day following the widow receives a letter from Chubbs stating that he cannot live without her and if agreeable he will call on her and introduce his son. That evening Chubbs and his son arrive at the widow's house. Chubbs pretends he loves the widow as deeply as ever, while the young men retire to an adjoining room where they indulge in a friendly bout with boxing gloves. The widow's son now finds to his surprise he has at last met his superior, and receives a sound thrashing at the hands of young Chubbs. The disturbance brings the widow upon the scene, where she finds her dearly beloved son's face pummelled to a frazzle. This arouses her anger to such an extent she forthwith breaks the engagement. Chubbs and his son, chuckling over their success, are dismissed from the house.

HOW WASHINGTON CROSSED THE DELAWARE (March 29).—Bess, the daughter of a Tory squire, is herself in sympathy with the Continentals. Her sweetheart, Jack, is a young officer serving in George Washington's army now on the Pennsylvania side of the Delaware. Her father's home is near Trenton. Jack gets a note from her to the effect that the next night her father is to be entertained by the Hessian officer, and that these foreigners are not watching their defencers very carefully. Jack shows the note to Washington and volunteers to cross the river to reconnoiter. He does so and goes to the squire's home. Here Bess is alone except for one officer who evidently found the charming little rebel more attractive than the Christmas night feast. She hears an owl hoot and recognizes Jack's signal. Fearing a conflict between the two men she leaves the officer in one room while she goes to meet Jack and, as she hopes to send him on his way without any knowledge of the other man. But Fate wills otherwise. There is a desperate sword fight between them in which Jack is victorious and, leaving his opponent stunned, he hastens to the river bank where he gives Washington the signal to cross with the American army. This he does, finding the Hessians unprepared and, after a short conflict, obtaining the surrender of their whole force, including their leader, Colonel Rahl. Bess pleads for the freedom of her father and Washington graciously accedes. It is quite evident that the old squire will no longer object to the union of his daughter and the gallant young Continental officer.

A FUNERAL THAT FLASHED IN THE PAN (March 30.)—There are seven students in Siwash College whose bad conduct has caused them to be barred from all amusement by the college faculty. There is to be a football game between Siwash and Hambletonian College which they want to attend. An item in a newspaper telling how another college took a vacation because of a funeral, suggests to them a brilliant idea. A young chap by the name of Hogboom is persuaded to disappear and get a telegraphic friend of his in his home town to wire news of his untimely death, with the idea that the funeral may be held in the morning and the boys will then be free to attend the game in the afternoon. The plan succeeds admirably and the boys take the telegram to the principal of the college, who wires for a verification of the sad news. Hogboom, at the other end, receives the professor's telegram and answers it. All college exercises are suspended for that day. Not content with this Hogboom decides to go back to the college and watch the proceedings, even attending his own memorial services. The boys are horrified but helpless and when the great day comes he coerces them into secreting him in the organ-loft,

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Kraus Manufacturing Co., 14 East 17th Street New York where he can hear the eulogies to be pronounced on his past career. But he has forgotten that the one special girl in whom he is particularly interested will be grieved by his death and when she appears, a situation that he hadn't bargained for developes. From his hiding place he sees her tears and would gladly call the whole affair off. To make matters worse, his rival takes a seat beside the girl. This is almost as much as he can stand and when the latter proceeds to comfort her, taking her hand upon his shoulder and wiping her tears away it is too much for him, and seizing the chair upon which he is sitting, he bursts through the side of the organ loft and appears upon the platform before the astonished multitude. From there he descends, climbing over the backs of the seats until he reaches her and proceeds to do the comforting himself.

CINES.

A CHRISTIAN SLAVE (March 30.)—Miriam, a lovely Greek girl, is a slave in the household of Bu-Hamid, an Arab Chieftain.

Unfortunately, his guest, a young journalist named Norton, pays marked attentions toward the slave, which arouses jealousy in the heart of the Chief.

To conform with the laws of hospitality, Bu-Hamid plans to wait until his guest has taken leave, and then to follow with his horsemen to kill him.

Miriam learns of the wicked design, however, and warns Norton, who is about to make his departure.

The Arabs follow in great haste, but Norton, already prepared, rides his best, and after a perilous journey encounters a regiment of soldiers.

When the situation is explained to them, the soldiers eagerly pursue the Arabs, defeat them, and allow Norton to rescue the beautiful Miriam.

REUNITED (March 26.)—Harry, a reckless young artist, elopes with Mary, the daughter of a wealthy old aristocrat. The proud father is quite averse to the match, and refuses to allow them to return home. As it happens, the young artist does not prove able to provide a living, and they are soon reduced to poverty; their only consolation being the birth of a child.

Driven to desperation, the mother takes the child to her father's home, and places him in the favorite chair, with a letter of appeal.

Later, when the old man sees the child and the letter, he is greatly moved, and insists that the family be joyfully reunited.

PISA, ITALY (March 26.)—An entertaining travelogue subject, showing the castle of the Medicis, and the Arno River—many artistic monuments—the Cathedral, and the famous Leaning Tower.

MELIES.

A MAN WORTH WHILE (April 4.)—Anne Worth inherits the entire large fortune of her uncle, and decides to take a trip West. At a Western hotel the heiress becomes bored by re-short life, and becomes heartily sick of fortune seekers who have learned of her large bank roll and would marry it. But, not averse to marriage she devises a novel plan to find a man worth while.

Advertising for a position as governess she obtains employment in the Fletcher home on a ranch. One of her daily duties is to accompany Doris Fletcher horseback riding, and on many occasions they have taken particular notice of John Scott, a woodman, whose gallantry appealed to them. After exchanging the usual pleasantries with him one morning the girls ride on, only to be attacked by highwaymen. Doris is overcome while Ann shouts for help. John comes and the highwaymen flee. He carries Doris into his humble cottage and administers what aid he can. Meanwhile some of the cowboys have heard the cry and question Anne. She tells of the attack, and they hasten in the direction the bandits took.

John knowing well what they meant to do, hastens after them and arrives in time to prevent the mob from taking the law into its own hands by lynching the culprits. He holds the mob at bay with his revolver until the arrival of the sheriff and his men. Ann hears and knows that here at last is a man worth while.

A month later John has learned to love and propose to Anne. After the marriage he takes her to his little cabin expecting to enjoy the rest of his days there, but Anne tells of her great wealth and of her search for a man worth while, that led her to deceive in order to win—to "stoop to conquer."

BIOGRAPH.

THE GODDESS OF SAGEBRUSH GULCH (March 25.)—The Goddess, the prettiest and best natured girl that ever graced that little mining town, meets the tenderfoot prospector and leaves him another worshipper of her. His chances, however, are slim for Blue-grass Pete has won her affections, he having at an opportune moment saved her from the fangs of a snake which was about to attack her. Pete, however, is weak and is fascinated by the Goddess' sister, who visits her. He later gives the sister his savings to keep. The Goddess, heartbroken over the loss of her sweetheart, is now sure they will be married and determines to leave. Pete's pal, knowing of the girl having the savings, plans to steal them. The Goddess overhears the plot, but her sorrow having left her in a vengeful spirit, she makes no effort to secure aid. Later her better nature asserts itself, and securing aid, she and the miners arrive in time to save her sister from a horrible death, for Pete's pal had been recognized by the girl and had tied her to a post in the cabin. He and his companions had then made a hasty departure, forgetting a lighted cigarette which had fired the cabin, leaving the girl helpless amidst the raging flames.

THE GIRL AND HER TRUST (March 28.)—Grace, the operator at Hillville, is apprised of the fact that train No. 7 will bring to her office $2,000, consigned to the Simpson Construction Company. Jack, the station agent, offers to let her have his pistol, while he is away to lunch, but she scorns this, exclaiming "Danger? Why nothing ever happens in this slow place." However, when the train arrives and the money is placed in the strong box, he again prevails upon her to take the pistol, but without success. Two tramps, who have come in on the bumpers, see the bag placed in the box, and regard this their great opportunity. Waiting until Jack has gone, they break in and make for the box. It is locked and they must have the key, so they try to get to the girl, who has locked herself in her office. This failing, they load the box on a hand-car to take it away to blow it open. The girl, meanwhile, has telegraphed for aid, and realizing the tramps' design, rushes out and throws herself in front of the hand-car. The tramps drag her aboard and are off. They are soon pursued by an engine from the next station ahead, and here occurs, without exception, the most thrilling pursuit ever depicted.

PATHE.

PATHE'S WEEKLY, NO. 12, 1912 (Mar. 18).—Shreveport, La. A cyclone plays havoc with a section of this town.

Waycross, Ga. The heavy rains swell the little stream running through the Wire-Grass City, making life miserable for those living on its banks.

Davos, Switzerland. Coasting down the Alps proves one of the winter season's most enjoyable pastimes.

Norfolk, Va. The Old Dominion Line steamship Madison, after being rammed by a Norwegian freighter in a gale, sinks between Bush Bluff Light and Lambert's Point. All on board rescued.

Hua-Muong, Indo-China. The inhabitants of this town find a new sport in tobogganing down a waterway on banana tree leaves into the pool below.

Jamaica, N. Y. Louis Disbrow tests his new 300 horse power F. I. A. T. car, in which he expects to travel at the rate of 3 miles a minute on the beaches of California.

Stuttgart, Ark. A terrific hurricane leaves a trail of chaos on its trip across this state.

Griefswald, Germany. The local playhouse is completely destroyed by fire.

Milstead, Ala. The New York to New Orleans Limited is derailed and wrecked. One killed and six injured.

A VICTIM OF FIREWATER (Mar. 27).—This is the story of an Indian who goes away to school and finally to college and returns with a small education and a great thirst. This he satisfies with whiskey, with the result that he soon becomes a degenerate—steals and becomes a fugitive from justice. The story ends satisfactorily for everybody.

MEXICAN ELOPEMENT (Mar. 28).—This story is particularly good on account of its beautiful love scenes and magnificent scenic effects. The story is simply one of a young girl in love with a man for whom her father has no use. Finally they make a romantic escape and are married just in time.

JIMMY'S MISFORTUNE (Mar. 30).—Jimmy is a newsboy with a crippled sister, who is saving up his pennies to buy her a rolling chair for Christmas, when he meets with an accident which lands him in the hospital. All his plans are not ruined, however, as a wealthy man becomes interested in him and finally both Jimmy and his sister are made wonderfully happy.

C. G. P. C.

RADGRUNE (Mar. 25).—This remarkable story deals with the love of a woman for a man whom she has caused to be condemned to death, and whom she ultimately saves at the sacrifice of her own life. The story is taken from the Middle Ages and the settings are in beautiful castles in the Old World.

THAT TERRIBLE AFRICAN HUNTER (Mar. 29).—No need to say who is caricatured in this screamingly funny picture of great African hunters. It is sufficient to say that the title alone will bring crowds and the picture will send them away thoroughly satisfied.

WINTER ON THE BALTIC SEA (Mar. 29).—A very interesting view of the ice and snow which so greatly impedes the navigation on the Baltic. A film of photographic beauty.

ECLIPSE.

TRUE LOVE (Mar. 27).—Robert Martin and bea tiful Grace Carter are engaged to be married, b when Robert's parents hear that the young lady family fortune has been greatly reduced by a la suit, they become very much opposed to the matc The young fellow remains steadfast, but Gra bravely insists that they break the engagement.

Circumstances force Grace to accept a positic as companion to a Mrs. Stone, a friend of th Martins. As fate would have it, they attend house party given by Robert's parents.

Here the old love is rekindled, and Robert, aft successfully overcoming parental objections, insis upon an immediate wedding with the girl of h choice.

SELIG.

SONS OF THE NORTH WOODS (Mar. 25).—Babtiste, a woodsman, kisses his sweetheart Jan goodby, and starts north on a trading trip. A about the same time Hank Peters, a drunken trad from the North settlement, starts South with good supply of liquor. He carries with him a no to Janie MacKisson (whom he has never met), fro the proprietor of the Northern trading post. H indulges quite freely in the whiskey and its i fluence is marked when he meets Babtiste comin North. The drunken braggart tells Babtiste th he is going South to make love to Janie. Babtis tries to stop him but Hank starts on his way Sout Babtiste considers the proposition for a mome then turns his own dogs South again. In the mea time Janie's father discovers an Indian trapper i the nearby woods suffering from a broken leg. H brings the Indian to his shack and with Janie's a doctors the broken limb. Babtiste and Hank a now engaged in an exciting race over the sno trail to see who will reach the MacKisson cab first. Babtiste's dogs bolt after a rabbit and Han forges ahead. When he arrives at the cab Janie and Indian Jim are the only ones there. Han drunk with joy at his victory, as well as wit liquor, tries to embrace Janie. The Indian com to her aid, however, and at the point of a gu drives Hank out into the snow. Babtiste lat finds Hank almost frozen in the snow where he h fallen and returns good for evil by saving his lif

THE HOBO (Mar. 26).—Harry Larned is a d spatcher on the Southern Pacific in Arizona—a youn man trusted by Superintendent Sterritt, under who he works, and already accepted by the superi tendent's daughter, Lucy, as her future husban But the strain under which Harry works unnerv him to the point of taking occasional "nips" a bracers, and a party of careless youths of th town with whom he is on intimate terms unwitting complete his downfall by the pernicious "treating route.

One evening Harry calls on Lucy after yieldin to the importunities of the young "sports" t "have another," and his condition is such that h is ordered from the house by Superintenden Sterritt. Lucy returns him his ring. Harry i discharged from the railroad the next day.

Some months after Harry's dismissal from th Sterritt home, Lucy is sent to Los Angeles for th heated spell. At a water tank in the desert, a Lucy sits reading on the observation car of th Limited, Harry, now a hobo, is hauled from be neath the train by a brakeman and is being kicke out of the yard when Lucy interposes. She recog nizes him as her former lover. After this dramati moment events follow in rapid sequence, endin with the saving from bandits of a shipment o $25,000 by the despised hobo, Harry. The hobo' knowledge of telegraphy enables him to outwit th desperadoes, who have bound and gagged th station agent at the lonely desert "flag," and i so happens that Lucy is on this very same train returning to Tucson. Harry, the hobo, falls mortally wounded, into her arms during the figh between the bandits and the sheriff's posse, t whom the hobo's quick-witted telegram gav warning in sufficient time to enable them to ac company the express car from the nearest divisio point.

A WAIF OF THE SEA (Mar. 28).—The captai of a sailing vessel, with his wife and baby bo are the last to leave their sinking ship. Afte drifting helplessly about for days they place thei baby in a provision box and consign him to th mercies of God Almighty. They shove the box of the raft and give up all hope. They are, however picked up by some fishermen a few days after. I the meantime the box and its precious burden i washed ashore at a fishing village. The box i opened by the fisher folk, and the smiling bab adopted on the spot by an old fisherman. H brings the boy up. A call is issued for assistanc one day when the little chap is about seven year old. The boy's adopted father takes comman of the saving crew that goes to the assistance o the vessel on the rocks. The attempt at rescue i a failure, however, and after hours of wear watching, the little fellow breaks his heart ove the body of his friend and foster father as it i washed up on the rocks. After bidding farewell t the grave of the old man he starts out in the worl to find his mother. He reaches a seaport town an stows away on what turns out to be his father' ship. He is found by the rough sailors. Ask first if he may pray, he kneels and repeats th

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Lord's prayer. The captain has come into the group of sailors as the little chap is praying, and kneeling beside him asks him who he is. He then recognizes a locket around his neck. It is his own boy. He takes him into his arms, and calling the grieving mother, the trinity rejoice at the mercy of Him above.

ALL ON ACCOUNT OF CHECKERS (Mar. 29).—Smith & Smith, publishers, in a letter, notify Professor Bernard that they will accept his latest story if he will alter the enclosed paragraph—"Marry me and I will do away with my wife as I did her father." The absent-minded professor leaves this paragraph on his study table while he goes to the store to secure some cloth for his wife. The Professor, however, is very absent minded, and forgets his mission when he meets a group of firemen who induce him to play a game of checkers. In the meantime, Ellen, the cook, is having her troubles with the butcher boy, who brings liver instead of chops, as ordered. To settle the ensuing argument she brings the boy and the liver into the professor's study, and noticing the paragraph on the table, she drops the liver and with the boy starts at once for the police station to report what she supposes to be foul play. The professor returns, and picks up the meat, getting blood on his hands. A messenger comes for the dressmaker's model, and as he is aiding the boy to place the wrapped dummy in an auto he is arrested by a cock-sure detective, egged on by Ellen, the cook. At the station house the seeming tragedy is unravelled and the professor swears off on checkers for good.

Among the Exhibitors

Chambersburg, Pa.—The plans for the new theater building to replace the Lochiel Hotel at Third and Market Streets have been approved.

Champaign, Ill.—Manager Harris, of the Walker Opera House, has announced that the Heiman syndicate, of which he is the Champaign representative, will build a $40,000 opera house here.

Flora, Ind.—S. R. Long, proprietor of the Cozy Restaurant, has purchased the Star Theater from J. W. McNellie.

Bowling Green, Ky.—Dr. John E. Gray, of Gray & Wallace, will erect a moving picture theater here.

Columbia, S. C.—The Richland Savings Bank & Trust Company has had plans prepared for the erection of a $15,000 moving picture theater.

Houston, Tex.—C. T. Brian, Jr., and H. G. Darrow will erect a theater here with a seating capacity of 500.

Long Prairie, Minn.—W. Maybury has sold the Scenic Theater to W. F. Larson.

Melvin, Iowa.—L. W. Clark will erect a moving picture theater here.

Winona, Minn.—The new East End Moving Picture Theater will open here shortly.

Iowa City, Iowa—The new Pastime Theater, owned and operated by Fred Devers, has been opened at the corner of South Dubuque and College Streets.

Elmira, N. Y.—The Family Moving Picture Theater will be opened at an early date.

St. Cloud, Minn.—H. B. Knapp will engage in the moving picture theater business in this city.

Racine, Wis.—E. C. Davidson, proprietor of the Dreamland on Main Street, will erect another moving picture theater on Fourth Street.

New Orleans, La.—Bert Gagnon, manager of the Lyric Theater, plans to erect another moving picture theater.

Hickory, N. C.—Blackwelder & Biddle will spend $20,000 in building a motion picture theater.

Yonkers, N. Y.—Lincoln Sivins has opened a motion picture theater in a remodeled business building at 134-136 New Main Street. The house is called the Little Nemo. Mr. Sivins probably will open a second theater in another section of the city in the near future.

New York, N. Y.—Architect T. W. Lamb will prepare plans for a new $100,000 theater, which E. B. Corey will erect at 48th Street and 7th Avenue

Harrisburg, Pa.—Plans and specifications for a new $100,000 theater to be erected at Third and Market Streets have been approved.

Charlotte, Mich.—Horton Davis has purchased the Bijou Moving Picture Theater.

St. Louis, Mo.—Edward Koeln, Wm. Sievers and Theo. Rassieur have formed the Rex Apartment and Realty Co., and will erect a new $150,000 theater at Grand and Lucas Avenues.

Lima, O.—Mr. Sam M. Osborn has purchased the Lima Theater from Gus Brown, proprietor of the Brown Theater, at Wapakoneta.

Battle Creek, Mich.—W. C. Dyer has opened a motion picture theater here.

Ottawa, Ill.—Sinnott Brothers have been awarded the contract for the erection of another moving picture theater.

Monroeville, Ind.—F. G. Heller will erect a moving picture theater here.

Radford, Va.—James F. Martin and W. R. Roberts, Jr., have opened their new Dreamland Motion Picture Theater here.

Houston, Tex.—J. D. Murphy has opened a first-class motion picture show in the Sherman Street Opera House.

Fall River, Mass.—The new Lyric Motion Picture Theater has been opened under the management of Ernest W. Michelfelder, formerly manager of the Star Theater.

Jonesboro, Ark.—A. J. Kerfoot is building a $10,000 motion picture theater here. It will be under the management of John Collins, at present in charge of the Empire Theater.

Minneapolis, Minn.—J. E. Elliott, manager of the Unique Theater, has purchased the Empress Theater from Chas. G. Stevens.

Chicago, Ill.—Katrina Stoecka will erect a $6,000 moving picture theater at 652 West 31st Street.

Marseilles, Ill.—J. L. Knode is preparing to erect a moving picture theater here.

Salina, Kan.—Early Brothers have opened a moving picture theater in the Andrews Building.

Salt Lake, Utah—Superintendent D. H. Christenson, of the city schols, will install a moving picture theater in connection with the city schools.

Rushford, Minn.—Carl Sundby and Edgar Eggan have sold their moving picture theater, the Elite, to Charles Nickolas.

Detroit, Mich.—David Stott will have plans prepared for the erection of a $175,000 theater, to be known as the Broadway.

Wheeling, W. Va.—The Wheeling Amusement Company will erect a theater in Elm Grove.

Detroit, Mich.—The Gayety Theater Co. will erect a three-story theater at Cadillac Square and Bates Street, at a cost of $10,000.

Spokane, Wash.—The Spokane Amusement Co. will expend $20,000 on the enlargement of the Spokane Theater.

Bristol, Tenn.—R. H. McCullogh and J. Morse, representing a company which operates a chain of theaters, will expend $10,000 on the establishment of a new theater here.

New York, N. Y.—Plans have been prepared for the new Palace Theater to be erected at 156-170 West 47th Street, at a cost of $600,000.

Modesto, Cal.—Max Hoffman is contemplating the establishment of a new nickelodeon theater here.

Omaha, Nebr.—Messrs. Finch & Gregg have opened a new moving picture theater at 2410 Lake Street, which is considered by the population as one of the most commodious and palatial of photoplay houses ever constructed in Omaha. Everything has been installed which will add to their many new patrons' comforts. This elaborate construction measures 35 x 90 with a 16 foot ceiling, in the front, and 19 in the rear, and has cost about $8,000. Illustrated songs and the best of Independent releases secured from the Progressive Film Exchange are being shown exclusively. The Omaha's most popular illustrated song slide singer, Miss Bessie Beckwith, has been secured to sing to the delight of the amusement seekers. Mr. Finch will do his own operating.

La Fayette, Ky.—Negotiations are being made by J. W. F. Williams, to re-open the Fairy Theater exclusively for photoplays.

White Castle, La.—Paul Blanchard will erect a two-story theater to replace Fairyland Theater.

Americus, Ga.—Sherlock & Co. are reported to erect theater.

Fort Wayne, Ind.—Sam F. Nixon is contemplating the erection of a theater at 127-133 West Main Street.

Los Angeles, Cal.—J. Wilson Wright is erecting a new theater here which will be called The Dreamland.

Muscatine, Iowa—F. E. Chenoweth has purchased the Bijou Electric Moving Picture Theater, at 206 West Second Street from J. D. King.

Humboldt, Iowa—A. C. Hoganson will open a motion picture theater here.

Maquoketa, Iowa—John Galuska bought an interest in the Pastime Theater here.

Cleveland, Ohio—The Knickerbocker Theater, Cleveland's latest moving picture house, located at Euclid and East 83d Street, has been opened. The decorations are of a light pearl gray and brown. Orchestra chairs, upholstered in pearl colored leather, and comfortable wicker chairs are provided for the boxes. All the air entering the theater is taken in by artificial means, artificially sterilized. Four large ventilators on the roof are so governed as to cause a steady circulation by means of exhaust fans.

Clinton, Iowa.—John H. Ladehoff, architect, is preparing plans for the erection of a moving picture theater on Eighth Avenue, near Second Street, for Edwin Henle, which will cost, when completed, $15,000.

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Townsend, Mont.—W. F. Safely has decided to erect a moving picture theater on W. Broadway.

Crystal Lake, Ill.—Guy E. Prickett will erect a moving picture theater here.

Wooster, Ohio.—Ground has been broken for the erection of a high-class moving picture theater measuring 96 x 30 feet. This new house will be able to seat about 300, and will be under the ownership and management of Knepper & Sall, of Wooster.

Durant, Okla.—A new picture theater which will be under management of Mr. H. S. Highnight, is being constructed here, which will be known as the Princess and will exhibit nothing but the best of motion pictures. E. L. Darnall has been engaged as the operator.

Brooklyn, N. Y.—The moving picture theater known as the Acme, located on St. Mark's Avenue, between Vanderbilt and Underhill Avenues, has reopened under new management. The management previously was exhibiting Independent pictures, but they didn't meet with the approval of the people and were forced to close on account of lack of patronage. The present concern operating this house runs up-to-date Licensed photoplays which seem to make quite a hit and are gradually drawing new patronage.

Central City, Neb.—Fred. C. Ratcliffe has purchased the Opera House at Gothenberg and will change it into a big picture show house.

Tripoli, Ia.—Funds are being raised for the erection of a new opera house here.

New York, N. Y.—Felix Isman is having a new theater erected at 48th Street and 7th Avenue.

New York, N. Y.—Plans have been prepared for the new Longacre Theater to be erected by the Frazee Realty Co., at 220-28 W. 48th Street. Will cost $150,000.

Atlantic City, N. J.—Mr. Joseph Cantes has sold his motion picture theater, the Star, located at the corner of New York and Atlantic Avenues, to unknown parties. This theater has a seating capacity of 500. Mr. Cantes has sold the Star so he may be able to establish a new elaborate photoplay theater which he contemplates will be able to accommodate 2,500. It will be placed among the prettiest of theaters erected here.

Merced, Cal.—A new moving picture theater, with a seating capacity of 900, has opened here under the ownership and management of Roscoe Webb, proprietor of the Orpheum Theater.

Chetek, Wis.—Ray Alling has purchased a Powers moving picture machine and will show two evenings a week, at the Chetek Opera House.

Hartley, Ia.—Geo Lehman has opened a moving picture theater here.

Omaha, Nebr.—J. A. Dieffenbocker has purchased from Norton & Palizois the Lyric Theater, which is now located in the Jones block. Mr. Dieffenbocker will erect a new building on the southeast corner of the square with a seating capacity of 900. He expects to have an up-to-date modern theater in every feature, and will retain Mr. Norton as manager.

Baltimore, Md.—A new theater is to be erected here at 523-527 North Howard Street, at a cost of $100,000.

Evansville, Ind.—Architect Clifford Shopbell has plans for the construction of a new theater at 1015 West Franklin Street. Will be called the "Franklin."

Milwaukee, Wis.—Architect J. J. F. Gavigan is preparing plans for a new theater building for the Palace Realty and Amusement Co.

Winona, Minn.—Peter Schwab has been awarded the contract for the erection of a new theater being erected by Roesner & Mott on Main Street.

Des Moines, Iowa—A new theater has been opened to the public at Dows, the new motion picture house erected by J. P. Carmichael. The new house is said to be a credit to the town and to its manager who has been engaged in the show business there for some time. The new house will be known as the Amuzu.

Freeport, Ill.—E. E. Bauch has closed negotiations whereby he takes possession of the old Orpheum Theater, which will be converted into a moving picture house. It will be called the Princess Theater.

Hutchinson, Kan.—The new Iris Theater, formerly the Magic, has opened again with high class photoplays and vaudeville.

Randolph, Wis.—The Improvement Society is contemplating the erection of an opera house here.

St. Petersburg, Fla.—Plans are being perfected for the erection of a new $100,000 theater here.

Virginia, Minn.—R. A. McLean, of the Grand Theater, will erect a new theater building on Chestnut Street.

Wheeling, W. Va.—The Star Amusement Company have had plans prepared for a new motion picture theater in Belmont Street. It is to cost $20,000.

Springfield, Mo.—Manager George F. Olendorf, of the Landers Theater, has decided to use motion pictures when his house is not otherwise supplied with attractions.

Crookston, Minn.—Dave Newberg will open a motion picture theater in the near future.

Greenfield, Mass.—Lawler Brothers have leased a building and will open what is to be known as the Lyric Motion Picture Theater.

Portland, Oreg.—Plans are being prepared for the erection of a motion picture theater for Roberts & Roberts.

Charles City, Iowa—A. T. Prescott has purchased a moving picture theater.

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For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

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Independent Film Stories

SOLAX.

BILLY'S SHOES (Mar. 27).—Billy decides that he needs a vacation, so he and his old-maid sister embark on a trip to the mountains. Before he goes, he buys some mountain shoes and has them well shod and well plugged with spikes. Without much forethought he wears these shoes wherever he goes and always leaves a long trail of mysterious looking marks.

Finally, when he decides to get rid of the shoes, he finds it an impossible task. They always manage to be returned to him at most inappropriate moments. The shoes get him into trouble with the police, the detective force, the hotel proprietor and the guests stopping at the same hotel he is stopping at.

HANDLE WITH CARE (March 29).—Father and mother on farm decide to send a box of goodies to their son Charlie, who is at college in a small town. They get everything together on a table and discover that they have no case to pack it in. Father drives to a nearby factory which happens to be a powder works, gets a case and takes it home, not noticing stenciling on case "Dynamite—Handle With Care." Case is packed and expressed. Pictures then show the careful horror with which the case is handled at the various transfer points. Case arrives at express office of college town. Express agent, frightened, does unusual things to insure safety. He 'phones to mayor-constable-justice of the peace, head of college, Charlie and the local fire brigade. All arrive and fearfully examine case. It is decided that case must be opened. Victim is balloted for, constable is chosen. Charlie having received letter from home, appreciates joke, further terrifies community and generally helps fun along. Excited suggestions and terror of assemblage. Night interrupts operations. Constable appointed night watchman. Constable goes to sleep. In the meantime, Charlie has let his pals in on the secret, describing and imitating the horror of bystanders. The boys rig up as highwaymen, hold up and bind constable, steal box. Constable terrified at their manner of handling box. Boys take box to Charlie's room and open box in pretended terror and gleefully prepare for the feed. Mayor taking his family out for a walk, brings them to station to show them box. Discover and free constable. All horrified at loss of box, rush to village hall and ring town bell and assemble citizens. Excited gathering of citizens about loss of box. All depart to inform Charlie. Wake up head of college. All go to Charlie's room and find the boys at the feed, with the incriminating box cover occupying prominent place on wall.

NESTOR.

A FEUDAL DEBT (Mar. 18).—Budd Harvey and Anse Tisdelle quarel. In the duel which follows, Harvey is killed. The tragedy is witnessed by Harvey's ten-year-old son. Tisdelle sends his son to a brother in the North. The Widow Harvey, in the meantime, rears her son and his sister to the feud.

Eighteen years have passed. The feudist has made several attempts upon the life of Tisdelle, but foiled always by the wily old mountaineer. The Tisdelle boy, who has become a practising physician in the North, decides to pay a visit to his parents in the old Kentucky home, it being the first since the feud was sworn. Whilst there hunting in the woods, he meets the Harvey girl. It is love at first sight. The brother discovers them and upbraids his sister for daring to meet the man whose father had slain their own father. The girl is horrified at the discovery and turns from the sworn enemy. The feudist draws to kill young Tisdelle, and there is a struggle in which young Harvey is disarmed. Tisdelle withdraws.

Later, Harvey embarks upon a hunting trip to the foods. During his absence, the mother is stricken and in danger of death. The daughter hastens for the doctor, but he, the only doctor in the village, is off in other parts. The distracted girl tells the postmaster of her mother's plight, and, in despair, returns to the bedside of the dying one. Young Tisdelle overhears her plea and takes the patient in hand.

Young Harvey returns, and, seeing the object of his hate beneath their very roof, raises his rifle to shoot; the girl, now awake to the almost hopeless struggle for her mother's life, intercepts, and, with the strength of despair, wrenches from her brother the rifle, and holds him at bay until the young doctor has brought back the mother to life. The fanatical feudist is melted and subjugated in spirit. They clasp hands; the debt is paid with "a life for a life," the mother's heart softens, and, in a spirit of grateful desire, she ends the feud and gives the young ones her maternal blessing.

A PAIR OF JACKS (Mar. 20).—Jack Lewis and his wife, Helen, live on a ranch. She goes away on a short visit and he accompanies her to the station. No sooner has he waved her "good-bye" than he meets Jack King. Jack Lewis invites him to come to the ranch.

Some days later Jack King receives a letter from his wife, Dora, telling him that she and the baby will surprise him soon with a visit. Jack King puts his wife and the baby's picture on the writing desk, leaves the letter on the table and hurries out.

Helen Lewis, a somewhat jealous woman, cuts short her visit and returns while both men are out. She finds both the picture and the letter, which, being addressed to "My dear Jack," makes her suppose that her husband has another wife and baby. Enraged, she rushes to her father's ranch, not far away. He snatches up his shotgun, and together they start for the Lewis ranch.

In the menawhile, Dora King has arrived with the baby. Jack Lewis returns home first and invites her inside. He takes the baby. The baby wants its bottle, and cries so that Jack Lewis is obliged to take it to its mother. As Dora is fixing the bottle and Jack Lewis is sitting on the bed with the baby, Helen Lewis and her father arrive and see the couple. Jack returns to the sitting-room with the now quieted baby. Helen and her genitor enter and proceed to demand an explanation. On seeing Jack dancing the baby, they completely lose their heads. Dora, believing them to be lunatics, snatches up her baby, runs back into the bedroom. Helen pounds upon the door, her father menaces Jack with the gun, and Dora hurries to the window and calls for help. Jack King, returning home, hears his wife's voice and rushes to her aid. Explanations are speedily made which soon make everything peaceful.

OVER A CRACKER BOWL (Mar. 23).—Jack Phillips and Betty Kellard plunge into the matrimonial sea. Dick Edmonds, Jack's closest pal, is the first to hear the news. In a letter, Jack invites him to call and make himself at home. Dick buys some presents for the newlyweds and starts on his journey to visit them.

A rift in the lute soon occurs, and all because Jack had been careless enough to break a cracker bowl. Betty is peeved and scolds Jack; the latter attempts to do likewise, and the better half quits the house in a huff. Solitude becomes oppressive and Jack, too, seeks the open air and the noise of the streets.

Dick arrives at the end of his journey, and, finding no one at home, concludes to take Jack at his word and makes himself at home. Placing the presents on the dressing table, he goes into the bathroom, takes a bath and then goes to bed.

Betty's risibilities cool off. She buys a cracker bowl and rushes home to make up with hubby. Dick's presents cause her some foolish heartaches, believing that Jack was buying things for another woman. Later she guesses Jack bought the presents for her only. She kisses the sleeping man, who, alas! is not her Jack! Horror-stricken, she runs into the parlor and straight into the outstretched arms of Jack, who has also brought home a cracker bowl as a peace offering. Then the tangle is straightened out and everybody is happy.

SANTA FE (Mar. 23).—We gaze with delight upon the "Capitol" dedicated 1900, replacing that destroyed by incendiaries in 1892; the governor's mansion, close by it; the "Palace of the Governors," built in 1605, which is the oldest executive building in North America. It has stood for 307 years and has witnessed the inaugural ceremonies of 101 governors. We also see San Miguel church. It was built in 1607 and renovated in recent years. The oldest house in America, built by Pueblo Indians long before Spanish occupation. The San Francisco Street and a trio of burros, the beasts of burden, close this picture.

IMP.

THE ROMANCE OF AN OLD MAID (Mar. 25).—Ruth Dayton, though she was smiled at by her friends, and regarded as having reached that stage of life when heart affairs had ceased to trouble her, was nevertheless not lost to possibilities. She was of a philanthropic turn of mind and in her work in the poorer districts at last found herself a victim of the tender passion.

She took an interest in a man who was left a widower, and who had one little daughter. He was a victim of alcohol but Ruth perceived in him the makings of a new man, and although he tore his child away and first resented her efforts to assist him, yet in the end, she succeeded in persuading him that self-respect was his privilege and not merely a chance possession of life. It was his right and his duty to respect himself.

And more than that the good-hearted woman was instrumental in obtaining for him a position of trust and responsibility, in which he made good. He was so earnest and so successful in his new life that he became a totally changed man with a bright outlook for the future. And his gratitude was his strong point. He was not slow to appreciate the kindliness of the hand which had helped him to do all this.

Indeed, he fell sincerely in love with Ruth and when he made the admission of his regard for her, he was very agreeably surprised that Ruth in her turn, had all along taken more than a merely philanthropic interest in his fortune. So this old maid's romance culminated in her marrying the former widower and becoming a second mother to his little daughter, of whom she was already very fond.

TEMPTED BUT TRUE (Mar. 28).—John is a village blacksmith. For him the attractions of great cities do not exist. He is happy in the probability of marrying Mary, a farmer's daughter, a pretty, simple-minded girl, apparently contented with her prospects, until she is lured by the hope of earning a living in a great city.

She makes for the city and secures a position behind a ribbon counter. She tastes boarding-house life. Home seems to have faded from her mind. Neither John nor her parents hear from her. Her admirer is her employer, but he does not find it an easy thing to succeed in her good graces by the usual café methods. So he schemes to entrap her by a bogus marriage.

Meanwhile, John at home, is getting so anxious for her that he decides to go to the city. He puts up at the very hotel where a plot is in progress to entrap Mary into the marriage. Then John makes his way to the boarding-house where Mary is staying, but she, poor girl, repulses homely John, and shows a preference for her city admirer. But John has made the discovery of the proposed bogus marriage. He finds that the marriage license is forged, and before the mischief can be consummated, he finds the minister and with him defeats the plot. So that the country girl is rescued from ruin and disgrace.

THE BABY (Mar. 30).—A young couple leave their infant in the care of a trained nurse whose duty it is to treat the "little darling" according to the latest methods of scientific hygiene. So we see the pretty nurse undressing the little one, accurately taking the temperature of the water in which the small body is to be bathed; handling the soap; the absorbent cotton and the other paraphernalia incidental to the function of dressing it.

The baby goes through the ordeal with a fair amount of infantile dignity. He cries a little, yet in the end, when he is fully dressed, he appears to have enjoyed the ordeal. When the happy parents of the child arrive, they appear to be exceedingly well pleased at the manner in which their baby has been tended.

SQUNK CITY FIRE COMPANY (Mar. 30).—Squnk City was without any adequate protection against fire, should a fire break out, and the worthy citizens of this progressive burg becoming suddenly alive to the fact, met in solemn conclave. And at that meeting they decided to form a fire brigade. Then the officers were appointed. For long, long days and nights there was no fire in Squnk City. Then one night the alarm bell rang and each of the officers arose from his bed, clothed himself in his uniform and made his way to the fire station.

There was a fire, not much of a one, it is true, but the Squnk City Fire Brigade, in its articles of organization, had omitted to define the respective duties of the officers. So that before the work of fire extinction could be begun, there was much dispute amongst these important functionaries as to whose duty it was to first start operations.

However in the end the fire was extinguished, not before, though, the inhabitants of a small household were placed in great danger from the tardiness with which these over-officious gentlemen got to work.

GREAT NORTHERN.

THE CAPRICIOUSNESS OF LOVE (Mar. 16).—The parents of Annie and Peter wish them to wed, but they love Jim and Lizzie respectively. The parents bring about a meeting between their respective offsprings, and notwithstanding their natural antipathies to one another, love is awakened. Gradually the letters to their respective original flames cool down until at last Annie and Peter find they cannot live without each other.

A NARROW ESCAPE (Mar. 23).—Robert, whilst engaged in assisting his better half to wind wool, is endeavoring to conceal from her notice a message he has received from his bosom pals inviting him to the club when his wife is asleep. Smith and his wife are also staying at the house, Robert and Smith sharing one bedroom, whilst the two ladies occupy another. The household retires to rest, and the two men, having arranged their bolsters in semblance of two sleeping forms, steal forth on their midnight carousal, and are soon at the club imbibing not wisely but too well. On the way back home, their friends play a practical joke upon them. Whilst Robert and Smith are wrapped in the arms of Morpheus, they cause two tramps to change clothes with them, and then decamp. When morning comes, Robert and Smith awake, and a sorry spectacle they present. They hie them homewards, narrowly escaping detection by their wives on their way. The good ladies passing in close proximity to them, imagine the two forms resemble those of their hubbies, and are soon in pursuit. The two men are seen by the servant entering the house, and she, mistaking them for two tramps, invokes the aid of the law, but when the police and the women arrive, Roberts and Smith are found, comfortably seated, attired in morning coats, enjoying a cigarette.

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THANHOUSER.

FOR SALE—A LIFE (Mar. 26).—A nervous, fault-finding invalid decides that his health requires that he shall live in the South, and manages to exchange his place "Up North," for a shack and an orange grove in Florida. Accompanied by his devoted wife he sails for his new home.

On the boat trip the couple meet a wealthy young clubman. This man is impressed with the wife's beauty, and for her sake puts up with the invalid. The husband plays cards with the clubman and a couple of his chums. He loses, but does not make any scene.

In Florida, the wife, who is an expert needlewoman, obtains fancy sewing to do, and while delivering some work to a hotel guest, again meets the clubman. He renews his acquaintance with the family, and the husband soon sees that the couple are in love, but does not object. He watches the situation with amusement, and when he believes the time is ripe, he approaches the clubman with a proposition, that for the sum of $10,000, he, the husband, will get a divorce and go away.

The clubman at first listened to the suggestion with horror. But at last he agreed to pay the money, believing that thereby he would add to the wife's happiness.

The wife came in while the deal was being discussed. She seized the shameful paper and tore it into bits, then ordered the clubman out of her house, refusing to listen to his offered explanation. When he died some time later, she was still ministering to him, and trying to make his last moments comfortable.

Many days after the funeral, the widow and the clubman met. At first she refused to talk to him, but gradually, as she thought of his many kindly ways she relented, and they parted "friends."

MY BABY'S VOICE (Mar. 29).—Rose Scott is a stenographer in the office of wealthy John Mackey and is wooed by the clerk there, one Merwin. But Mr. Mackey himself takes a fancy to her and she becomes Mrs. John Mackey. Ten years elapse and we find the Mackeys and their little daughter Ruth on a pleasure trip. Ruth makes friends with the hotel switchboard operator and to amuse herself uses the 'phone in her own room to talk to the little lady at the "board."

For the first time since the old office days, the Mackeys meet Merwin. Mackey finds his time very much occupied with his business projects. Mrs. Mackey, though, has plenty on her hands, time to renew old friendship with Merwin. With Ruth they go walking through the pretty city, for her husband is too busy with his affairs to do even that. So Merwin "fills in" nicely as an escort and makes himself very agreeable to the mother and daughter.

But Merwin's designs are not innocent. He tells the wife that he wants her to desert her husband. Instantly she spurns him, and flees from him.

Then some evenings elapse, and putting her daughter to bed, she goes to her husband to find he cannot stay with her even of nights. In a rush of anger, she decides to leave him, and she tells him everything in a note expressing her resentment of his neglect. She tells Merwin on the telephone that she will join him, and the girl at the switchboard happens to hear.

Immediately the "hello girl's" mind is made up. She will act in the wife's own best interests—swiftly. She pulls out the plug connecting the clerk's 'phone with that in the wife's room and switches the wife's line onto the 'phone in little Ruth's room. So instead of falling into Merwin's toils she hears the clear, sweet voice of her child.

The baby's voice acts as cold water on her anger. She is shocked into reason, and rushes to the table on which lays the note, and tears the missive into bits.

In the meantime Merwin tries frantically to get the wife's room on the 'phone again. Finally he does succeed in getting an answer from the brainy "hello girl," who says, "Sorry, but that line is busy." But Merwin sticks to his task and compels the operator to give him the line.

Little Miss Operator, however, has won the great game, for all that, for when the wife does talk to him, she won the great game, for all that, for when the wife does talk to him, she says, "I've changed my mind. I'll not go out this evening."

REPUBLIC.

AN EX-CONVICT'S ORDEAL (March 26.)—Bob Henderson, an ex-convict, becomes acquainted with a religious worker. He starts out for Alaska. With his Alaskan friend he goes through the ice-covered region on a gold searching expedition. He hears a cry of distress and comes in time to rescue a young woman, who is escaping from a pack of timber wolves. Bob saves the woman.

The friendship of the girl and Bob ripens into love and all would go well but for the interference of a young man, who also loves the girl, and having learned Bob's history, tells the girl that her rescuer is an ex-convict. Bob learns of this and decides to leave. When the girl learns that Bob has left, she awakens to the fact that she so truly loves Bob that his past life does not in any way influence her and she helps him to reform by marrying him.

LIFE OR GOLD (March 30).—Jacob Garbell, a miser, is given under compulsion an opportunity to reflect upon his past life and his misdeeds. After having refused to accommodate two honorable men with a much-needed loan, he goes to the cellar where his treasure is hidden and seeks the company of his money bags. Having forgotten the key, and the trap-door falling of its own weight, the miser is imprisoned. After a day and a night of suffering and horror, he is rescued by the two men whom he refused aid, they having returned for a forgotten portfolio. The experience and the agony of the night result in a complete conversion of the miser.

GAUMONT.

HE WHO LAUGHS LAST, LAUGHS BEST (March 26).—Old Herr Reuter, retired bachelor, is smitten with a widow. He declares his love but is rebuffed. Unbaffled by his poor success, Reuter engages the services of a young fellow of charming appearance to win and woo the widow for him, under the pose of his nephew. The supposed nephew makes rapid headway and soon wins the widow's heart, to such an extent that it is impossible to get her to transfer her affections to Herr Reuter. Chagrined the latter orders his employee to leave, only to find that things have advanced too far and that the widow refuses to let her sweetheart get away from her without marriage. Thus the widow, Reuter's supposed nephew, and all the other guests of the hotel, have the laugh on the old gentleman.

JIMMIE AND HIS DONKEY (March 26).—Little Jimmie starts off for the country fair with his donkey only to be intercepted by a thief, who robs him of his faithful animal friend. Jimmie pleads for the beast but all efforts of entreaty prove futile till he secures the aid of a sheriff whom he happens to meet. Even then, Jimmie's arguments are overcome by the cunning of the fellow, until he finally evolves the idea of asking the thief to tell the sheriff in which eye the mule is blind. The first guess is the left and then when found to be wrong, the right, only to learn that the beast has two good eyes. Of course Jimmie walks off with his donkey while the sheriff goes off with the guilty fellow.

THE VILLAGE IDIOT'S GRATITUDE (Mar. 30).—The Village Idiot forms an unusually strong and grateful attachment for a young peasant wife who disperses a tormenting band of children who were tauntingly following him. He follows her to the town pump and carries home her pail of water and later even rescues her young husband from a watery death and tows the boat carrying the fainted wife to safety. None others but the young peasantess, however, are able to thank him because of the fear and dread with which he impresses all his beholders. His fondness for his benefactress persists unto the very end.

ECLAIR.

AT THE HEIGHT OF HER TRIUMPH (March 24.)—Old Brichanteau has adopted an abandoned child. He has brought her up in a very tender and fatherlike way. She is everything to him; he has been her teacher and now she is a talented artist. Success is coming to her fast, but at the same time ingratitude follows. One day, she forgets to come home. In vain old Brichanteau waits for his beloved daughter. Unhappiness breaks the old man down. Unable to quit his room, he always thinks of her. One day, reading a paper, he notices that his daughter has had a great success. Forgetting everything, he sends her a bouquet, but the old servant is unable to deliver the message direct to the girl and the old man goes to sleep crying.

Amongst bunches of flowers, the artist notices a humble bouquet of violets. They must be from a poor lover. She smiles at it, but picks it up. But hardly has she looked at the card attached to it, when she jumps up, crying and kissing the flowers. To the surprise of all, she calls her maid, puts her coat on and goes to old Brichanteau.

The old man is still sleeping. Quietly the door opens, a woman comes in. She kneels down, kisses him and asks for forgiveness. The old man is very happy now, for his dear one won't leave him any more.

ANCIENT PHILAE—Nubia, Egypt (March 24.)—The Island of Philae was, in ancient days, styled "The Peace of Egypt." Its grand edifices and temples, erected two centuries before the Christian Era during the reign of the Ptolemies excited the admiration of the world.

ON THE EVE OF AUSTERLITZ (March 31.)—After a long march, the Emperor is resting in the field of Austria. A little peasant girl accompanied by her mother passes by carrying milk. The child notices the Emperor, and gently approaches him and offers him a drink.

Later on a plot is being laid against the Emperor's life; the father of the little girl is inveigled in same. The conspirators hide themselves in the woodland in wait for Napoleon. He is nearly within reach, when a little girl crosses the way and the Emperor recognizes her. It is the child who a day before so kindly offered him milk. Amused by her kindness he stops and giving her his hand makes her climb up on his knees.

However, the conspirators intend to carry out their plans. They are about to fire upon Napoleon, when suddenly, one of them raises horrified when he sees his daughter in the arms of the Emperor.

Napoleon's men have heard the firing, and th rush toward the scene. The conspirators escap but, in the disorder of this flight, the chief los his hat. An officer carries it to the Emperor. Th Emperor orders the arrest of the first eight notabl of the land, and shows them the hat. The on one who is able to throw any light on the hat the father of the girl, but he refuses to designa the owner.

The little girl, returning home, finds her moth in tears. Papa is being held by the soldiers. Th little one declares she will find the Emperor an plead for her father's life.

Bravely, she calls at the camp. They are drawing lots as to the first man to die. The child chosen to draw the first card and she takes ou the name of her father.

The Emperor is touched at the sorrow of th child, and to show his generosity frees all th prisoners and sends them home full of shame.

REX.

THE PRICE OF MONEY (March 21.)—Whe but a boy he had turned his eager eyes to th wonderland westward. So with a great resolve, little money and much advice, he bade fond goodbyes to the village-folks and left his Germany, sail across the old seas.

Year after year glided by. Year after year th old villagers continued to forget the departe Hans. One day, some nine years after he ha first arrived in the fairy realms, the thought an the desire to return to the home land.

To Germany he went. To the old hut of h old parents he came. It was a balmy day. S Hans hit upon a joke; if his parents did not reco nize him he would ask for lodging as a strange and when the fun had lived several days he woul disclose his real identity.

He was taken into the parents' house, the strange that was their son. To impress them, he too every opportunity that presented itself, and mad others, to make his wealth apparent to his frug elders—and he achieved his purpose in too gre a degree. The money that was intended to aw his parents hypnotized them. In all the days c their lives they had not had the gold which eac day the stranger carelessly cast away. The yello lure entered their hearts and the crimson though came to their minds and the murder of covetousness owned their hands.

In detail to describe the power that staid th murderous hand requires more than the line or tw we have remaining. Suffice it to say that th secret became known to his parents, and tha Hans lived, and loved, in Germany.

THE STRENGTH OF THE WEAK (March 24.)—When Howard Velsey came from the medical schoo bringing his diploma—great was the praise of th old farm folks, but none was so proud and happ as his sweetheart, Marion.

But soon after Howard's return he departed agai for the city, to use his learning for the afflicte and the suffering. And Marion wove dreams abou her hero, dreams of many battles with death i which Howard was always the victor, dreams i which the people freed from the slavery of suffering blessed him and lauded his name.

In the city Howard became assistant to a renowned and popular physician, and in his nev duties and new professional life he forgot Marion

When the letters stopped coming she wondere and worried, and determined to come to the cit and seek her sweetheart. The mortar and stee of the city had gone into his heart—so he told he that he could no longer think of her, that he ha become too big and his work too important t give her any attention. So her heart broke a little—and she became a nurse.

A call came one day while the chief was out making his presence imperative at a patient's bedside, and Howard volunteered his services. To hi amazement, when he arrived at the home of th sick, he found Marion, who was there acting a nurse. The surprise of their meeting may hav taken his mind off the patient and his malady, o it may just have been an inadequate knowledge o medicine, but he made a mistake in the prescription; and so a little later, when the nurse telephoned that their patient was dying, the doctor fearing the consequences, refused to return to th sick chamber.

It was Marion who administered the antidot that saved the man's life; it was she who late again telephoned that the man was alive; an when his courage returned and he called, it wa she who refused his offer of marriage, now mad in all sincerity and meekness, telling him that sh had dedicated her life to the ill and afflicted for evermore.

AMBROSIO.

THOMAS CHATTERTON (March 13.)—Thoma Chatterton had an eventful career. This fil shows in exquisite photography the important incidents of the famous poet's romantic life, endin in his pathetic death. There are many dramati and emotional scenes splendidly acted.

BISON.

BLAZING THE TRAIL (March 22.)—Showin the trail of civilization across the western country the emigrant train; the Cooper family; the treachery of the Indians; the capture of Helen Cooper

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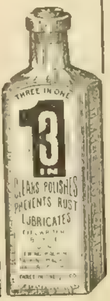

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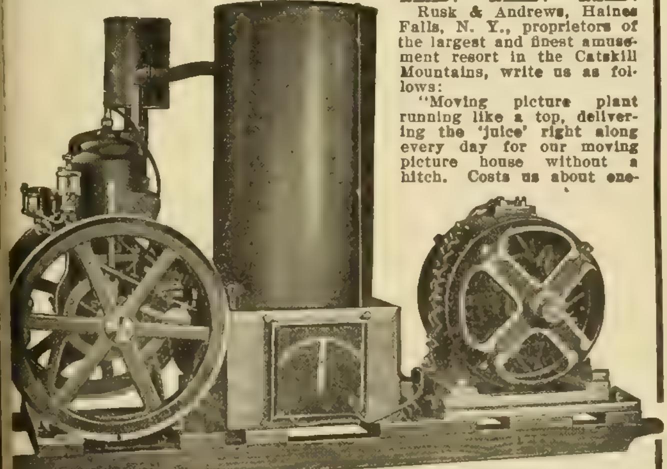

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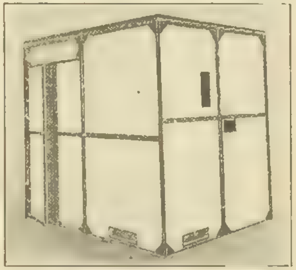

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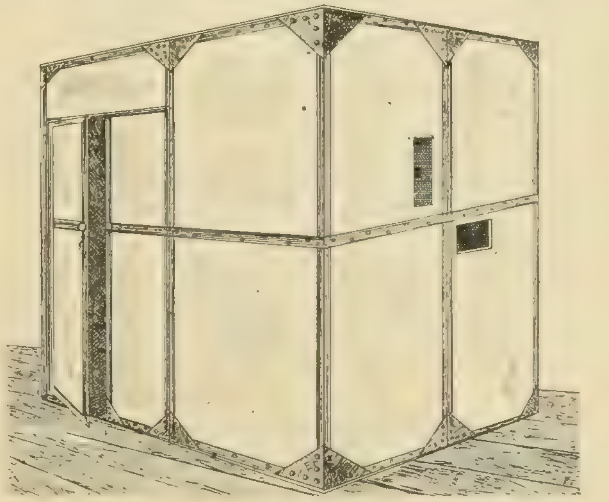

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and the daring attempt to rescue her, resulting in his capture and being made to run the gauntlet and forced to undergo torture by the squaws.

Thrilling rescue of the prisoners from the Indian camp; sensational battle, as the emigrants swoop down on the redskins; wonderful acting by star artists in the leading parts; massive and colossal cast, amazing in grandeur and magnificence; stages in scenes of wild and wondrous beauty.

THE CRISIS (March 29.)—Disowned by his father for his wild habits, the parson's son meets the crisis of his life, the terrible peril confronting his parents awakening his manhood and exciting him to attempt a daring plan, risking a storm of bullets, to break through the Indian lines and guide the troops to the rescue.

Early western life shown in all detail, the pony express riders changing horses at full gallop, prairie schooners, oxen, Indian villages, etc., etc. Hard pressed by the attacking Indians the parson gathers his flock in the rude church, and the desperate battle is continued.

Receiving word of the Indian uprising, the United States troops ride at break-neck speed to the scene of the conflict. Wonderfully staged battle—amazing feats of horsemanship falls from galloping steeds, etc.

RELIANCE.

HIDE AND SEEK (March 20.)—Jack Porter, a telegraph operator, sells his country property for $10,000 during a land boom. The real estate agent in a neighboring town sends the money by a clerk named Clarkson. Smith, the express agent, directs Clarkson to Porter's home after learning his mission. Clarkson has an overpowering desire to steal the money, and Smith also is tempted. The two men discover each other's thoughts and plan to work together. That evening while Porter is away, they enter the house. Mrs. Porter is playing hide and seek with her little girl, and is seated in a chair, blindfolded. The baby is hiding. The mother is gagged and tied to a chair and the men search the house for the money. When they have left the room the child comes forth, pulls the gag from her mother's mouth and holds the 'phone to her lips so she can telephone. Porter gets the message and races home. Not finding the money the thieves come back to Mrs. Porter and are threatening her with violence if she does not reveal the hiding place when Porter enters with the police, and after a sharp fight the men are arrested.

JEALOUSY (March 23.)—May Barry, a young bride, receives a visit from a girl chum during her husband's absence. In a spirit of mischief the chum dresses up in Barry's clothes, and when Barry comes home unexpectedly Mrs. Barry hides the girl in her room and refuses to permit him to enter. Jealous, he becomes furious, and his wife comes out and is angered and hurt at his suspicion, and refuses an explanation. John hides behind a screen with murder in his heart, and thinking he has gone, the wife's chum runs out. Crushed with shame and regret, Barry pleads with his wife for forgiveness, and realizing that he has had his jealousy cured she grants it.

UP FROM THE PRIMITIVE (March 23.)—This Natural History Subject shows the evolution of the lower forms of mud and water creatures, including poisonous fish from the Ganges river, India; the mud siren, an amphibian (living on air and under water, with gill stalks; the primitive amphibian, called a hellbender, related to frogs and toads, the salamander, a high type of the tailed amphibian; the semi-aquatic frog, practically extinct; the giant toad, the highest type of the tailless amphibian, and the spider toad, which assumes a peculiar, crawling gait.

AMERICAN.

THE TRAMP'S GRATITUDE (March 21.)—Old Bill Meyer was given a position around the yard of the Pacific Lumber Company by the foreman. As the old fellow was destitute of a home, the foreman took him to his house and treated him kindly, thereby winning his gratitude.

Lumber was being stolen from the yard and neither the owners nor the foreman could account for it. One night Meyer, who was accustomed to sleeping on a pile of lumber some distance from the yard, was awakened by the slaming of boards. Looking in the direction of the noise he sees the night watchman's figure retreating in the darkness.

The following day the old man prevents the night watchman from delivering a treacherous blow upon the foreman by jumping between the two men and receiving the blow upon his arm. The foreman takes Meyer home, where his wound is dressed. After he had been given a substantial lunch he repairs to the lumber pile to eat it. There the watchman finds him and relieves him of the lunch.

Hungry and without shelter Meyer passes the night and returns to work the next morning full of resentment. He sees no harm in stealing a few pieces of lumber with which to build a shanty. In the night of that day, the watchman was startled by seeing a board disappear. He gave chase and old Meyer dropped the board in the foreman's yard, where he had instinctively ran for shelter. The watchman sees a chance for diverting the blame from himself and he places more pieces of lumber there. The next day he reports to the owner and accuses the foreman, who, of course, denies it. The matter is finally straightened out by old Bill Meyer, who had overheard the watchman's accusation. The foreman is vindicated, the culprit convicted and Meyer finds a home with the foreman and his wife.

LUX.

ARABELLA BECOMES AN HEIRESS (Mar. 22).—Having served her master faithfully and well Arabella is ever in his thoughts, even in his dying moments. Despite the woebegone expression upon his long lost relatives' faces as they suddenly find themselves upon hearing of his approaching death, Old Moneybags chooses his old servant and leaves her all his money. The "grief-stricken" relatives appear upon the scene later and endeavor to get some of Old Moneybags' legacy. They manage to get the will into their own hands through overcoming the guileless Arabella and are about to turn her out of the house when the lawyer arrives upon the scene and saves the situation.

IN THE BAY OF BISCAY (Mar. 22).—A photographic ramble amid the quaint little towns on the Vendean Coast. Some of the interesting industries of the people are reviewed, and the film terminates in a little trip among the fishing fleet, in which some splendid views are obtained of Sables d'-Oslonne, a picturesque town in the Province of Vendee.

CHAMPION.

A NIGHT'S ADVENTURE (Mar. 25).—Two girl friends accompany a young woman home from the theater, enter the residence and are surprised to find no one at home. The daughter of the house discovers a note informing her that her parents have gone away to spend the night. They retire, but before they do so, they whiten their faces to give them an uncanny appearance.

Two burly colored burglars enter the house and collect loot. While they are thus engaged the trio comes down stairs for a pitcher of water and steal in on the burglars. The nocturnal visitors give one look and flee.

The girls telephone three male friends to come to their rescue. The young men respond to the call but are thoroughly frightened to see what appears to be three ghostly forms looking out of an upper window. They go for a policeman and the quartette breaks into the houpse to find the girls unconsciously masquerading as ghosts. The matter is explained.

THOU SHALT NOT (?) (Mar. 27).—The Reverend John Smith bids his wife good-bye to enjoy a much needed vacation and goes away jubilant. On arriving at the railroad station he discovers that he has left his purse in his "other trousers" and returns home to get the wherewithal for his trip. In his absence Mrs. Smith has engaged a new maid who has locked the doors after Mrs. Smith has gone calling and promptly fallen asleep. The domine finds the doors locked and is in a dilemma. Time is precious and he climbs in the window and proceeds to secure his purse. The maid awakens and sees the intruder whom she mistakes for a burglar. She raises an outcry and Smith is arrested, charged with robbery. In vain he protests and endeavors to explain, but he is treated as a dangerous crook masquerading as a minister. His whiskers are pulled cruelly to test their genuineness. He is locked up with other prisoners and his lot is a hard one as he is jeered by his companions and subjected to ridicule.

The prison is visited by women bent on reform. Smith sees the women and recognizes his wife and stealthily conveys the information to her that he is a prisoner and there is confusion. The minister is equal to the occasion and through the ingenuity of his wife manages to masquerade in his proper person as a minister who has visited the jail to commune with the criminals and exhort them to lead better lives. In this he is aided by the desk sergeant who is made acquainted with the situation.

MAJESTIC.

THE ETERNAL MASCULINE (Mar. 24).—Facing financial ruin, Jack Wilson, a young Wall Street speculator, is given some good advice by his old friend and attorney, first to take a vacation and recover his health, and secondly to marry a girl with money in order to be enabled to enjoy his health. The attorney has been made guardian of a little country girl living alone in a New York state village, whose uncle has left her an income of some $30,000 a year.

The girl in question, Lucy Kern, is a little diamond in the rough but absolutely ignorant of all the graces and tricks which Jack had learned to look for in the woman he was wont to call charming.

Some urgent telegrams from his partner precipitate the course of his suit and he returns to New York with his country bride.

Lucy's lack of manner and distinction and small knowledge of dress are brought painfully home to both her husband and herself, and Jack, in despair over the effect she has produced upon his society friends, takes refuge in his club. Lucy, who is very much in love with her young husband, determines to acquire all that he seems to admire in other women and while he is sojourning away from home a wonderful transformation is effected and a butterfly emerges.

The ever ready third angle of the "Eternal Triangle," soon presents itself in the person one of Jack's friends, a young man about town, a the last weapon that Lucy needs for the comple subjugation of her husband is at her hand. Ja for his part, has found time during his absen from home to realize the many beautiful qualiti of his little country girl and, as Lucy had thoug only a spark of jealousy was needed to bring to flame her husband's love.

OPPORTUNITY (Mar. 26)—John Renton gripp his sister's hand and pointed out a huge billboa It announced that Gouron, "The Violinist of t Century," would favor New York with one reci that evening. Patting her shoulder, he sent h home and betook himself to a poor quarter of t town, and taking his violin from its case beg to play. In the course of an hour, a few penn were bestowed upon him, when suddenly a repr sentative of one of the "finest" brusquely told hi to move on.

At the same time the St. Regis was the sce of great excitement welcoming Gouron, who, company with his manager, Ryler, was maki ready to depart for his recital. Ryler was sum moned ahead, however, and Gouron, accompani by his valet, stepped into his taxi. Fate saw to provide a drunken driver for the great Gouro and in a squalid portion of the city the car ca to an abrupt stop, and Gouron was forced to ma his way on foot. Suddenly Gouron quieted t valet's complaints with an imperative gesture, a turning into a doorway listened intently, for to h sensitive ear came the music of a great soul.

Gouron tiptoed his way toward the source of t exquisite harmony. The musician was Renton.

Gouron was great enough to be above the pet jealousies of a lesser artist and impulsively b coming acquainted with the Rentons and the circumstances, bethought him of a benevolent pl to provide the boy with his opportunity. Gour realized that not one person in the audience wou probably know him by sight, and his plan w nothing less than to have Renton give his recital.

A hurried change of clothes was effected, a the bewildered boy and his awe-struck sister tak to the theater where Gouron forced the unwilli Ryler to accede to his plans, and Ryler in agony of trepidation introduced Renton to th anxiously waiting audience as the great Gouron.

The recital fulfilled Gouron's expectations. Re ton's triumph was immediate and terrific a Gouron himself at the close of the recital stepp upon the stage and taking the trembling boy's ha in his, courageously told the audience of the d ception he had practiced upon them in order th a genius might be presented to the world.

POWERS

HER FIRST ASSIGNMENT (Mar. 23).—Ethel w ambitious to become a newspaper reporter a finally she secures an assignment. She experienc a great deal of trouble in obtaining news. At la she stumbles upon a chance to demonstrate to t public the ease with which the homes of the eli of the city may be entered and robbed. Surrept tiously gaining an entrance into the bachelor apar ments of a wealthy clubman, she is in the act giving a practical illustration of her theory wh she is suddenly confronted by the occupant of t rooms. Then follows a most exciting and rapid moving series of incidents, from which she emerg triumphant, leaving the unfortunate clubman in t clutches of the law, accused of robbing his ow flat. Of course he is released, but does not disco the identity of the fair marauder until he reads h entertaining newspaper story in the following mor ing's paper.

HIS DAUGHTER'S LOYALTY (Mar. 26).—Aft years of toil upon his electrical contrivance, t old inventor, Thomas Marvin, is unable to make run properly and is forced to give up in despai It is then that his daughter Jane, discovers t cause of the difficulty and starts the machine ru ning. Bringing her father to witness the trium of his work, both are horrified to discover that has gone blind.

Jane goes first to the office of J. F. Ray, electrical engineer and promoter, whom she inte ests in her father's invention. Ray is also fill with admiration for Jane. He also sends a phys cian to examine Marvin's eyes, who says there hope of recovering his sight.

Ray also places the invention before a large ele trical company, who agree to give their answe regarding its manufacture, in three weeks.

The three weeks elapse and Jane, not hearin from Ray, consults another promoter named Gra This man inspects the machine and at once realiz its merits. He, however, has no intention of pa ing for it and tells Jane and her father that it absolutely useless and leaves them heartbroken. H then plans to steal the idea for his own bene and returns later on and slips into the house. Ja hears him. Marvin also hears the noise and enterin the room, impulsively tears the bandage from h eyes and discovers that he has regained his eyesigh He grapples with the villain.

At this juncture, Ray, who has closed the de with the electrical company, arrives with the nece sary papers for Marvin's signature. He, of cours joins in the struggle and Gray is overpowered a ejected. Then all ends happily.

WHO'S WHO? (Mar. 30).—Dick Mallory tumble into luck when he jumped off the same train Oak Lane that his "double," Milton Scheuer, too

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for Chicago. Dick had heretofore experienced very little good fortune, but when one of Milton's friends met him soon after his arrival, and introduced him to the select social circle to which the wealthy Milton belonged, he soon realized that he had stepped into another and worthier man's shoes and proceeded to play the game to the finish. Everywhere he was greeted as Milton and fell heir to Milton's sweetheart, Milton's bachelor apartments and valet, and even to Milton's would-be fiancée, Miss Cynthia Spreckles, the spinster heiress.

Dick is not unmasked, as most impostors are in plays and stories, for he succeeds in winning for himself a blushing bride possessed of more than a comfortable income,—her face not being her fortune. Upon Milton's return from Chicago, that clubman finds himself in the midst of a large hornet's nest and comes near losing his own little sweetheart. The climax of his troubles is reached when Dick has the audacity to confront him and accuse him of trying to impersonate himself.

Among the Exhibitors

Peoria, Ill.—E. L. Davis, who owns three-fourths of the stock, has bought the other one-fourth interest of S. A. Oakley in the Alhambra Amusement Company, which owns the Columbia Theater.

Hudson, N. Y.—The Hudson Opera House is being overhauled and remodeled by Manager West, who will convert the old place of amusement into a modern motion picture theater. The new theater will be known as the Bijou.

Toronto, O.—Frank Smeltzer has opened a motion picture theater here.

Proctor, Vt.—The Proctor Y. M. C. A. has purchased a moving picture theater here.

Sault Ste. Marie, Mich.—A two months' lease has been signed by which P. R. Downey, proprietor of the Belvidere Hotel and owner of the Bijou Theater on the Canadian side, will become temporary lessee of the Soo Opera House. Mr. Downey will open Monday with moving pictures and three vaudeville acts.

Spartanburg, S. C.—A new motion picture theater has been opened under the direction of J. E. Osment, and will be called the Bijou Theater.

Brecken Ridge, Miss.—John Kosek and Frank Drey have purchased the Unique moving picture theater.

Lyons, Kan.—Theo. Moore has purchased the Odeon Theater.

Central City, Neb.—F. C. Ratcliffe will open a moving picture theater here.

Bedford, Ia.—A. K. Morris has sold the Vogue Theater to John J. Clark.

Allegheny, Pa.—The Allegheny Amusement Company will build a $5,000 motion picture theater at 3139 Frankford Avenue. It will be of steel and fireproof construction.

Baltimore, Md.—Joseph Brodie will build a one-story brick motion picture theater at 1018 Light Street. It will be 32 x 78 feet and will cost $5,000.

New London, Ia.—Edward Magens has accepted plans for a motion picture theater which is to have a seating capacity of 500. Gilbert Johnson will be the manager of the house.

M'Mechen, W. Va.—Charles Hanley has taken over the management of the motion picture theater in Marshall Street.

Green Bay, Wis.—D. J. R. Minahan has bought the Green Bay Motion Picture Theater and will make extensive improvements.

Cedar Rapids, Ia.—Joseph Sclana has awarded contracts for the building of a motion picture theater to cost $8,000.

Knoxville, Tenn.—C. M. Thompson has been granted a permit to erect a motion picture theater at a cost of $15,000.

Crookston, Minn.—Newberg Bros. will have plans prepared for the erection of a moving picture theater.

Havre, Mont.—Charles Kassis and Henry Delaney will erect a moving picture theater in the Main Street.

Knoxville, Tenn.—A permit for building a moving picture house has been allowed to W. H. Wasserman, who owns a chain of moving picture theaters in the Southern cities.

Lima, O.—Managers Curtis and Naves have opened their new Lyric motion picture theater in the suburbs of Portsmouth.

Nashville, Tenn.—The Bonita Motion Picture Theater has opened with excellent film entertainments.

Boston, Mass.—David J. Adams, manager of the Berkley Moving Picture Company here, purchased the Berkley interest in Brockton.

Milton, Ore.—Lee Nagle and Fred Weaver have bought the Dime Motion Picture Theater and will install a new projecting machine. The house will be closed for renovation until March.

Wheeling, W. Va.—John A. Zarinty, owner of the motion picture theater at Elm Grove, is about to make extensive alterations to that playhouse.

Cleveland, Ohio.—A new moving picture theater, The Marquis, has opened at Crawford Road and Hough Ave., N. E.

Fond du Lac, Wis.—The Scenic Theater Company has been changed by the withdrawal of Mrs. Russell and Mrs. Green, and Clyde Harris has purchased an interest with Mr. Weary. The new theater in the Donovan Block will open shortly.

Oskaloosa, Ia.—The Palace Theater has opened its doors to the amusement lovers of Oskaloosa, with a change of policy, under the management of Wm. A. Scott, a promoter of novel amusements. A photoplay and vaudeville bouquet comprising the latest exotics, is offered the patrons of the Palace.

New Orleans, La.—The new electric theater just completed by Messrs. Fleurot & Terrel, is one of the handsomest little places of its kind in the parish. It has opened its doors to the public.

Medford, Wis.—John Werner has purchased a half interest in the Savoy Theater of Wm. Bix.

Cedar Rapids, Ia.—Prof. J. F. Galuska has purchased a half interest in the Pastime Theater.

Hutchinson, Kan.—Managers Hill and Crump are remodeling the old Magic Theater and will open it as a motion picture show.

Milford, N. H.—A license has been granted to Mrs. May Burnham to operate a motion picture theater.

Sylvania, Ga.—Dr. R. T. Bell and J. H. Hughes, Assistant Postmaster, have opened a three-night-a-week motion picture show.

Muscatine, Ia.—F. E. Chenoweth has bought the Bijou Electric Motion Picture Theater at 206 West Second Street from J. D. King.

Philadelphia, Pa.—John D. Allen has completed plans for the erection of a new motion picture theater in Forty-first Street, with seating capacity of 2,000.

Stillwater, Minn.—Henry and Frank Hearn will open a picture theater here.

Sioux City, Ia.—M. Fox will erect a moving picture theater at 412 Nebraska Street.

Fairbault, Minn.—L. R. Doolittle and William Glasner will erect a moving picture theater here.

West Liberty, Ia.—Bert Myers will erect a moving picture theater. Plans have been accepted.

Rushford, Minn.—Messrs. C. Sundby and Edgar Egan have sold their moving picture theater to Charles Nicholas.

Baraboo, Wis.—A. G. Malloy has sold his interest in the Gem and Orpheum Theaters to C. A. Booth. Two years ago Mr. Malloy purchased the Gem and later C. A. Booth bought the Orpheum.

Pittsburgh, Pa.—James B. Clark has opened his new motion picture theater at Forty-first and Butler Streets, Lawrenceville.

Bristol, Tenn.—A syndicate will remodel the Blevins Building in Fifth Street, at a cost of $12,000, and a motion picture theater will be opened.

Yankton, S. D.—H. E. Hastings has secured a two-year lease on the Yankton Moving Picture Theater.

East Akron, Ohio.—The Alhambra Amusement Co. will erect a theater at 132 South Main Street, to cost $1,000.

Bedford, Ia.—A. K. Morris has purchased the Fern Moving Picture Theater.

Wessington, S. D.—R. P. Boughton will erect a moving picture theater here.

Cleveland, O.—The Knickerbocker, a moving picture theater, will be opened at Euclid Avenue and East Eighty-third Street. Address, **The Atlas** Amusement Co.

Boone, Ia.—Brown & Anderson of the Vaudette Theater, will have plans prepared for the erection of a new moving picture and vaudeville theater.

Kankakee, Ill.—Henry Radeke, manager of the Princess Theater, is making extensive alterations to his show house.

Muskogee, Okla.—The Muskogee Amusement Company, of which John G. Liebler is president, has purchased the Lenhant Theater.

Portland, Ore.—The New Grand Motion Picture Theater has been opened under favorable auspices and is enjoying a liberal patronage.

York, Pa.—W. C. M. Hopper, proprietor of the Alhambra Motion Picture Theater, has sold his interest to M. E. Miller of this city. G. G. Mutch has been retained as manager.

Spokane, Wash.—Fred B. Walton has bought the Majestic Moving Picture Theater from Joseph Petrich.

Beatrice, Nebr.—The Marie Electric Theater has been closed by J. W. Elwood.

Grand Rapids, Mich.—A. Richter, owner of the Variety vaudette, has purchased the Star Theater and will operate both in the future.

Houston, Texas.—C. H. Selhaver and J. W. Shute have taken a year's lease on a new brick building at the rear of the Postoffice Building, on West Main Street, and will remodel it into a high-class moving picture theater.

Youngstown, Ohio.—The fireproof steel and brick building to be erected by the C. & J. Deibel Land Company at Hazel and Federal Streets, is to contain a theater which will set a pace for motion picture exhibitors in this part of the country. Plans for the new building provide for three store rooms on Federal Street and a theater to seat 1,000 persons. The space now occupied by The Dome Theater, will be used as a lobby for the new playhouse, and will be elaborately decorated and lighted. The structure will cover an area of 70 by 150 feet. It will be provided with numerous entrances and exits. The management proposes to establish a new standard of pictures and musical entertainment in Youngstown. Emil Renner and C. J. Deibel, who have developed the Dome Theater from a small store show with a capacity of 95 seats to the present bandbox of a picture house seating over 300, have obtained a long lease on the theater. The new structure will be three stories high and will cost about $60,000.

Shamokin, Pa.—James McFadden has awarded the contract for the erection of a new moving picture theater at Kulpmont to Evert Bros., the house to be located at Chestnut and Second Streets.

Louisville, Ky.—Whallen Bros. are planning the erection of a new vaudeville and picture house at Jefferson and Third Streets.

Lexington Ky.—The Berryman Realty Co. has been incorporated with a capital of $120,000. Will erect theater in Main Street.

Redding, Cal.—The Redding lodge of Elks are contemplating the erection of a $50,000 3-story theater here.

Central City, Ia.—Manford Miller will open a moving picture theater here.

Carroll, Ia.—Moorhead & Fairchild have opened a photoplay house here.

Estherville, Ia.—L. Wright disposed of his motion picture theater here.

Humboldt, Ia.—Arthur C. Hoganson will open the new Majestic Theater here.

Kellogg, Ia.—J. E. Craven will open a motion picture theater here.

Lohrville, Ia.—Ben Burns bought the Lyric photoplay theater here.

Monroe, Ia.—Al. Walton bought the Grand Moving Picture Theater here.

New London, Ia.—A new motion picture theater will open here.

New Haven, Conn.—New Haven is to have another elaborate photoplay theater which will be known as the New Day Theater, formerly the Auditorium. The location of this new enterprise is in the Y. M. C. A. Building on Temple Street. A continuous performance of the highest brand of films will be shown, the show starting at 12.30 and ending at 10.30 P. M.

Middletown, Md.—Samuel M. Kefauver has leased the Middletown Opera House for a period of one year, and will conduct it as a moving picture show.

Valley City, N. D.—The Valley City Amusement Company will erect a moving picture and vaudeville theater.

La Crosse, Wis.—The Dreamland Theater, at 1201 Caledonia Street, will be opened shortly.

Winona, Minn.—A motion picture theater will be opened here by J. F. Gluba and David Janikowski.

Los Angeles Cal.—The National Fireproofing Co. has been awarded the general contract at $350,000 for the erection of an 11-story office and theater building to be erected at Broadway and 8th Street for Wm. Garland.

Raymond, Wash.—An opera house to have a seating capacity of 1,200 and cost $50,000 is contemplated for this city.

New York, N. Y.—Mrs. N. Roberge will erect a one-story moving picture theater at Columbus Avenue and 100th Street, at a cost of $3,000. Resides at 160 West 98th Street.

Laporte, Ind.—The Princess Amusement Co. has awarded the contract for the erection of their new Princess Theater at 519 Main Street to the Geo. J. Hoffman Co., of South Bend.

Colusa, Ill.—W. E. De Witt will open a moving picture theater here.

Racine, Wis.—Work on the erection of the new Bate motion picture theater is being rushed to completion.

Paris, Ky.—The Colonial Amusement Company of Lexington, which is establishing a chain of motion picture theaters in the towns of Central Kentucky, has leased of Mr. J. T. Hinton his building at Main and Fourth Streets and as soon as the building is remodeled will open a moving picture theater. The new theater will run the full length of the building.

Hartford, Conn.—Charles Tarzian has sold to James Luddy the Bijou Theater on Main Street. It is one of the moving picture theaters in the city. Mr. Luddy will put Joseph Boyle in as manager. It is reported that the theater is to be renovated.

Montpelier, O.—The Pastime Motion Picture Theater, owned and managed by Mrs. Bylander for several years, has been sold to John Mays, of Jacksonville, Ill. Mrs. Bylander will locate in Toledo.

Adrian, Mich.—Elwyn Simons is to open a motion picture theater in North Main Street. It will have a capacity of 450 and is to be complete in all its appointments.

Moore, Mont.—The Empress Amusement Company has just opened a moving picture theater in the Messner Building.

Chester, Mass.—The Star Amusement Company has announced its intention of opening a motion picture show in the Town Hall. One show each week will be given and more when patronage warrants.

Redding, Cal.—R. T. Montgomery, representing the Coast Theater Co., has made a proposition to the Chamber of Commerce to build a $25,000 theater here.

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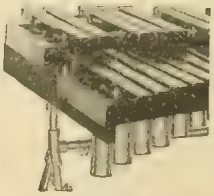

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Mar. 11—After School (Dr.)..........1000
Mar. 14—A Bad Investment (Dr.)..........1000
Mar. 18—The Full Value (Dr.)..........1000
Mar. 21—The Tramp's Gratitude (Dr.) ....

CHAMPION.

Feb. 26—A Higher Power (Dr.)..........
Feb. 28—Wrongly Accused (Dr.)..........
Mar. 4—The Manicurist (Dr.).......... 950
Mar. 6—Blind (Dr.).......... 950
Mar. 11—The Fatal Glass (Dr.).......... 950
Mar. 13—The Editor (Dr.).......... 950
Mar. 18—For Home and Honor (Dr.).......... 950
Mar. 20—Ireland and Israel (Com.-Dr.).......... 950
Mar. 25—A Night's Adventure (Com.).......... 950
Mar. 27—Thou Shalt Not (?) (Com.).......... 950

COMET.

Jan. 8—Mr. Whoops, the Detective (Com.)....
Jan. 12—The Widow (Com.-Dr.)..........
Jan. 15—The Braid (Dr.)..........
Jan. 19—Thirty Days (Com.)..........

ECLAIR.

Mar. 5—A Child's Plea (Am.-Dr.)..........
Mar. 7—No Wedding Bells for Me (Am.-Com.)
Mar. 10—Alcohol (2 reels) (Dr.)..........
Mar. 12—Bridge (Dr.) ....
Mar. 14—The Kodak Contest (Com.)..........
Mar. 14—Shriners' Parade at Rochester, N. Y. (Topical) ....
Mar. 17—The World's Champion (Com.).......
Mar. 17—Willie's First Cigar (Com.)..........
Mar. 19—It Pays to be Kind (Am. Dr.)........
Mar. 21—A Symphony in Black and White (Am.-Com.) ....
Mar. 24—At the Height of Her Triumph (Dr.)..
Mar. 24—Ancient Philae—Nubia, Egypt (Scenic)
Mar. 26—A Living Memory (Dr.)..........
Mar. 28—Brooms and Dustpans (Com.)........
Mar. 31—On the Eve of Austerlitz (Dr.)........

GREAT NORTHERN.

Feb. 8—Vengeance vs. Love (Dr.)..........
Feb. 10—A Burglar's Love (Dr.)..........
Feb. 17—Unexpected Duty (Com.)..........
Feb. 17—Along the Italian Riviera (Scenic)....
Feb. 24—Those Married Men (Com.)..........
Mar. 2—Revenge Is Sweet (Com.)..........
Mar. 2—Obverse and Reverse (Com.)........
Mar. 9—For Her Sake (Dr.)..........
Mar. 16—Capriciousness of Love (Com.).......
Mar. 23—A Narrow Escape (Com.)..........
Mar. 23—Unlucky Mike (Com.)..........

IMP.

Mar. 9—The Home Strike Breakers (Com.).. 600
Mar. 9—Rhoda Royal's Trained Horses (Top.). 400
Mar. 11—A Timely Repentance (Dr.)..........1000
Mar. 14—Shamus O'Brien (Dr.)..........1000
Mar. 16—Daring Feats on a Cavalry Horse (Topical) 400
Mar. 16—Percy Learns to Waltz (Com.)....... 600
Mar. 18—The Man From the West (Com.-Dr.)..1000
Mar. 21—Better Than Gold (Dr.)..........1000
Mar. 23—Classical Dances by Countess Thamara de Swirsky (Dancing) 400
Mar. 23—The Tankville Constable (Com.)...... 600
Mar. 25—The Romance of an Old Maid (Dr.)..1000
Mar. 28—Tempted But True (Dr.)..........1000
Mar. 30—The Baby (Com. & Edu.).......... 400
Mar. 30—Squnk City Fire Company (Com.).... 600

LUX.

Feb. 16—Bill Tunes the Piano (Com.).......... 541
Feb. 16—Baby's Ghost (Com.).......... 400
Feb. 23—The Cook's Revenge (Com.).......... 459
Feb. 23—Bill's Motor (Com.).......... 414
Mar. 1—Bill and the Lions (Com.).......... 877
Mar. 1—The Skivvy's Ghost (Com.).......... 557
Mar. 8—A Romance of the Stock Exchange (Dr.) 761
Mar. 8—A Rough Sea (Scenic).......... 223
Mar. 15—Bill Has His Own Back (Com.).... 495
Mar. 15—Arabella Joins the S. P. C. A. (Com.) 449
Mar. 22—Arabella Becomes an Heiress (Com.).. 708
Mar. 22—In the Bay of Biscay (Scenic)...... 252

BISON.

(N. Y. M. P. CO.)

Jan. 30—Love and Jealousy (Dr.)..........
Feb. 2—The Empty Water Keg (Dr.)........
Feb. 6—The Protection of the Cross (Dr.)......
Feb. 9—A Tenderfoot's Revenge (Dr.)........
Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus..........
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)..........
Mar. 8—The Battle of the Redmen (Dr.)......
Mar. 15—The Deserter (Dr.)..........
Mar. 22—Blazing the Trail (Dr.)..........
Mar. 29—The Crisis (Dr.)..........

AMBROSIO.

Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....
Feb. 28—Tweedledum's Evasion (Com.)........
Feb. 28—Tweedledum's New Year's Gift (Com.)
Mar. 6—Duchess' Lady Companion..........
Mar. 13—Thomas Chatterton (Dr.)..........
Mar. 20—Convict No. 75 (Dr.)..........

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date..........
Jan. 27—Toto Enamorato (Com.)..........
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)..........
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)..........
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

MAJESTIC.

Feb. 16—His Step-Mother (Com.)..........
Feb. 18—Petticoat Perfidy (Com.)..........
Feb. 25—Bought (Dr.) ....
Feb. 27—Strip Poker (Com.)..........
Mar. 3—Does Your Wife Love You? (Com.)..
Mar. 5—The Best Man Wins (Com.)..........
Mar. 10—The Closed Bible (Dr.)..........
Mar. 12—The Unwilling Bigamist (Com.)......
Mar. 17—The Better Influence (Dr.)..........
Mar. 19—Leap Year (Dr.)..........
Mar. 24—The Eternal Masculine (Com.)......
Mar. 26—Opportunity (Dr.) ....
Mar. 31—The Lighted Candle (Dr.)..........

NESTOR.

Mar. 4—The Mills of the Gods (Dr.)..........
Mar. 6—The Double Trail (W. Dr.)..........
Mar. 9—The Village Rivals (Com.)..........
Mar. 9—Arizona—the New State (Scenic).....
Mar. 11—The Revelation (Dr.)..........
Mar. 13—The Fighting Chance (W. Dr.)......
Mar. 16—The Unknown Model (Com.)..........
Mar. 18—The Feudal Debt (Dr.)..........
Mar. 20—A Pair of Jacks (W. Com.-Dr)......
Mar. 23—Over a Cracker Bowl (Com.)........
Mar. 23—Santa Fe (Scenic) ....
Mar. 25—Romance of a Gambler (Dr.)........
Mar. 27—Across the Sierras (W. Dr.)..........
Mar. 30—The Bachelor and the Baby (Com.)..

POWERS.

Feb. 20—His Brother Willie (Com.)..........
Feb. 24—As Fate Would Have It (Dr.)........
Feb. 27—A Tangled Courtship (Dr.)..........
Mar. 2—The Path of Genius (Dr.)..........
Mar. 5—The Honor of a Pugilist (Dr.)........
Mar. 9—The Mystery (Dr.)..........
Mar. 12—The Power Behind the Throne (Dr.)..
Mar. 16—Sogarth Aroon (Dr.)..........
Mar. 19—Tender Hearted Mike (Com.-Dr.)......
Mar. 19—Scenes of Richmond (Scenic)..........
Mar. 23—Her First Assignment (Com.)........
Mar. 26—His Daughter's Loyalty (Dr.)........
Mar. 30—Who's Who? (Com.)..........

RELIANCE.

Feb. 14—Wanted a Wife (Dr.)..........
Feb. 17—The Gambler's Daughter (Dr.)........
Feb. 21—Key West Celebration (Topical.)....
Feb. 21—Bedelia and Mrs. Busybody (Com.)...
Feb. 24—A Child's First Love (Dr.)..........
Feb. 28—Bedelia and the Suffragette (Com.)..
Mar. 2—The Duel (Dr.)..........
Mar. 6—The Yeggman (Dr.)..........
Mar. 9—The Better Man (Dr.)..........
Mar. 13—The Ruling Passion (Dr.)..........
Mar. 16—Bedelia's "At Home" (Com.-Dr.).....
Mar. 20—Hide and Seek (Dr.)..........
Mar. 23—Jealousy (Dr.) ....
Mar. 23—Up From the Primitive (Edu.)......

REPUBLIC.

Feb. 18—The Girl Who Waited (Dr.)..........
Feb. 24—A Tangled Skein (Dr.)..........
Feb. 27—In the Government Service (Dr.)......
Mar. 2—His Partner's Wife (Dr.)..........
Mar. 5—The Dream (Dr.)..........
Mar. 9—A Brand from the Burning (Dr.)....
Mar. 12—Two Men (Dr.)..........
Mar. 16—The Scar (Dr.)..........
Mar. 19—A New Lease on Life (Dr.)..........
Mar. 23—The Face at the Window (Dr.).......
Mar. 26—An Ex-convict's Ordeal (Dr.)........
Mar. 30—Life or Gold (Dr.)..........

REX.

Feb. 8—The Bargain (Dr.)..........
Feb. 11—Through Twisting Lanes (Dr.).......
Feb. 15—Taming Mrs. Shrew (Com.-Dr.)......
Feb. 18—So Speaks the Heart (Dr.)..........
Feb. 22—Under Her Wing (Dr.)..........
Feb. 25—The End of the Circle (Dr.)..........
Feb. 29—The Final Pardon (Dr.)..........
Mar. 3—Through Flaming Gates (Dr.)..........
Mar. 7—Making Heroes (Vocational)..........
Mar. 7—Blowing Up the John Day Rapids (Vocational) ....
Mar. 10—Songs of Childhood Days (Dr.)........
Mar. 14—Eyes that See Not (Dr.)..........
Mar. 17—In Payment Full (Dr.)..........
Mar. 21—The Price of Money (Dr.)..........
Mar. 24—The Strength of the Weak (Dr.)......

SOLAX.

Feb. 18—The Wise Witch of Fairyland (Dr.)..
Feb. 21—Hubby Does the Washing (Com.)....
Feb. 23—God Disposes (Dr.)..........
Feb. 25—His Lordship's White Feather (Dr.)..
Feb. 28—Algie, the Miner (Com.)..........
Mar. 1—Blighted Lives (Dr.)..........
Mar. 6—Sealed Lips (Dr.)..........
Mar. 8—The Animated Bathtub (Com.).......
Mar. 13—Nearly An Heiress (Dr.)..........
Mar. 15—Falling Leaves (Com.)..........
Mar. 13—The Boarding House Heiress (Com.)..
Mar. 15—Falling Leaves (Dr.)..........
Mar. 20—Count Henri, the Hunter (Com.)....
Mar. 22—The Child of the Tenements (Dr.).....
Mar. 27—Billy's Shoes (Com.)..........
Mar. 29—Handle With Care (Com.)..........

THANHOUSER.

Feb. 9—The Signal Code (Dr.)..........
Feb. 13—The Silent Witness (Dr.)..........
Feb. 16—Surelock Jones, Detective (Com.)....
Feb. 20—Washington In Danger (Hist.-Dr.)....
Feb. 23—A Message from Niagara (Dr.).......
Feb. 27—The Guilty Baby (Dr.)..........
Mar. 1—The Arab's Bride (Dr.)..........
Mar. 5—Extravagance (Dr.)..........
Mar. 8—His Great Uncle's Spirit (Dr.)........
Mar. 12—Flying to Fortune (Dr.)..........
Mar. 15—The Poacher (Dr.)..........
Mar. 19—Nicholas Nickleby (Parts 1 & 2) (Dr.)
Mar. 22—The Taming of Mary (Com.-Dr.)......
Mar. 22—The Golf Caddie's Dog (Dr.)........
Mar. 26—For Sale—A Life (Dr.)..........
Mar. 29—My Baby's Voice (Dr.)..........

MISCELLANEOUS.

GAUMONT.

Mar. 12—Calino and His Boarder (Com.)......
Mar. 12—What's In a Name (Com.)..........
Mar. 14—Gaumont's Weekly, No. 4, 1912 (Top.)
Mar. 16—Maternity (Dr.) ....
Mar. 19—Jimmie, Temperance Reformer (Com.Dr.)
Mar. 19—Game Shooting from Aeroplane (Sporting) ....
Mar. 21—Gaumont's Weekly No. 5 (Topical)..
Mar. 23—An Old Romance (Dr.)..........
Mar. 26—He Who Laughs Last, Laughs Best (Com.) ....
Mar. 26—Jimmie and His Donkey (Com.)......
Mar. 30—The Village Idiot's Gratitude (Dr.)...

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Feb. 5—A Victim of the Mormons..........
Feb. 27—The Nihilist's Conspiracy..........
Mar. 18—The Call of a Woman..........

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Nov. 20—Love and Aviation (Dr.)..........
Nov. 20—Zigomar (Dr.)..........
Dec. 18—The Love Chase (Com.)..........

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Feb. 19—Got a Match (Com.)................
Feb. 22—Under Burning Skies (Dr.)..........
Feb. 26—The Sunbeam (Dr.)..................
Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)............
Mar. 4—A Siren of Impulse (Dr.)............
Mar. 7—A String of Pearls (Dr.)............
Mar. 11—A Spanish Dilemma (Com.)..........
Mar. 11—The Engagement Ring (Com.).......
Mar. 14—Iola's Promise (Dr.)...............
Mar. 18—The Root of Evil (Dr.).............
Mar. 21—A Voice from the Deep (Com.)......
Mar. 21—Hot Stuff (Com.)...................
Mar. 25—The Goddess of Sagebrush Gulch (Dr.)
Mar. 28—The Girl and Her Trust (Dr.).......

CINES.
(G. Kleine.)

Feb. 20—The Valley of the Umbria (Scenic)...
Feb. 24—Daughter of the Regiment (Dr.)......1000
Feb. 27—Happy in Spite of Herself (Com.-Dr.).
Feb. 27—Jenkins, A Perfect Steward (Com.)...
Mar. 2—A Sister's Stratagem (Com.)..........
Mar. 5—The Chauffeur (Com.-Dr.)............
Mar. 5—Lucca, Italy (Scenic)................
Mar. 9—The Moorish Bride (Dr.)..............
Mar. 12—From Tent to Mansion (Dr.).........
Mar. 16—Out of Tune (Com.)..................
Mar. 16—Zoological Gardens in Rome (Sc.)....
Mar. 19—Father's Toothache (Com.)............
Mar. 19—The City of Tripoli (Scenic)..........
Mar. 23—The Deserter (Dr.)..................
Mar. 26—Reunited (Dr.) ....
Mar. 26—Pisa, Italy (Scenic)..................
Mar. 30—A Christian Slave (Dr.).............

EDISON.

Feb. 23—Children Who Labor (Edu. & Dr.)...1000
Feb. 24—New York City Street Cleaning (Vocational) 425
Feb. 24—The Lost Kitten (Com.)............. 575
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Feb. 28—My Double and How He Undid Me (Com.) 1000
Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.)............... 380
Mar. 5—Lost—Three Hours (Com.)...........1000
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Mar. 13—Her Polished Family (Com.).........1000
Mar. 15—For the Commonwealth (Dr.).........1000
Mar. 16—Personally Conducted (Scenic)........1000
Mar. 19—Her Face (Com.-Dr.)..................1000
Mar. 20—Dress Suits in Pawn (Com.)..........1000
Mar. 22—The House With the Tall Porch (Dr.)..1000
Mar. 23—Incidents of the Durbar at Delhi (Top.) 600
Mar. 23—Tommy's Geography Lesson (Com.).. 400
Mar. 26—The Lighthouse Keeper's Daughter (Dr.) 1000
Mar. 27—Percival Chubbs and the Widow (Com.) 1000
Mar. 29—How Washington Crossed the Delaware (Hist.-Dr.).....................1000
Mar. 30—A Funeral that Flashed in the Pan (Com.) 1000

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Feb. 20—Curiosity (Com.) ....
Feb. 22—The "Lemon" (Com.) 1000
Feb. 23—The Little Black Box (Dr.)..........1000
Feb. 24—A Western Kimono (Com.) 1000
Feb. 27—Positive Proof (Dr.)..................1000
Feb. 29—Her Masterful Man (Com.)...........1000
Mar. 1—Do Dreams Come True? (Com.)......1000
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Mar. 5—The Turning Point (Dr.)..............1000
Mar. 7—Getting a Hired Girl (Com.).........1000
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Mar. 8—Trombone Tommy (Com.)............
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Mar. 12—The Ranch Widower's Daughters (Com.) 1000
Mar. 14—A Flurry in Furniture (Com.)........1000
Mar. 15—The Madman (Dr.)....................1000
Mar. 16—The Bandit's Child (Dr.).............1000
Mar. 19—Out of the Depths (Dr.)..............1000
Mar. 21—Cupid's Leap Year Pranks (Com.)....1000
Mar. 22—A Record Romance (Com.)...........1000
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Mar. 26—"Alkali" Bests Broncho Billy (Com.).1000
Mar. 28—At the End of the Trail (Dr.).......1000
Mar. 29—When a Man's Married (Com.).......1000
Mar. 30—An Arizona Escapade (Dr.)..........1000

KALEM.

Feb. 9—The Vagabonds (Dr.)..................1000
Feb. 12—An American Invasion (Dr.)..........1000
Feb. 14—Far From Erin's Isle (Com.).........1000
Feb. 16—Caught in the Toils (Dr.).............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000
Feb. 26—The Bell of Pennance (Dr.)...........1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
Mar. 8—Captain Rivera's Reward (Dr.).......1000
Mar. 11—A Spartan Mother (Dr.)..............1000
Mar. 13—A Victim of Circumstance (Dr.)......1000
Mar. 15—The Belle of New Orleans (Dr.)......1000
Mar. 18—Reconciled by Burglars (Com.)......
Mar. 18—The Kalemites Visit Gibraltar (Sc.)..
Mar. 20—The Defeat of the Brewery Gang (Dr.)1000
Mar. 22—A Bucktown Romance (Com.).......1000
Mar. 25—The Trail Through the Hills (Dr.)...1000
Mar. 27—Outwitting Father (Com.)..........
Mar. 27—The Kidnapped Conductor (Com.)....
Mar. 29—The Banker's Daughter (Dr.).......1000

LUBIN.

Feb. 14—His Mistake (Dr.)....................1000
Feb. 15—A Note in the Orange (Com.)......... 680
Feb. 15—Oversea Celebration (Educational) 850
Feb. 17—Gingerbread Cupid (Com.)............1000
Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19—A Midwinter Night's Dream (Dr.)... 800
Feb. 21—In Dis-a-Countree (Dr.)...............1000
Feb. 22—Her Heart's Refuge (Dr.)............1000
Feb. 24—Willie, the Hunter (Com.)........... 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)..........1000
Feb. 28—Love and Tears (Dr.).................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000
Mar. 4—Fishing In Florida (Vocational)......
Mar. 4—The Baby Tramp (Com.)............
Mar. 6—My Princess (Dr.)....................1000
Mar. 7—The Handicap (Dr.)..................1000
Mar. 9—Mother Love (Dr.)....................1000
Mar. 11—Tough Guy Levi (Com.)............
Mar. 11—Wifey's Ma Comes Back (Com.)......
Mar. 13—His Wife's Mother (Dr.)............1000
Mar. 14—The Price of a Silver Fox (Dr.)......1000
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Mar. 18—The New Constable (Com.)..........1000
Mar. 20—The Surprise Party Surprised (Com.)..1000
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Mar. 23—The Revolutionist (Dr.)..............1000
Mar. 25—Hoodooed (Com.) ....
Mar. 25—Her Uncle John (Com.-Dr.).........
Mar. 27—Rice and Old Shoes (Dr.)...........1000

MELIES.

Jan. 11—Roped In (Dr.)........................1000
Jan. 18—The Outlaw and the Baby (Dr.).....1000
Jan. 25—The Mortgage (Dr.)...................1000
Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.)............1000
Feb. 15—Smiling Bob (Dr.)....................1000
Jan. 22—Melita's Ruse (Dr.)...................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
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Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000

ECLIPSE.
(G. Kleine.)

Jan. 31—Kitty In Dreamland (Juvenile)........ 575
Jan. 31—Earl's Court, London (Scenic)...... 415
Feb. 7—Captured by Wireless (Dr.)........... 950
Feb. 7—Bird's Eye View of Rotterdam (Sc.)... 50
Feb. 14—The Gambler's Wife (Dr.)............1015
Feb. 21—The King's Command (Dr.)...........1000
Feb. 28—Cousin Bill (Com.)...................
Feb. 28—A Glimpse of Tripoli (Scenic)........
Mar. 6—The Factory Girl (Dr.)...............
Mar. 13—The Sentry on Guard (Dr.)...........1015
Mar. 20—The Song of the Gypsy (Dr.).........
Mar. 27—True Love (Dr.)......................1000

PATHE.

Feb. 17—Pawnee Love (Indian Dr.)...........
Feb. 19—Pathe's Weekly No. 8—1912 (Top.)..1000
Feb. 21—Marriage or Death (Am. Dr.)........1000
Feb. 22—Poor Jimmy (Am. Dr.)...............1000
Feb. 24—Phantom Lovers (Am. Dr.)..........1000
Feb. 26—Pathe's Weekly, No. 9—1912 (Topical)
Feb. 28—The Squaw's Debt of Gratitude (Dr.)..
Feb. 29—The Ordeal (Com.)....................
Mar. 2—His Mexican Sweetheart (Dr.)........
Mar. 4—Pathe's Weekly, No. 10, 1912 (Topical)
Mar. 6—Cholera on the Plains (Am.-Dr.)......
Mar. 7—Buster's Nightmare (Am.-Com.)......
Mar. 8—Small Trades in Havana (Ind.)......
Mar. 9—How the Play Was Advertised (Am.-Com.) ....
Mar. 11—Pathe's Weekly No. 11, 1912 (Top.)
Mar. 13—A Midget Sherlock Holmes (Am.-Com.)
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fire Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Mar. 14—When Duty Calls (Am.-Dr.)..........
Mar. 16—The Arrow of Defiance (Am.-Dr.)....
Mar. 18—Pathe's Weekly No. 12, 1912 (Top).
Mar. 20—The Price of Gratitude (Dr.).........
Mar. 21—The Wrong Bride (Dr.)...............
Mar. 23—The Rival Constables (Com.).........
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fore Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......

C. G. P. C.

Feb. 13—Quieting the Neighbors (Com.).......
Feb. 13—New Year's Celebration in Japan (Sc.)
Feb. 16—La Favorita (Dr.)....................
Feb. 20—The Gamekeeper (Dr.) ....
Feb. 20—The Motion Picture Man in the Dark Continent (Sc.) ....
Feb. 23—The Presentiment (Dr.) ....
Feb. 23—Ancient Rome (Sc.) ....
Feb. 27—Asbestos Quarry (Ind.)..............
Feb. 27—The Tumbler's Kids (Dr.)...........
Feb. 28—Wrestling in Indo China (Wrestling)..
Feb. 29—The Great Market in Tananarive, Madagascar (Scenic) ....
Mar. 1—An Adventure of Van Dyck (Dr.).....
Mar. 1—Hunting Bears in Malaya (Scenic)....
Mar. 5—The Six Little Drummers (Com.-Dr.)
Mar. 7—Starfish, Sea Uuchins and Scallops (Educational) ....
Mar. 8—An Episode of the Hundred Years War (Hist.-Dr.).....................
Mar. 12—The Poison Cup (Dr.).................
Mar. 12—The Rell Brothers (Acrobatic)........
Mar. 13—Daix and His Dog (Acrobatic).........
Mar. 15—The Coin of Fate (Dr.)...............
Mar. 19—The Dog Detective (Dr.)..............
Mar. 19—The Electric Spark (Edu.)...........
Mar. 22—David and Saul (Biblical)...........
Mar. 23—Karlberg (Sweden) War School Exercises (Military) ....
Mar. 26—Radgrune (Dr.)......................
Mar. 29—That Terrible African Hunter (Com.)
Mar. 29—Winter on the Baltic Sea (Scenic)..

SELIG.

Feb. 13—Disillusioned (Dr.)..................100
Feb. 15—The Hypnotic Detective (Dr.).......100
Feb. 16—The Little Match Seller (Dr.).......
Feb. 16—The Taos Indians at Home, New Mexico (Educational) ....
Feb. 19—The Danites—Part 1 (Dr.)...........100
Feb. 20—The Danites—Part 2 (Dr.)...........100
Feb. 22—When Memory Calls (Dr.)...........100
Feb. 23—A Persistent Suitor (Com.)..........
Feb. 23—Seeing Detroit (Sport. & Sc.)........
Feb. 26—When Women Rule (Dr.).............1000
Feb. 27—In Little Italy (Dr.)...................1000
Feb. 29—The "Diamond S" Ranch (Western)..1000
Mar. 1—As Told by Princess Bess (Dr.).......1000
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Mar. 7—The Brotherhood of Man (Dr.).......1000
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Mar. 12—Bounder (Dr.)........................1000
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Mar. 15—Across the Isthmus of Panama in 1912 (Top.) 1000
Mar. 18—The Girl of the Lighthouse (Dr.)....1000
Mar. 19—The "Epidemic" in Paradise Gulch (Com.) 1000
Mar. 21—The Ones Who Suffer (Dr.)..........1000
Mar. 22—The Junior Officer (Dr.).............1000
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Mar. 26—The Hobo (Dr.) 1000
Mar. 28—A Waif of the Sea (Dr.)............1000
Mar. 29—All on Account of Checkers (Com.)..1000

VITAGRAPH.

Feb. 19—The Struggle (Dr.) 1000
Feb. 20—The Love of John Ruskin (Dr.)......1000
Feb. 21—Her Last Shot (Dr.).................1000
Feb. 23—Cure for Pokeritis (Com.)...........1000
Feb. 24—Cowboy Damon and Pythias (Dr.)....1000
Feb. 26—Stenographer Wanted (Com.).........1000
Feb. 27—Justice of the Desert (Dr.)..........1000
Feb. 28—The Patchwork Quilt (Dr.)..........1000
Mar. 1—The Diamond Brooch (Dr.)..........1000
Mar. 2—The Telephone Girl (Com.)..........1000
Mar. 4—Lulu's Anarchist (Com.)..............1000
Mar 5—Cardinal Wolsey (Hist.-Dr.)...........1000
Mar. 6—Irene's Infatuation (Com.)...........1000
Mar. 8—How States Are Made (W. Dr.)......1000
Mar. 9—Mrs. Carter's Necklace (Dr.).......1000
Mar. 11—First Woman Jury in America (Com.).1000
Mar. 12—The Five Senses (Com.)............. 300
Mar. 12—A Story of the Circus (Dr.)......... 700
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Mar. 18—The Black Wall (Dr.).................1000
Mar. 19—The Old Silver Watch (Dr.)..........1000
Mar. 20—The Two Penitents (Dr.).............1000
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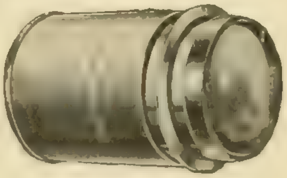

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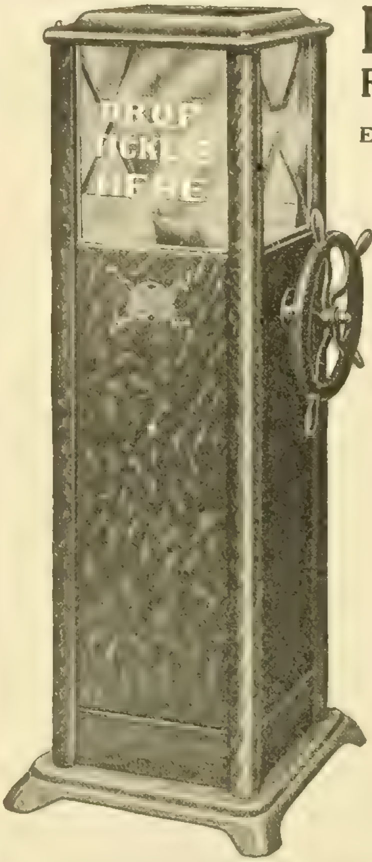

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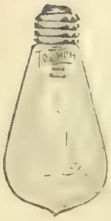

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Town of ten thousand. Illinois. Finest picture theatre in the town. Seating 230. Decorated by Chicago Decorative Co.

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Patent applied for

A NEW cloth for screens. This Vellum, owing to its extraordinary brilliancy, permits you to show Films or Slides by daylight. A high grade screen at a reasonable price.

Radiant Vellum is made in continuous rolls 41 inches wide and may be joined into screens of any size.

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Samples, one-half yard, mailed on receipt of 25c.

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Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s $1.15
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Send for free sample pages.

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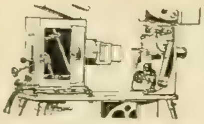

20,000 roll tickets, $1.20; ⅝ cored carbons, $1.1 stereopticon objectives, 5 to $3.00; stereopticons, $1 rheostats, $3 to $5; a lamps, $1.75, $2 and $2.2 condensers, 50c; calcu jets, $2.80; acetylene jet $2.50; gas generators, $3.5 moving picture objectives, $2.75; jackets, $2. List moving picture repair parts at fair prices. Sprock wheels, 85c; films, 1c a foot. Catalogue. All mak of moving picture machines repaired at reasonab prices. L. HETZ, 302 East 23rd St., New York C

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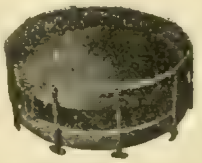
We Offer 300 more to th Trap Drummer



Get your order in at once. At our speci offer price—$10.00

This high-grade Orchest Drum, 10 thumb scre rods, transparent dru heads, solid shells, map rosewood, walnut.

Size, 3 x 14—3 x 15—4 x 15—4 x 14. This offer f September and October.

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We buy second hand machines.

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Why Spend Money for Experiments When We Offer You a Perfect Screen, Long Past That Stage?

A screen that rolls
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No eye strain, glare
No veil to mar the perfect surface

A PERFECT reproduction and blending of the natural colors of your picture, with the soft, harmonious effects that are true to life and nature only

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by operators everywhere that

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many thought so in the beginning—they KNOW SO

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Who? Why the Imitators!

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The HALLBERG A. C. to D. C. Economizer and Straight D. C. Economizer

They Cannot Give You Quality and Efficiency, So Try to Catch You by Offering Something a Little Cheaper, Claiming It to Be as Good as

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Don't Be Fooled into Paying for the Other Fellow's Experiments. Buy the Proven and Developed Current Saver and Light Producer.

Made only by "Hallberg, the Economizer Man"

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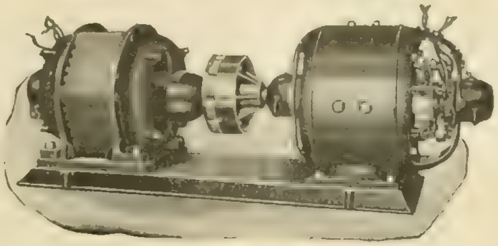

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Are made for either alternating or direct current circuit and for changing A. C. to D. C.

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And To Improve Your Light 50% Over Use on Rheostat.

Over 2,000 in use for A. C. as well as D. C., and my G. E. Mercury Arc Rectifier and A. C. to D. C. Economizers are the goods for those who want D. C. at the arc on A. C. circuits.

IF YOU WANT A MOVING PICTURE MACHINE OF ANY MAKE, I AM SPECIAL JOBBER OF EDISON, POWERS, MOTIOGRAPH, SIMPLEX and STANDARD MACHINES, and Make Allowance in Trade For Your Old Machine.

25c. IN STAMPS

Brings to you Hallberg's Motion Picture Catalogue, The Reference Book.
Nothing like it ever published before.
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And carry in stock the highest grade goods required for your theater. Free catalogues, circulars and pamphlets furnished of individual items you require. Send for Chair folders.

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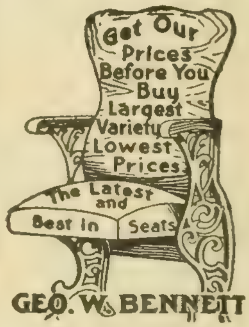

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OH! MR. EXHIBITOR!!

THINK OF THE MOTHERLESS, THE FATHERLESS, AND THE Childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iriquois Theater, Chicago. Make these horrors impossible.

Our chair is a friend to the Public.
It advertises your theater and makes your business grow.
It is a *space-saver, life-saver, money-saver.* Gives 25% more seating.

IT IS THE ONLY SANITARY CHAIR

It will make your theater all aisles.
It is the world's greatest theater chair, perfected to the highest degree.

Write today for Circular A. **THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.**

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YOUR ORDER OUT.
STAFFORD Chairs excell all others.
HEAVY FIVE PLY seats and backs.
The last-forever kind; that you are using long after you have forgotten the price.

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We carry several kinds of good chairs in stock, all guaranteed.
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E. H. STAFFORD MFG. CO.
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95 Cts.

buys a STEEL FRAME ABSOLUTELY NON-BREAKABLE Theatre Chair like cut. Goods used a short time only, and refinished at factory. Cannot be distinguished from new chairs. Subject to prior sale, therefore, act quick.

STEEL FURNITURE CO., Grand Rapids, Mich.

It pays to discriminate when you buy

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WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large Stocks

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BUCK'S TREACHERY DISCOVERED

THE REMITTANCE MAN

Cecil Rand is allowed a monthly remittance by his brother, Earl of Essex, and sent to Western America to make a man of himself. His sporty English clothes amuse the miners and bring forth the banter of one "Buck," a gambler, which Rand resents with a blow that knocks Buck out. Helen Evans takes an interest in Rand and secures him a job in her father's mine. Buck likes Helen too, and to get even with Rand cuts the rope on which he supposes the Englishman will be lowered into the mine. But Mr. Evans coming first, is the victim, and Helen hearing of the accident promises to marry the one who shall save her father's life. Buck rescues him and claims the bride, but the telltale knife is found and he is arrested. Rand receives news that he has inherited his brother's title and estate, and invites Helen to share it with him.

G. MELIES, 204 EAST 38th ST., NEW YORK CITY

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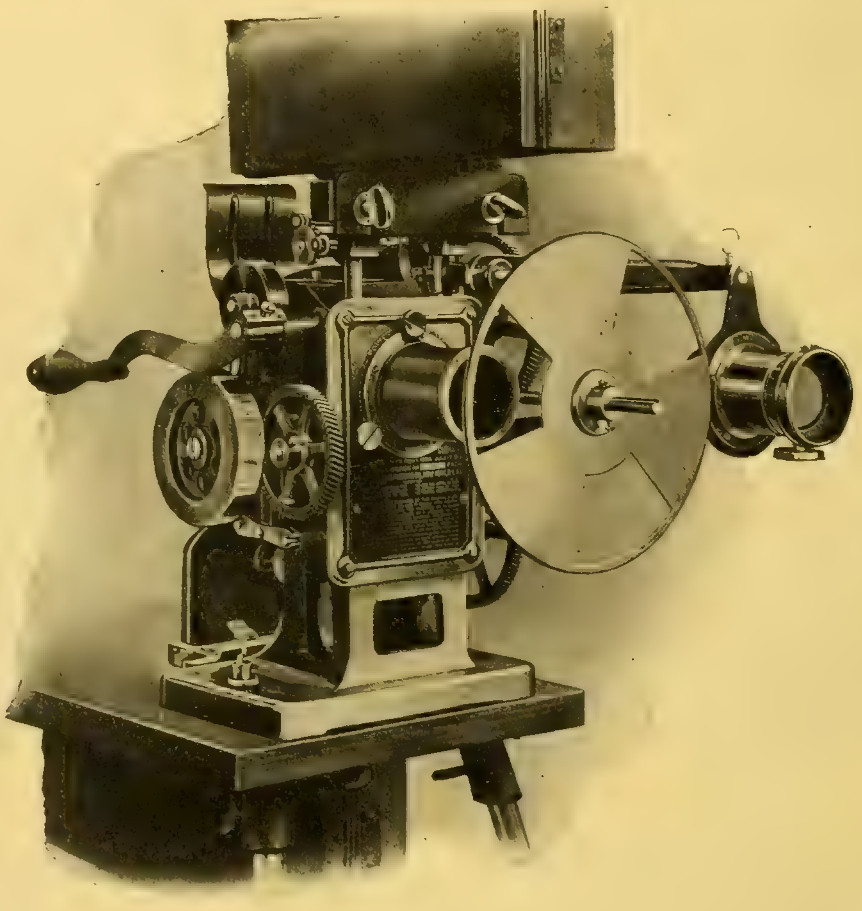
"POWER" BEHIND THE MACHINE

is perfect projection; that is why

POWER'S CAMERAGRAPH Always Wins



The "just as good" may answer in some lines, but not in yours, Mr. Showman. **You must have the best.** Your audience demands it. **You** must show **them** pictures which are absolutely without flicker, which ring true in the fidelity of their reproduction; **and that's all they want.**

What **you** want beside this is a machine which may be easily operated, whose parts are easy of access, simple in construction yet firm and rigid of frame, built to stand the daily grind. **All these things we accomplish.**

When satisfaction is brought to both audience and operator, then is produced the perfect moving picture machine; and **that's what POWER'S No. 6 is.**

It satisfies. That's why its sales represent more than 60% of the entire yearly output of all moving picture machines combined.

Isn't that good enough for you?

Proposition G will tell you all about it.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

For fourteen years the leading makers of motion picture machines.

CAREY PRESS, N. Y.

Vol. 11. No. 13 March 30, 1912 Price, 10c.

H F HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Margrave's Daughter" (Gaumont).

125 East 23rd Street New York—Chicago 160 W. Washington St.

THE
THANHOUSER
TWO-A-WEEK

Tues., April 30 "CRY OF THE CHILDREN.
IN TWO REELS

Tues., April 30 "CRY OF THE CHILDREN"
IN TWO REELS

EXTRA!

Thanhouser "Child Labor" Masterpiece

THE CRY OF THE CHILDREN

Suggested by the Poem of
ELIZABETH BARRETT BROWNING

A Two-Reel Feature
TUESDAY, APRIL 30

RELEASED TUESDAY, APRIL 2

Photofans, to the Circus!

The Star of the Side Show

All the Thanhouser favorites become "freaks" in this film for your edification. They quit being Romeos and Juliets, Nicklebys and Copperfields and turn into midgets, giants, snake charmers, bearded ladies, fat ladies and so on. The very NOVELTY OF IT will stun you! We turned our studio into a museum for a week TO DELIVER THIS TO YOU.

RELEASED FRIDAY, APRIL 5

Photofans, to Florida!

The Girl of the Grove

Perhaps our Florida pictures' biggest bid for popularity was on their unusual settings, the locations and backgrounds that St. Augustine and thereabouts alone can boast. The stories, of course, were always "there," but they were dressed in such rich settings that the latter got your approval, too—which is new for mere settings. THE "MERE SETTINGS" OF THIS REEL ARE AN ORANGE GROVE. Prepare for a Scenic Surprise!

Thanhouser Co., New Rochelle, N. Y.

Send me FREE Lobby Decorations for your features "In March." I am / am not getting "The Thanhouser News"

Name........................

Address........................

Exchange........................

Thanhouser Company

New Rochelle, New York

Sales Company Agents for U. S. and Canada

Next Feature, "CRY OF THE CHILDREN"

MOTION PICTURE DISTRIBUTING AND SALES COMPANY

GETTING 2 TC 2 A WEEK?

ESSANAY

FOUR-A-WEEK

TRAGEDY and COMEDY!

A Gripping Tale of the Far North and 1000 Feet of those Famous Photoplayers "Alkali" Ike and Broncho Billy!

THIS WEEK!

Released Tuesday, March 26th

"ALKALI" BESTS BRONCHO BILLY

Just think of it! These two world-famous characters, G. M. Anderson and Augustus Carney in positively the biggest, screamiest, breeziest Western comedy ever released. One long lingering crackle of joy from start to finish. Life will hold no charms if you fail to book this comic sensation, Mr. Show-man! Holler 'till you get it!

Released Thursday, March 28th

"AT THE END OF THE TRAIL"

That tremendous tragedy of the far North woods, gripping, intense, superb. Mr. Francis X. Bushman's wonderful portrayal of "Tukish," the Indian half-breed, is the most remarkable character study seen in months. A feature film and house-filler!

Released Friday, March 29th

"WHEN A MAN'S MARRIED"

Have you ever watched a snappy funny photoplay reel along to the last foot, then wended your way out saying "By Jove, that was a bully picture!" Have you? If you havn't just see this comedy-pippin and feel good for the rest of the week. A joy-tonic for A. GROUCH!

Released Saturday, March 30th

"AN ARIZONA ESCAPADE"

One of those thrilling Western melo-dramas that keeps you clutching the seat with a gulp in your throat and your heart pounding like a trip-hammer. Love, hate, revenge, thrilling ride, villians vanquished, happy ending—"Wow, that's a corker!"—and you begin to search for your forgotten salted-peanuts! Give 'em the best, Mr. Manager, and this is A-1!

NEXT WEEK!

3 GREAT COMEDIES! 3

Do you get Essanay Posters and Advance Bulleting of Releases? No!
Then just hustle your name in quick! We'll do the rest!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.
Offices in
Loudon Berlin Barcelona

COMING

Big Two Reel Spectacular Melodrama

2 REELS

2 REELS

THE SEWER

A Romance of the Underworld

Released Wed., April 24th

Released Wednesday, April 3d

The Witch's Necklace

Misguided by curiosity and stubbornness, a woman tourist journeying through a beautiful and romantic locality (the Garden of the Gods) is possessed of a longing for a mysterious necklace which she sees in the cave of a witch. After having long harbored thoughts of possession, the magic necklace begins to haunt the miserable woman in both her sleeping and waking hours. She is about to commit suicide, thinking the necklace is strangling her, when she is awakened.

Released Friday, April 5th

Billy's Troublesome Grip

A comedy with photographic tricks and novel stunts. Billy has a recalcitrant grip. He tries to "shake it," but it pursues him with the dogged insistence of fate. The fun starts when Billy Quirk leaves home in the morning with a grip full of important papers. Absent-minded Billy mistakes a grip belonging to Mrs. Uneven Temper for his own. When he wants to lay his hands on the papers he finds some lingerie and false hair. Billy collapses. Billy Quirk, Fannie Simpson, Marian Swayne and twenty comedians help along the fun.

Solax Company

CONGRESS AVE., FLUSHING, N. Y.

SALES COMPANY Agents in U. S. A. and Canada

SOON

JOSEPHINE

CIN-ES

EXHIBITORS!

WATCH for it, but don't wait a minute before asking your exchange.

1100 feet, every inch an inspiration.

A film, the magnificence of which has never been equalled in moving pictures.

Beautiful — splendid — impressive — sensational.

ONE IN A THOUSAND.

Write for description and illustrations.

GEORGE KLEINE

166 No. State St. CHICAGO, ILL.

If you're
Not getting
All the big
Magnificent
Features just
Produced by the
Independent
Manufacturers,
Hook up with
The L. F. S.
AND GET THEM!

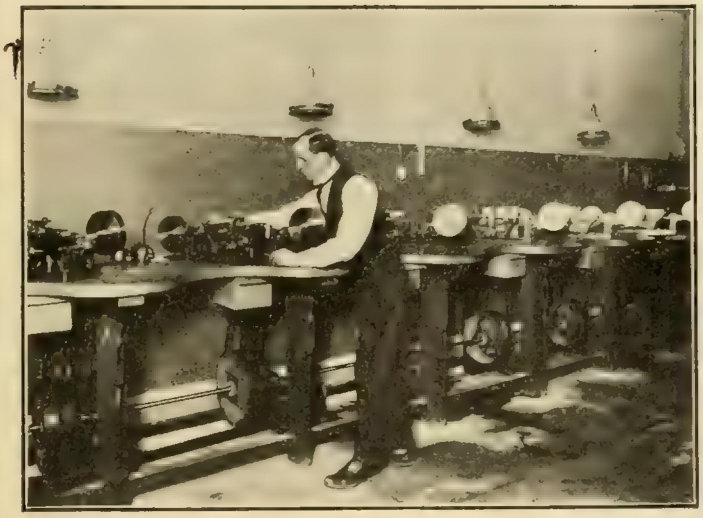
Carl Laemmle, President

The Laemmle Film Service

New Number:
204 West Lake St., Chicago, Ill.

Sykes Block, Minneapolis, Minn.
1312 Farnam St., Omaha, Neb.
421 Walnut St., Des Moines, Iowa

The BIGGEST and BEST film renter in the World



THE SECRET OF ECLAIR ROCK STEADINESS

Lies in the manipulation of its wonderful and exclusive Perforators. Hundreds have asked why ***Eclair Films*** were steadier on the screen than others. We show herewith a few of the ***Even Dozen Eclair Perforators*** used in the American Plant. These machines represent the result of six years' experimentation and are unlike any other. Expert French mechanics keep ***Eclair*** Perforators in perfect condition.

(***See the Eclair Machine Shops next week***)

COMING

TUESDAY, April 2
First of the "Boy Hero" Series
"KID KIT AND KITTIE" in

THE LETTER WITH THE BLACK SEALS

An exciting drama full of life and action

COMING

THURSDAY, April 4
A Cooking School Comedy

"WHITE APRONS"

With a beauteous bevy of blushing girlies in a riot of sunshine and smiles

---

PARIS ECLAIR COMEDY

Sunday April 7

THE MASHER OUTWITTED

EXHIBITORS **Eclair Posters** for all American Releases are now made in **Five Colors and Gold.** The most expensive and attractive lithograph in America. *Write for samples*

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ECLAIR FILM CO., Fort Lee, N.J.

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GREAT NORTHERN

Release of Saturday, March 23rd *SPLIT COMEDY REEL*

A NARROW ESCAPE

An amusing comedy, depicting the escapades of a couple of husbands who love their boon companions better than their spouses and, worshipping too freely at the shrine of Bacchus, come home with the milk in the morning.

UNLUCKY MIKE

A ludicrous farce. A big laugh all through.

Release of Saturday, March 30th

YOUNG WOMEN'S PROTECTIVE SOCIETY

A highly amusing comedy, showing how a lover overcame Papa's opposition.

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GREAT NORTHERN FILM CO., 7 E. 14th St., N. Y.

(NORDISK FILM CO. OF COPENHAGEN.)

POWERS PICTURE PLAYS

QUALITY QUALITY QUALITY QUALITY

Two *Comedies* this Week. One of them a *Split Reel.*

Release for Tuesday, April 2nd

"THE JOY RIDE"

Release for Saturday, April 6th

"The New Village Doctor"

and

"Mexican Border Defenders"

SEE SYNOPSES

"Action Speaks Louder than Words"

POWERS MOTION PICTURE COMPANY,

511 West 42nd Street New York City

HE WENT TO PRISON

because he loved the woman, and her name, even though it was another man's, was dearer to him than his liberty. It happens in

"LOVE'S FOUR STONE WALLS"

Released Thursday, March 28th

As the Synopsis remarks (Slow Music)

"When thoughts that were buried are born again,
When hopes that were dead have arisen,
In that certain-but-God-knows-when time—ah, then,
There are souls will be found in Love's Prison."

Which we can prove is poetry, because every line begins with a capital letter. But honestly, the picture isn't as bad as the poem. We're not in the poetry business, that's only a sighed issue. So overlook the poem, but look the picture over.

HEINZ HASN'T GOT IT

on love, because there are more than 57 varieties. We show a new kind of love in a new kind of picture.

MARION LEONARD LOVES THE KIDS in

"THE LIGHT ON THE WAY"

Released Sunday, March 31st

and the kids and those that call them that will love her in it. It's a "STEVE" picture—they'll all get it!

Slide into Prosperity!

"LOVE'S FOUR STONE WALLS," **Released Thurs., March 28th**

Cupid's Attack

"THE LIGHT ON THE WAY," **Released Sunday, March 31st**

The Whisper of Sympathy

The Rex Motion Picture Masterpiece Co.

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THE SPANISH CAVALIER

Edison's Release of April 9th, 1912.

Attractive *three sheets* are now ready for this reel as well as for the following:

PATHE'S CAIN AND ABEL
PATHE'S DELHI DURBAR
EDISON'S HEIR APPARENT
KALEM'S BATTLE OF POTTSBURG BRIDGE
KALEM'S A SPARTAN MOTHER
KALEM'S SPANISH REVOLT OF '36
EDISON'S HOW WASHINGTON CROSSED THE DELAWARE

AND MANY OTHERS.

We also have *Six Sheets* for Spartan Mother and Spanish Revolt of '36. Order from your Exchange or from

SPECIAL NOTICE. Beginning with the release of April 16th, we will make Three Sheet Posters for all of the Vitagraph Co's. Feature Films.

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COMING

RELEASES!

"WHERE PATHS MEET"—This has been written up in story form by Mr. Thomas Bedding in "The Implet," No. 8. If you didn't get it, your name is not on the mailing list! Release date on "Where Paths Meet," (copyright, 1912), Monday, April 1.

"THE DOVE AND THE SERPENT"—Another glorious Imp from the Imp's California company. Imps cost you no more than inferior brands. So why not get three Imps every week? Release date on "The Dove and the Serpent," Thursday, April 4th. (Copyright, 1912.)

"THE CHEF'S DOWNFALL"—A capital comedy. Part of the Saturday Imp Split of April 6th. (Copyright, 1912.) Go after it sure.

"A CHANGE OF STRIPES"—Another comedy-drama from the Imp's California company, with something doing every minute. Part of the Saturday Imp Split of April 6th. (Copyright, 1912.) Will you get it?

"THE LOAN SHARK"—(Copyright, 1912), is going to be one of the greatest Imps ever produced. Watch for particulars.

"A MILLIONAIRE FOR A DAY"—(Copyright, 1912), will be a scream. Watch for more details.

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Part 1 is an accurate depiction of Canfield's startling career, which alone could serve as a Program Feature.

Part 2 shows Canfield actually exposing by demonstration the artful trickery and dishonest methods employed by Gamblers to fleece the unwary.

Now Here is a Two-Reel Feature.

Every exhibitor who wants this reel can positively secure it by asking for it. Write to us for the lobby sheets.

The Divorce Cure

Released, April 3rd, 1912,

is a beautiful, charming and pleasing story. Read the synopsis in this issue and your desire for it will surely be aroused.

A split reel for April 8th.

First Half **"The Caricature of a Face"**

is a wholesale laugh producer.

Second Half **"The Blue Mountain Buffaloes"**

is a desirable topical filmlet.

"Salvation Sue"

Released, April 10th,

is one, fine drama with a capital finish.

This is the finish

Champion Film Company

Mark M. Dintenfass, Mgr.

145 West 45th St., N. Y.

ROOSEVELT AND TAFT

together in a motion picture at this particular time — would not be a stranger sight than you'll see in our release of

TUESDAY, APRIL 2nd

"Two Women"

Fate plays queer pranks but never a queerer one than the bringing together and falling in love of a widow and the man who has accidentally killed her husband many years ago. Her rage is boundless when she learns the truth. Without hearing his side of the story, she informs the police but repents when she hears her husband has not been worthy. It is all but too late for him to escape and the picture is brought to a breathless climax as she helps him over the border to "married" freedom.

SATURDAY, APRIL 6th

"A Dual Personality"

WHEN A MAN MARRIES—That ends the story—but—when he leaves his bride "waiting at the church" many thrilling things may happen. Has he lost his nerve? does he no longer love her??—has a jealous suitor kidnapped him??? The solution of the mystery is the theme of this story—and wide will go your eyes with astonishment when you see what really befalls him.

Can you use a 15x18 combination photograph of our companies, neatly framed in mission—of course?—then forward one dollar and 'tis yours; express prepaid.

Department W

Republic Film Co.

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THE MARGRAVE'S DAUGHTER

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BIGGEST MEDIAEVAL FEATURE EVER FILMED

TUESDAY, APRIL 2—995 Feet

AUNT AURORA and CALINO AS MASON

Two happy comedies that will send everybody to the land of laughter. Both Calino and Aurora are true comedians.

SATURDAY, APRIL 6—1210 Feet

THE MARGRAVE'S DAUGHTER

The super best pageant ever filmed, a play of the days when Knighthood was in flower. Encouched in all the splendor of mediaevalism.

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Scene from Aunt Aurora

THE MARGRAVE'S DAUGHTER

Scene from The Margrave's Daughter

TUESDAY, APRIL 9—876 FEET

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SATURDAY, APRIL 12—960 FEET

The Prairie on Fire! A Sensational Western Drama

LAST MOMENT TO ORDER

He Who Laughs Last, Laughs Best and Jimmie And His Donkey

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THE VILLAGE IDIOT'S GRATITUDE

SATURDAY, MARCH 30—849 Feet

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COMING NEXT!

TWO REELS RELEASE DATE TUESDAY, APRIL 30th TWO REELS

The Fate of Mothers

A picture of real gravity depicting the sacrifice that noble, loving motherhood makes for her offspring.

Get it now! Strong, touching, perfect, masterful.

SCENE FROM "BLAZING THE TRAIL"

SCENE FROM "THE CRISIS"

"101" Bison Headliners

SENSATIONAL TWO-REEL FEATURES

"BLAZING THE TRAIL"

Released Friday, April 5th

Showing the trail of civilization across the Western country; the emigrant train; the Cooper family; the treachery of the Indians; the capture of Helen Cooper, her sweetheart's daring attempt to rescue her, resulting in his capture and being made to run the gauntlet and forced to undergo torture by the squaws.

Thrilling rescue of the prisoners from the Indian camp; sensational battle, as the emigrants swoop down on the redskins; wonderful acting by star artists in the leading parts; massive and colossal cast, amazing in grandeur and magnificence; staged in scenes of wild and wondrous beauty.

"THE CRISIS"

Released Friday, April 12th

Disowned by his father for his wild habits, the parson's son meets the crisis of his life, the terrible peril confronting his parents awakening his manhood and exciting him to attempt a daring plan, risking a storm of bullets, to break through the Indian lines and guide the troops to the rescue.

Early Western life shown in all detail: the pony express riders changing horses at full gallop, prairie schooners, oxen, Indian villages, etc., etc.

Hard pressed by the attacking Indians, the parson gathers his flock in the rude church, and the desperate battle is continued.

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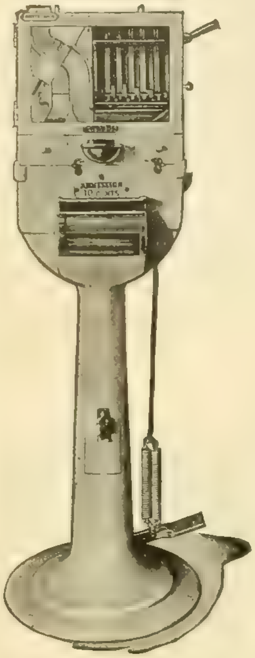

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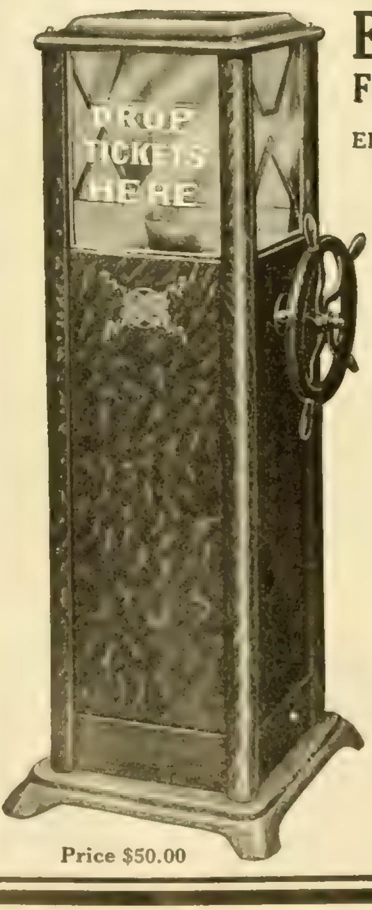

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Have in stock the following: The Hobo, The Governor Who Had a Heart, The Girl and Her Trust, An Arizona Escapade, Passion Play, How Washington Crossed Delaware, The Crisis, Blazing the Trail, Shamus O'Brien, The Deserter, Battle of the Redmen, The Danites, The Diamond "S" Ranch, Shrinking Rawhide, Turning Point, Cholera on the Plains, String of Pearls, Heir Apparent, Mother Love, Spartan Mother, War on the Plains, Indian Massacre, Corsican Brothers, Princess of the Hills, Battle of Pottsburg Bridge, Cinderella, Arrah-Na-Pogue, Two Orphans, Vanity Fair, Uncle Tom's Cabin, Dr. Jekyll & Mr. Hyde, East Lynn, The Girl of the Lighthouse, Out of the Depth, Defeat of the Brewery Gang, David & Saul, and all feature subjects for past or future releases.

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HERALDS—The most successful money-getters ever devised for Moving Picture Theaters. Every Manager who has used them is loud in his praise of these heralds as business-bringers. We have standing orders from many managers for every feature release. These heralds are printed on good book paper, 8 x 11 inches, with illustration and description of film. We sell them blank, $2.00 for first 1,000 and $1.75 for all subsequent 1,000 lots, or we furnish them printed with name of Theatre, Date, etc., on first 1,000, $2.75; subsequent 1,000, $2.25. Send a trial order.

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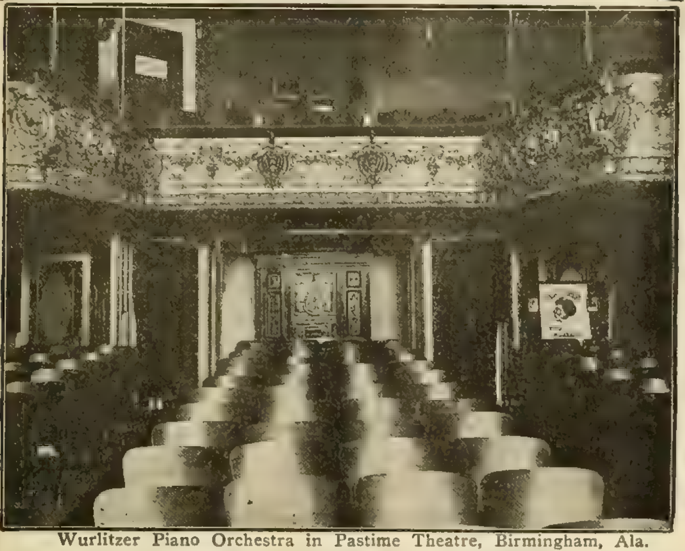

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OH! LISTEN TO THE BAND

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A Billesque, showing the amusing efforts of "MERRY WILLIAM" to winthe a ffections of his lady love.

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SCENE FROM

Romance Of A Gambler

Released Monday, March 25th, 1912

Wholesome Interest and Exquisite Beauty
A Paragon Drama in 986 Feet. GET IT!

Wednesday, March 27th

Across The Sierras

Powerful, Pathetic, and Pleasing Production
A Classy Western in 968 Feet. GET IT!

Saturday, March, 30th

The Bachelor and The Baby

Contagious Humor and Genteel Jollification
A Corking Comedy in 980 Feet. GET IT!

COMING NESTORS

April 1st, The Heart Of A Tramp (Drama)
April 3rd, Two Men And The Law (W. Drama)
April 6th, The Cub Reporter's Big Scoop (Comedy)

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Save time by sending scripts direct to Scenario Dep't, Nestor Film Co., Sunset Boulevard and Gower Street Hollywood, Cal.

DAVID HORSLEY : : BAYONNE, N. J.

LUBIN FILMS

Released Wednesday, March 27th, 1912

Length about 1,000 feet

RICE and OLD SHOES

Roy Dean after five years of married life neglects his wife for the club. She gets angry and threatens separation. Dean, also in temper, agrees to help her at it. They attend the wedding of Mrs. Dean's sister, and a mischievous little girl spills a lot of rice on Mrs. Dean's hat; when the unhappy couple get home the rice tells the old story and love comes back.

Released Thursday, March 28th, 1912

Length about 600 feet, Split reel.

TIM AND JIM

Bess Jenks is in love with Jim Jones, but papa objects. Tim Sullivan, the grocery boy, is sweethearting Nora, the cook. Nora and Tim put up a job to help Bess out, which proves very successful, for they slip out and get married, and ask papa afterwards.

Released Thursday, March 28th, 1912

On same reel, Length about 400 feet

NUTTY'S GAME

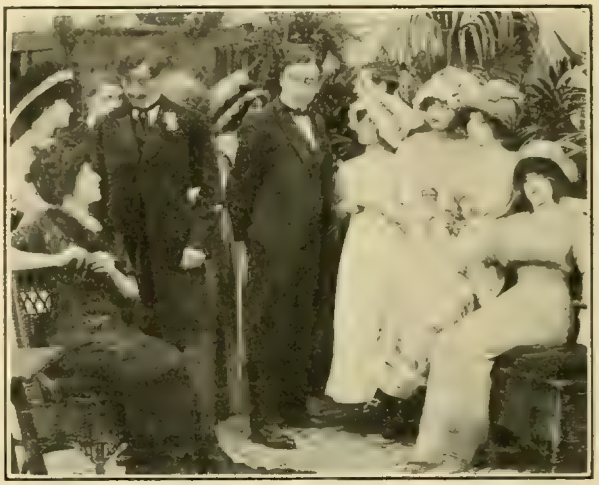
A harmless lunatic sneaks away from his keepers and runs amuck through the streets. The people are panic-stricken; even policemen seek safety. Presently Nutty picks out one man and with knife in hand gives chase. Reaching his victim he touches him on the shoulder and says, "Tag, you are It; now you chase me!"

Released Saturday, March 30th, 1912

Length about 1,000 feet

The Social Secretary

Laura Tryon, a young widow with a little son, Brooks, endeavors to make a living by writing stories. It is a struggle against poverty and she resolves to get other employment. She secures a position as social secretary to Beatrice Wallington, who is engaged to marry Kempton Greene. The engagement is perfunctory, and Beatrice begs off, to marry a duke. Green falls in love with the social secretary and all ends happily.



Released Monday, April 1st, 1912

Length about 1,000 feet

HELLO CENTRAL

Jack Corbitt, a business man, has several spats over the phone with the operator, who invariably waits upon him when she is good and ready. Driven three parts crazy, he at last seeks redress of the manager of the exchange. The girl is summoned and Jack nearly drops dead when he sees that the girl is Mildred Clark, a little sweetheart. He has an awful job squaring himself, but in the end Mildred tells him he may buy the ring.

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VITAGRAPH

"THE PRICE OF SILENCE"

MONDAY, MARCH 25th

Sheriff "Big Bob" will not tell the old mother, who comes to see her son, that he is in jail. Just tells her that he is dead. She goes home sorrowful, but all unconscious of her boy's crimes as an outlaw.

"HIS MOTHER'S SHROUD"

TUESDAY, MARCH 26th

An old Russian mother sells her last possession to insure proper burial. Her wicked son, pursued by soldiers, steals the coveted shroud, but, conscience stricken, rushes back to his mother to return it. He meets a volley of rifle shots which kills him and his mother.

"THE GOVERNOR WHO HAD A HEART"

WEDNESDAY, MARCH 27th

Ignoring political pull, he stands on principle against the employment of child labor. He wins in the cause of humanity and imparts a great lesson.

"THE HAUNTED ROCKER" "THE SUIT OF ARMOR" } Split Reel

FRIDAY, MARCH 29th

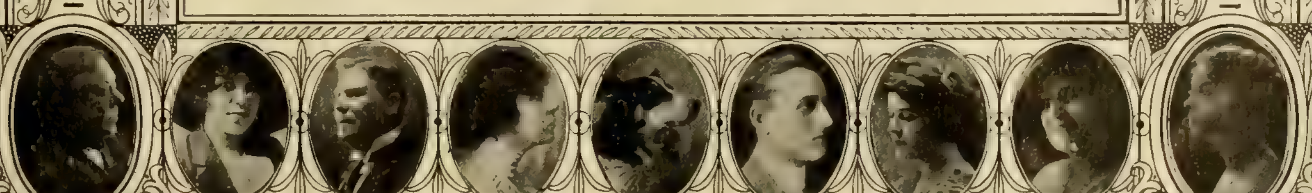
Two comedies of good, solid fun, making a full reel of laughs.

"NEMESIS!"

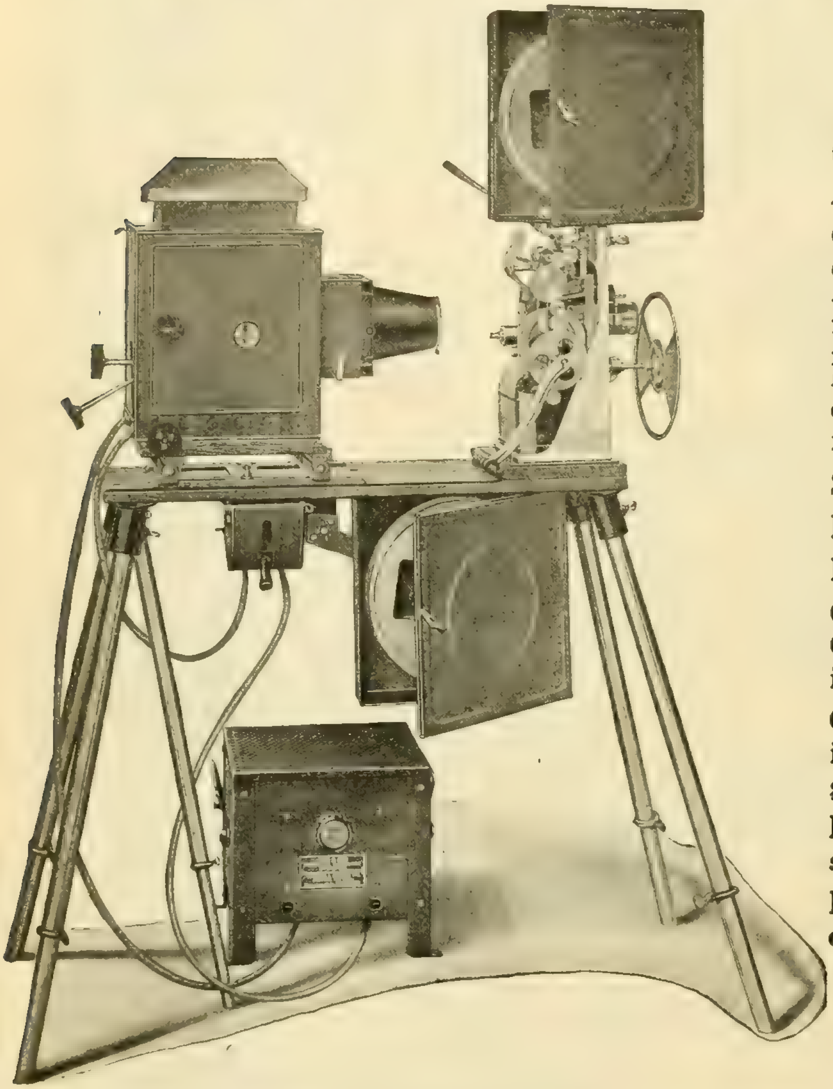
SATURDAY, MARCH 30th

An unprincipled "friend" induces a young woman to give up the man to whom she is engaged. After marriage he deserts her; she dies of a broken heart. Years later, haunted by his conscience, he drops dead on suddenly beholding her photograph.

NEXT WEEK	NEXT WEEK
"THE STAR REPORTER" "HIS MOTHER-IN-LAW" } 2 on 1.	MONDAY, APRIL 1st.
"SHE NEVER KNEW"—Tellingly strong.	TUESDAY, APRIL 2d.
"THE SEVENTH SON"—A lucky one.	WEDNESDAY, APRIL 3d.
"THE ILLUMINATION"—Easter Offering.	FRIDAY, APRIL 5th.
"THE UNKNOWN VIOLINIST"—A prize winner.	SATURDAY, APRIL 6th.



THE EDISON KINETOSCOPE



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CURRENT EDISON FILMS

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Mar. 30—"A Funeral That Flashed in the Pan." 1,000 feet. Comedy.

Apr. 2—"The Mine on the Yukon," from "The Thaw at Slisco's," by Rex Beach. 1,000 feet. Drama.

Apr. 3—"Two Knights in a Barroom." 1,000 feet. Comedy.

Apr. 5—"Charlie's Reform," produced in co-operation with the Division of Recreation of the Russell Sage Foundation. 1,000 feet. Drama.

Apr. 6—"Rowdy and His New Pal." 675 feet. Comedy-Drama. "Dr. Brompton-Watts' Age Adjuster." 325 feet. Comedy.

Apr. 9—"The Spanish Cavalier." 1,000 feet. Drama.

Apr. 10—"Is He Eligible?" 1,000 feet. Comedy.

Apr. 12—"Church and Country," an episode of the winter at Valley Forge. 1,000 feet. Dramatic.

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His Chance to Make Good

The dramatic story of an ex-convict's struggle against a miscarriage of justice through circumstantial evidence. Exceptional Story and Acting. Messrs. Duncan and Roselli and Misses Greenwood and Stedman in principal parts.

About 1000 *Ft.*

April 2nd

"Tenderfoot Bob's" Regeneration

A tale of Western degeneration and regeneration through the personality of a mother. A picture with universal appeal. Messrs. Bosworth, Cogley and Richardson and Miss Anna Dodge play the leading roles.

About 1000 *Ft.*

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IN THREE REELS

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WAY

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April 4th

"Me and Bill"

The dramatic story of the turn of fate which ended a sweet relationship between two old cronies and their children. Messrs. Santschi, Watson and Rawlinson and Misses Harte, Eyton and Besserer in the leading roles.

About 1000 *Ft.*

April 5th

Wolcott Combs

The Phenomenal Blind and Deaf Boy

Showing the partial result of three years' study and what may be accomplished by the deaf blind. A really remarkable Educational picture on same reel with "The Boys of the Figure Two,"

Reviewing the sports, pastimes and work of a day on the West's largest horse ranch. Each subject

About 500 *Ft.*

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KALEM

The Tide of Battle

AN EPISODE OF THE AMERICAN CIVIL WAR.

This is a very effective war drama with a good story well told. Lively action and splendid photography from the beginning to the end.

Released Monday, April 8th

Special one and three sheet four color litho' posters have been issued for this feature. Your exchange can supply you.

A Leap Year Elopement

An interesting and amusing comedy.

Released Wednesday, April 10th

The Secret of the Miser's Cave

A most impressive dramatic production.

Released Friday, April 12th

COMING MONDAY, APRIL 15th

WAR'S HAVOC

A magnificent and thrilling war story. Special one, three and six sheet four color litho, posters. Also five-piece orchestration for this genuine feature. Complete orchestration **50** cents; piano and drums separate, **35** cents; piano score only, **25** cents. Postage prepaid.

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Vol. 11
MARCH 30, 1912
No. 13

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Facts and Comments

BY the sweeping decision of a divided bench the Supreme Court of the United States has recently conferred extraordinary rights and privileges upon patentees. No question is of more vital interest to the moving picture industry than the patent problem. When the highest tribunal of the land defines with circumstantial precision just how far the rights of a patentee extend we may well devote our time to a little consideration of the subject. It appears that the text of the decision assures to the patentee not only the old right to shut out everybody else from the use of his invention, but goes a great step further by enabling the patentee to prescribe the exact conditions under which the patent may be used by others. The patentee seems to have the right to decide what articles, supplies or accessories shall be used by his licensee, though none of the latter things may be patented at all. In the case before the court a patentee contended that his machine could not be used by the licensee, unless the licensee bought whatever was needed to operate the machine from the patentee or under the patentee's order and direction. The attorney-general of the Federal Government who had fought hard for a restriction of patentee's rights and who was looking for a decision, which would put him in a position to prosecute several alleged monopolies, suffered a signal defeat. The last word has not, however, been spoken. The majority in favor of the decision was a majority of one and as there was not a full bench it is more than likely that the proposed motion for a rehearing will be granted. The history of the income tax decision reminds us of the possibility of a great change in important cases in a short space of time. There is a very strong dissenting opinion, which is well worth reading. In any event the decision is likely to be robbed of much of its force by legislation. Immediately after the announcement of the decision a great number of measures were introduced in the lower house of Congress seeking to limit the extraordinary powers of patentees as interpreted by the Supreme Court.

* * *

WE are reminded of the fact that Belgium is on the map by the indignant protest of a paper published in that country against our assertion that the American film sustains a far higher average of quality than the European product. The writer, who signs himself "A Countryman of Europe," asks what he calls the "American bluffers" to name some American-made films, that come up to the standard of such films as "Nero," "The Slaves of Carthage," "Vertigo," "Calvary," and others. We want to say to our excited Belgian friend, whose letter is printed with much gusto in the British papers, that as for "Nero" the Edison Company released a magnificent production of that name more than four years ago. How does he class such recent American features as "Cinderella," "Vanity Fair," "Foul Play," "David Copperfield," "Nicholas Nickleby"? If his taste runs to classics we will name "Damon and Pythias," if to religious subjects "The Life of Moses." He probably has more time than we and if he will look through the files of THE MOVING PICTURE WORLD he will be able to find many more such subjects treated by American manufacturers. We have never heard of a reel called "Vertigo," but would like to know more about it. The only Vertigo we ever heard of is the unpleasant twin sister of Lumbago. Let us have the scenario and synopsis of "Vertigo," you brave Belgian bullfighter.

* * *

IN one of the daily papers in this city a controversy is raging between the friends of the drama and the novel respectively. Both factions claim to have exerted the greater influence upon mankind. We would like to call the attention of the combatants to the motion picture, which leaves drama and novel so far behind, that their race for second place ceases to be interesting. Let the parties to the controversy go back for a moment to ancient Greece, where theaters with a seating capacity of ten thousand were by no means rare. This was, of course, many centuries before the invention of printing, but who will deny that the civilization of Greece, the finest the world has ever seen, was not profoundly influenced by its dramas? Practically every Greek was a theatergoer. With the increasing sway of the motion picture theater it may safely be predicted that in a very few years practically every American will be a theatergoer. What we see far more than what we read about influences our mind and our whole spiritual nature. How, then, can the novel or even the newspaper compare with the silent drama. On that empire the sun never sets. Its influence is not only wide, but deep as well. Foolish disputants about influence of stage and novel. The prize has passed into other hands and you are fighting about a mere figment of your own imagination.

* * *

IN Denver the Sunday and the moving picture are the best of friends. A reader and well-wisher of the MOVING PICTURE WORLD writes us from Denver that two shows are given every Sunday in the Denver Auditorium. Of course there had been a bitter fight before reason and common sense gained the victory. As our Denver friend puts it, "When we first started, the long-haired men and short-haired women as well as religious sharps and sharks rolled their eyes toward heaven and condemned the entire community to all sorts of damnation on account of what they designated the violation of the Sabbath." One of the highest officials in the city, speaking of the Sunday motion picture entertainments in the Auditorium, remarked that he believed Sunday concerts and moving pictures at the Auditorium saved more girls from ruin than any other fact in the municipal life of Denver. We are glad to give the next Denver Sunday program in full for the benefit of other exhibitors. One feature is the Edison picture, "How Moving Pictures Are Made" and the other reels show views of Cincinnati and Japan. Our correspondent adds, "The latter is especially appropriate in Denver, because it gives us some novel ideas for children's playgrounds, which are very popular in this city."

* * *

We like to give credit in this connection to the preacher, F. B. Smith, whose intemperate attacks on motion pictures generally we have had recent occasion to rebuke. After seeing the entertainments given on Sunday in the Denver Auditorium he reversed himself and declared what he saw to be "a clean, wholesome form of entertainment for our citizens." He still condemns the cheap vulgar shows and in that respect he only voices the sentiments of thousands of others. We have often pointed out in these columns that many of the present enemies of the motion picture are simply ignorant of the motion picture as it exists to-day and honest and open-minded enough to be converted. When a notorious fanatic like this F. B. Smith succumbs to the ocular proof of the truth, there is hope for all. In less than three years from now the man inveighing against motion pictures will be interesting and valuable only as a specimen of a nearly extinct type. It will then be in order to make a thorough cinematographic record of him and deposit him in the "Museum of Archaic Curiosities." Too bad the witch-burners of olden tmes were not thus preserved for us cinematographically. We could then study them in comparison with their latter-day incarnations.

Let Us Strike Back.

IT is a fact well known even beyond the limits of the moving picture industry that the MOVING PICTURE WORLD has at all times stood for clean shows and for clean methods. Time and again we have in unmistakable terms defined our opposition to every influence that seeks to drag down the moving picture. It has made no difference to us where such influences manifested themselves, whether in the exhibiting or in the manufacturing branch of the industry. We have also advised exhibitors at all times to be conscientious observers of the law, even when the law seemed plainly unreasonable and oppressive. The way to get rid of an obnoxious statute is by agitation for its repeal and not by violations. We are not likely therefore to err on the side of too much leniency in treating the question of law breaking.

We feel now that it is our duty first to enter an emphatic protest against the continued willful, deliberate and malicious slanders and libels persisted in by the yellow journals, and secondly to advise exhibitors to strike back at the slanderers and libelers.

The occasion of these remarks is furnished by a scandalous and contemptible article in the "New York World." We quote from the headlines printed in big, black type and prominently displayed at the top of a page:

"Many girls have fallen victims to picture show men. Over twenty of the latter arrested in Brooklyn within the last six months, accused of assaults!"

It is a notorious trick of yellow journalism to set forth in its headlines the promise of a salacious scandal which the text of the article out of due regard to the law of libel invariably fails to keep. The article, a column in length, does not pretend to furnish the proof of the assertion so boldly made in the headlines. No specific facts and no names are furnished, but there is the usual indiscriminate abuse of motion pictures in general. If, as the article in its headlines claims, it is true that half the shows "break the law" and that "there is evidence to show that the employees of some of these moving picture shows are cadets," then this evidence ought to be forthwith submitted to a Grand Jury for action and all the power of our legal machinery ought to be set in motion to convict the alleged offenders. If on the other hand these assertions are groundless and spread upon the pages of yellow journals with the intention of stimulating circulation by printing sensational lies, every single individual directly or indirectly connected with the moving picture industry ought to take warning and withdraw his patronage from such jaundiced sheets and exert all his influence against them in every legitimate manner. If there are any organizations of exhibitors capable of understanding the importance of refuting, resisting and resenting such slanders and libels, they ought to without delay define their attitude and by all methods known to publicity agents declare their position to the public which reads the newspapers.

The article which prints the deliberate falsehood in its caption, when analyzed, shows nothing more than that a moving picture operator was arrested for taking a girl under the age of consent to a hotel. There has been no trial and the man may be entirely innocent. Indeed, according to our law he is to be considered innocent until proven guilty. To base upon the mere fact of one single arrest such outrageous accusations against exhibitors generally and against the moving picture industry proves once more what is known to all intelligent and thinking Americans of to-day, to wit: that yellow journalism is a distinct and powerful menace to our civilization.

We note that the yellow journal above quoted cites in support of its indiscriminate and vague charges certain officers of a certain Children's Society. The intelligent public long ago have formed their opinion of these societies. They subsist very largely upon contributions from the general public and sensational tirades are like the breath of life to them.

It is a notorious fact that such societies in their eagerness to make what they call a good showing and invite contributions are not very scrupulous about the statistics that they compile and are very fond of dealing in glittering and sensational generalities. It is now generally believed that whatever little good such societies may have done in the past they have largely outlived their usefulness in the present. A careful and conscientious journalism would, therefore, sift with suspicious care any statement coming from such societies in search of self-advertisement. Yellow journalism, however, being engaged in much the same business of dishing up scandal and sensations, instead of scrutinizing such statements, welcomes them and is glad to swallow them whole.

While the defamers confine themselves to allegations of a general nature and fail to mention names and places the law of libel cannot reach them and they are absolutely safe from prosecution of any sort. Hiding behind the inadequacy of the law they besmirch and blacken bodies of men who compare favorably with any other group of men in the community. There is now a minister of the Gospel awaiting execution for the most dastardly murder which has been recorded in the annals of mankind. No decent human being will draw conclusions against the ministry as a body from behind this isolated fact.

Knowing as we do the personnel of exhibitors, their conscientious endeavor to live up to the law and the many hardships that they have to contend with in patience and perseverence, such a vile libel fills us with the utmost indignation and resentment. If at any time hereafter any representative of the yellow journals unjustly and unfairly reflects upon an individual engaged in the exhibition business, naming such individual and likewise his place of business, we will guarantee to invoke the law of the land and prosecute civilly and criminally to the last limit of the law the person or the paper that commits the libel. We ask every exhibitor who feels that he has a just grievance by reason of defamatory articles published in the newspapers to submit his case to the MOVING PICTURE WORLD and we will see to it that every remedy afforded by the law is exhausted in order to vindicate him and rebuke the libelers.

Studio Saunterings

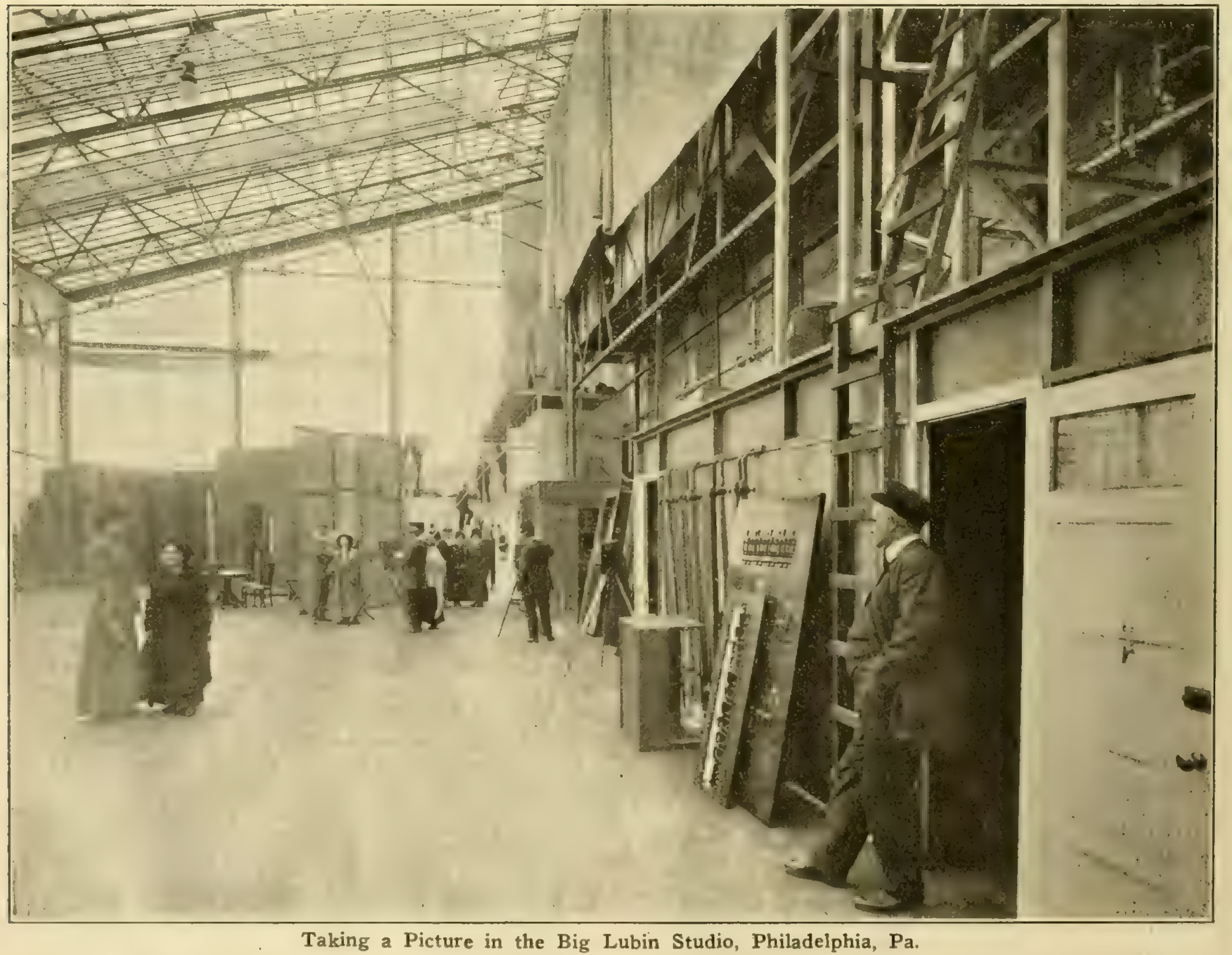
By Louis Reeves Harrison

Mr. Lubin "On the Job."

COURTESY and hospitality could not be exceeded in a city justly celebrated for both in the kindly reception extended at Lubin's great plant. My impression of the exterior was not, however, particularly promising. It was not unlike that made on the mind of a cynical New Yorker visiting the City of Brotherly Love for the first time—when told that the big town was *well laid out,* he remarked that it was the only proper treatment to be accorded anything so obviously dead. The grim walls and severe buildings of the Lubin plant held forth no artistic allurements, but, once inside, the mysteries of the forbidden temple unveiled, there was plenty of energy and life visible, and throughout the tremendous activities of the place there was a delightful air of informality that proceeded from the owner himself.

The Big Chief dominates the entire situation. Mr. Lowery, general manager, has that natural kindness of heart which usually accompanies breadth of mind, his welcome was that of an affable and polished gentleman, but the Big Chief has the characteristics of an American pioneer, who had the hardy courage and vigorous endurance to clear the way for others whether in opening up a country or in overcoming obstructions in a new department of human enterprise. Mr. Lubin was constructed mentally and physically to stand the strain of hardship and discouragement often presented in the early development of the fascinating New Art.

In personal appearance Mr. Lubin is not unlike a man who protrays elderly roles in the Lubin photoplays, only the Big Chief's height and unconventional dignity makes him the "Noblest Roman of them all," with a humanizing admixture of offhand good humor. When he took me to see the first picture he ever produced—of course it was "Uncle Tom's Cabin"—he was for a moment exasperated that it could not be found, but his April out-



Taking a Picture in the Big Lubin Studio, Philadelphia, Pa.

burst was soon followed by sunshine. He warned me with an ill-concealed chuckle to keep a straight face during the exhibition of this precious relic of antiquity. "You may laugh," he said, in anticipation that I would, "but *please* do not laugh out loud—*I* am in the picture." Sure enough he was. If I remember rightly he was among those bidding at the sale of Uncle Tom. There were crudities in the ancient presentation—in one case the light from a window was *painted* on a wall—but I did not see anything to laugh at in spite of the fact that others seemed to be amused. Perhaps I was in closer, unconscious sympathy with the Big Chief sitting beside me in his shirt sleeves with his cap tipped back on his head than those who could only see the result without considering the work it involved, and the fact that he showed it at all revealed a certain manly lack of pretense not conspicuous among producers.

Conspicuous for its absence was any attempt to tell me what wonderful productions by marvelous actors under accomplished direction the Lubin plant was turning out. I was accorded sufficient common sense and good taste to judge for myself, but the Big Chief exhibited a natural and commendable pride in that part of the production of moving pictures which is rarely considered by those of us in front who give our silent support to the little entertainments when we are pleased and equally silent absenteeism when we are dissatisfied. Mechanical details are little considered by mixed audiences all over the country, because no conception of their importance can exist except among those engaged in the work or among the few outsiders accorded a view of inside operations, but the exceptionally fine *visuality* of Lubin photoplays is wholly due to mastery of all that serves in handling the sensitized films so as to clearly unfold without marring or distracting blemishes the acted photoplay by Mr. Lubin himself. He is and always has been at the head of this essential department. Though his activities extend over all others, this is his specialty.

As far as the plays are concerned I think he aims at entertaining those who frequent the picture shows with light comedies. I have enjoyed some of them and some of them have not appealed to me at all. These columns contain only my personal impressions of what I see, and I may be at fault as well as another, but I think a loud laugh usually follows a loud story. Many a Vodeveal performer has been able to recline on a confidence in himself that was deeply upholstered by the hysterical giggle of Bridget in an orchestra seat of a rainy evening when her master did not care to use tickets purchased for the occasion. A few laughs from the easily-amused do not make comedy that will induce the better class to come again. Slapstick drives away more people than it draws. On the other hand, I have seen an entire audience convulsed over a Lubin comedy that contained nothing offensive to common, ordinary American intelligence. Further than that, I think the trend of Lubin comedy is upward. Some of the recent ones have been replete with beautiful costumes and settings, a credit to the directors from whose hands they came, and possessing that charm for the sympathetic mind that is far more difficult to define than to appreciate.

We all know that beauty is not universal in our prod-

Scene in the Property Room of the Big Lubin Studio, Philadelphia, Pa.

ucts, but we like it none the less on that account. Our home-loving wives and mothers,—and they constitute a heavy percentage of picture show patrons,—are not easily deceived by the assumptions of those who think they know how to set a boudoir or drawing room; they are not fooled by made-over robes from the property room, and they enjoy whatever appeals to their esthetic perceptions. No drawing room fittings ever looked nicer in high life than some of the recent Lubin settings, and as for gowns—it was like going over to the horse show or strolling in the lobby of the Metropolitan Opera House to gaze on the silks and satins that shone and shimmered in some of the late Lubin comedies. If they keep on this way, women will go to the "movies" instead of taking fashion magazines to get a view of the styles.

IRA. M. LOWERY
Secretary and General Manager
Lubin Co.

It may be thought that I lay too much stress on beauty. What utility does it serve? We are dealing with plays written and produced for the purpose of attracting people of *all* classes to the little theaters, what these plays contain is enlivened with emotions that are, themselves, tinged and hued with mental color, and there is an appropriateness in what is served with them that must be considered. Which cowboy play do you like best, the one on a background of barren fields and dirty shacks or the one showing noble scenery wherever there is outdoor action? It is in us to love what is beautiful in Nature, and Art is at its best when it idealizes Nature's loveliness. While these little plays are revealing phases of human destiny hidden from most of us, they might as well, at the same time, stir us with beauty that is personal or impersonal as the case may be. We may be certain that it will never detract from the value of what is presented, to the contrary, it will add to the worth of any photodrama shown and in that way contribute to the interest of all concerned.

Mr. Lubin has built a studio for great accomplishments, the largest in the country, but big as it is in producing capacity and promise, it but reflects the man who brought it into existence.

London Letter.

By E. J. M.

London, March 6, 1912.

AT LAST the exhibitors on this side are banding themselves together for the benefit of their mutual interests, and the Cinematograph Exhibitors' Association of Great Britain and Ireland is an accomplished fact. That it is not a moment too soon is acknowledged by every manufacturer, renter and exhibitor throughout the country, but an extremely strong and representative executive committee has already got to work and is grappling with several problems with which picture theater proprietors are face to face. The new body is in no way antagonistic to the Manufacturers' and Renters' Associations, in proof whereof the joint committee of the two latter bodies last week received a sub-committee of the Exhibitors' Association and discussed several important subjects with them. The offices of the Cinematograph Exhibitors' Association are temporarily situated at No. 16 Cecil Court, Charing Cross Road, London, W. C., but a move will shortly be made into permanent quarters.

Censorship Question.

Shall films be censored? is the topic of the day, and, to the credit of the trade in general, it must at once be placed on record that it is admitted that some form of censorship is desirable. Undoubtedly the percentage of questionable films is extremely small, but it is just that little minority which have caused moving pictures to be adversely criticised in many quarters. The subjects to which objection is made emanate mainly from continental sources and they are not so much immoral, as suggestive, and are not so very bad at that. Nevertheless, public opinion has to be considered and it is up to every member of the industry to insist that the moral tone of all films shown in this country shall be absolutely above reproach.

A few days ago the Home Secretary received a deputation representing all sections of the moving picture industry, and in the course of an interesting speech he said, that in his view, the government would prefer the trade to do its own censoring and not be subject to direct official control. He warmly approved the suggestion that a distinguishing sign should be hung outside every picture theater, showing exclusively films which had been passed by the censor. Reading between the lines it is apparent that, if the government approves of the methods adopted by the trade for the suppression of questionable subjects or parts thereof, it will not take any further action in the matter.

Feature Films Numerous.

The regular renting business is being considerably upset by the deluge of so-called "exclusive" and "feature films," which has descended of late. These films are mostly rented upon the one-town, one-booking principle, independently of the ordinary film hiring arrangements. The result is that renters are constantly receiving telegrams something like this: "Send only 2,500 feet next change. Have booked on exclusive." Seeing that the renter thus loses half his bookings—often at the last moment—it is hardly surprising that "exclusives" are not over-popular with him.

Hispano films "from Sunny Spain" are being handled here by the European Film Agency, 58 Dean Street, London, W., and I understand that American rights can be retained. Please don't **all** write at once. Joking apart, Hispano films are right above the ordinary run, the photography in particular being superb. Their film "Carmen" was bought exclusively for England by the Gaumont Company; for Australia by Mr. T. J. West, and by the African Film Syndicate for South Africa.

The Kinematograph Trading Co., Ltd., announce change of address from 3 Macclesfield St., London, to much larger premises at 55-59 Shaftesbury Avenue, same city.

Moss Empires, Ltd., one of the largest music hall syndicates in the country, has entered the film renting business, with offices at Ryder's Court, London, W. C.

A new trade paper has made its appearance under the title of "The Cinema." It is a monthly publication edited by Mr. Lew Warren, who has been associated with "The Times," and other well-known daily papers, and, judging by the get-up of the first two issues, its success is already assured. The offices of "The Cinema" are situated at 21 North Audley Street, London, W., and a specimen copy will be sent free to all readers who mention the Moving Picture World in their application. By the way, ask for the March issue. It contains an excellent appreciation of H. A. Spoor, London Agent of the Essanay Company.

The Humanity Story-Film Company has been registered with a capital of £2,000, with offices at Dudley House, 36-38 Southampton Street, Strand, London. The head of the new concern is G. W. Jones, a man who has been intimately identified with the moving picture industry for nearly seventeen years, and was, until recently, general manager of the Co-operative Cinematograph Company. Mr. Jones has hit upon rather a new idea. He has obtained the sole cinematograph rights for the serial and short stories appearing in a number of popular magazines, and he will thus be in the lucky position of having a ready-made market for his films as they are produced. Naturally he will get some advertising in the magazines, so he is apparently on a good thing.

The March issue of the "Quiver" Magazine contains an interesting article entitled "The Picture Palace; How Are We to Regard It?" It is described as the first serious attempt to define what should be the attitude of the church to the Cinematograph theater. Amongst the contributors to the article are the Rev. F. B. Meyer, Ven. Archdeacon Madden, the Bishop of Stepney, Rev. Dinsdale T. Young, and other well-known clergymen. The "Quiver" is published by Cassell Company and should be obtainable at their New York office. Another English magazine, "The Strand," published an article entitled "Tricks of the Cinematograph" in the February issue.

The Moving Picture Educator

"YOU REMEMBER ELLEN."

This Kalem picture illustrating Moore's poem is excellent. There are many reasons why it may be classed with those worthy of use for educational purposes. The story is clean, safe and sane, the acting good, the portraiture excellent, and especially and above all, the truthfulness of the surroundings.

Probably the Kalem firm have not produced a more perfect, helpful and instructive Irish picture The native beauties of "Old Ireland" are most attractive, making it a question if the picture does not excel in the presentation of Irish scenery and life rather than in the beauty of the story.

There are many little details in this beautiful film which perhaps escape the casual observer, but which are of interest to the student; as for instance, when William first meets Ellen she has just filled her basket with "peat," the common fuel of the Irish peasantry.

This thoroughness of local and native detail gives educational value to the picture, and it may well be said that besides picturing the poem of "You Remember Ellen" the film is descriptive of Irish scenery, life and customs.

"OEDIPUS REX."

An eminent critic declares that the "Oedipus Rex" in Kinemacolor as at present shown may be more valuable in schools and colleges than in the theater. While giving full credit to the production as being "what the public expects of Kinemacolor" he goes on to say that, "being compressed into three-quarters of an hour means a rather merciless treatment of the stately Greek tragedy." The idea of the critic that this is too feeble an effort for so great a subject need not necessarily mean that his suggestion that "the stately Greek drama is beyond the sphere of the moving picture" shall be taken seriously.

There is no doubt that Kinemacolor produced "Oedipus Rex" in an abbreviated form for the purpose of being accompanied by the explanatory remarks by Mr. Ben Greet, who also reads from Gilbert Murray's translations. The worthy critic should take into consideration that the abbreviation of this reproduction is wilful, as it is not intended to take up an evening as he suggests it should. Furthermore, is it not but a beginning of the larger field in which Kinemacolor intends to work? If, therefore, this curtailed, yet explained, reproduction is satisfactory as far as it goes, the future is assured.

NOTES.

Lessons in Writing. To those interested in teaching by cinematography, there must have come the suggestion of teaching penmanship when the writing of "Kalem" is seen on the screen after any Kalem picture. All teachers are not able to teach writing, although expected to do so; it can be readily seen that their own faultiness is transmitted to the scholar. The method of holding the pen is of great importance and the teacher's own habit, good or bad, is readily copied.

It is a common report from business houses that bad writing is the most frequent fault of school graduates. Given a standard, a method and an example, a uniform and universal system is at the service of the schools by the cinematographic teacher.

* * *

Naming a State. The pictures of the signing of the Arizona State Bill by President Taft (Vitagraph) will be an extremely interesting one to school children in all parts of the States. The detail of the portraiture is most noticeable, it almost seems possible to follow each letter of the President's name as shown by the motion of the hand; this is especially so when compared with the "make believe" method of writing by the actor letter writer which is always such an apparent mockery as to be absurd. Picture of the President and his cabinet in executive session is also worthy of notice, as an indoor picture it is of course somewhat lacking in detail, but the general effect is instructive.

* * *

Hop Picking. This Vitagraph industrial picture taken in the famous hop-growing fields of the county of Kent in England is a very thorough one and worthy of notice. From seed to brewery the whole process is given in detail with a completeness worthy of imitation in many other subjects. Our friends of Vitagraph fame have not been large contributors to any branch of educational film. If "hop picking" is a sample of their possibilities it is to be hoped that their productions along these lines may be largely increased.

* * *

Indian Life and Customs. Chief Dark Cloud, a full-blooded Indian chief and one of the most intelligent and educated of his race, is giving lectures on Indian life and customs wherever possible; these lectures are both interesting and instructive and will prove invaluable to the youth of the present generation who are perhaps witnessing the last of this great and wonderful people which first inhabited this continent. Chief Dark Cloud also explains two pictures, "The Sioux Cave of Death" and "The Indian's Pride" (Pathe), in which he personally appears in the principal parts, thus giving an unusual interest to them. Dove Eye, the squaw of Dark Cloud, accompanies him, adding to the value of the entertainment.

It is becoming a usual thing now among the "400" of New York to include a series of moving pictures at their receptions. Society notes frequently mention the fact. When culture joins educative fundamentals in lifting up that which is good and profitable its greater efficiency is secured.

HARRY FURNISS IN EDISON PICTURES.

Famous British Cartoonist Will Work Out Some Novel Ideas for the "Movies."

With the arrival of the S. S. Lusitania last week there came to these shores Mr. Harry Furniss, famous the world over as a cartoonist, who will appear in a series of pictures to be made by the Edison Company after a few novel ideas of his own. While the plan, in the main, has been decided upon, the details have not yet been worked out to a point that will permit of publication. Mr. Furniss has been busy since his arrival at the Edison studios going over the plans with Mr H. G. Plimpton, manager of production for the Edison Company.

Regarding the character of these pictures, Mr. Plimpton said that they would feature Mr. Furniss in his role of cartoonist as a central figure of special stories; also, that some of his big art productions would probably be utilized in other pictures.

In a few moments' conversation had with Mr. Furniss, a representative of the Moving Picture World learned that he would remain in the United States for at least a month and that most of that time would be occupied in this special work. Mr. Furniss is an enthusiastic picture fan and keeps in close touch with the development of the business.

"It is most remarkable," he said, "what a wonderful growth the business has had. The music halls throughout England, where a few years ago I gave my illustrated lectures, have since been turned into picture houses and almost everybody patronizes them."

Mr. Furniss has been in New York before and recalled with considerable satisfaction a certain dinner party of politicians of high degree which occurred at old Delmonico's upon the eve of a National election and at which he was the only stranger present. "I enjoyed the affair immensely, but, do you know, I never have been able to get your politics straight. You do things quite differently over here, you know."

Mr. Furniss said that he had been entertaining newspaper men by the score since his arrival, but promised to let the readers of the World hear more from him before he retuned to London.

CHICAGO LETTER.

By Jas. S. McQuade.

THE hearing of arguments for and against the proposed amendment to the ordinance regulating the attendance of minors at picture theaters, took place Monday afternoon, March 18, in the City Council chamber, before the executive committee. The galleries were filled to overflowing by friends of the exhibitors and the seats in the chamber proper were nearly all occupied by the speakers for both sides.

The chairman of the committee announced that the number of speakers on each side would be limited to six, and that each speaker should have five minutes, the side in favor of the amendment to furnish the first speaker and the opposition the second, and so on alternately. Either side, at option, could divide the time allotted between two or three speakers, as might be deemed best.

It is not necessary in this article to give the speeches in detail. One of the astounding features of the arguments of those representing the women's clubs of Chicago was the admission that **the danger to minors did not lie in their going into picture theaters, but in their going to and from the theaters, on the streets.** In other words, the dangers of the streets and not the dangers of picture theaters were aimed at in the proposed amendment.

It was interesting to recall a speech made by one of the ladies at the former meeting, two weeks before, in which she classified picture theaters as being decidedly immoral and that to prmit children to attend them was all wrong. "Everyone has a nickel, and so everyone can attend such places," the lady said as near as can be recalled. Such associations were most undesirable and could only level downwards, in her opinion.

The change of heart, or of viewpoint, so marked in the stand taken by the ladies at the last meeting, showed conclusively that they had been making investigations during the two weeks' interval, and had found that within picture theaters in Chicago the proprietors and their employees were alert and watchful in preserving order and decent conduct among their audiences. Furthermore, that the dark house is a rarity and that pictures are shown in well-lighted houses.

As the discussion proceeded it was easily foreseen that the amendment was doomed. If passed, it would prevent children under 16 or 14 years from attending any amusement place, of whatever kind, unless escorted by their parents or an adult. Church musicales, the various recreations offered by the United Societies, the evening visits to the parks during the scorching summer weather, etc., would all come under the ban of the amended ordinance, working endless hardship and leading to innumerable violations of the ordinance.

A death blow was struck when Delegate O'Neil, of the Chicago Federation of Labor, was recognized by the chair and read the following report of the action of the executive board at the last meeting of the Federation:

"After full discussion, the executive board voted against the proposed change in the city ordinance now pending before the committee on judiciary, that children under sixteen be prohibited from attending nickel shows without being accompanied by their parents.

"Fully recognizing the desire of Mrs. Newton and her fellow-workers to protect the children, the executive board yet feels that this will not be accomplished by this proposed amendment to the city ordinance. This proposed protection does not in any way affect the thousands of children who are under the care and control of their parents. It is doubtless meant for those who, living without such control, congregate on the streets at night and frequent the nickel shows. The executive board feels that it is better for such neglected children to attend the nickel shows, which to-day are so carefully censored by the city, than to congregate at street corners or find their way into saloons or cheap dance halls. There is also the added danger that the children, so restricted, may be emboldened to ask strangers to escort them into the theater.

"In conclusion, the executive board asks the co-operation of the women's clubs of the city of Chicago **to help in the abolishment of child labor on the streets, in the factories and in the sweat shops of our city, certain that this is the greater menace and danger to the homes and to the children of Chicago.**"

The following speech by L. Schindler, proprietor of the Schindler Theater, 1035 W. Huron Street, had also great weight with the members of the executive committee:

L. Schindler's Speech.

I represent the Motion Picture Exhibitors' League of Illinois, the Chicago branch, which has three hundred members. This association was formed for the betterment of conditions in the moving picture field. We are from time to time regulating everything that will tend to elevate this enterprise. We are continually co-operating with the diffierent departments of the city to live up to all regulations laid down by these different departments.

There has been a committee before you, trying to get a law passed, prohibiting children under the age of sixteen years from attending any place of amusement, when not accompanied by their parents or an escort. This proposed law aims directly at the motion picture shows. The sponsor of this ordinance, Mrs. Newton, made a mistake when she claimed to be the mother of one hundred thousand children. She meant stepmother, and, like the proverbial stepmother, she is not inclined to give her stepchildren a very fair show. In support of her argument, she has advanced the following reasons:

First.—That pictures are injurious to the eye. That is an assumption, which can only be proved by statistics, based on long years of experiments, which as yet have not been prepared, and none of the leading authorities of America or Europe have so far raised their voices to proclaim moving pictures injurious to sight.

Second.—Poor ventilation. If some of the theaters are poorly ventilated, it can be easily remedied and we have the health department to look after that.

Third.—Children remain in picture shows from seven to ten o'clock in the evening. It is evident that those who make this charge are not very familiar with the business methods of the picture houses. Most of them have very small capacity, averaging 250 and 300 seats. In order to meet expenses, they must fill their house at least twice a night and a system of hold over, or late, checks is adopted which would make it impossible for a patron to remain long over one show, which in most cases does not exceed one hour. Ninety per cent. of these houses are closed by ten o'clock.

Fourth.—Another claim is made that children, after attending motion picture shows in the evening, are not fit for their work the next day. I have been told, on the contrary, that their senses are brightened and made keener by the impressions of the night before, and that they more readily assimilate the tasks before them. For years teachers have been trying to devise a method by which to hold the attention of the children, in order to teach them. Now, that it has been found, is it to be throttled?

Fifth.—Children steal to go to the photoplay houses. Before the advent of these institutions, did children not steal? And what per cent. steal? Suppose one out of a thousand, would you take away one of the greatest educational factors of the twentieth century from twenty thousand children of this city, because twenty of them stole their way into the nickel shows? Churches and schools give entertainments, charging admission. Is it not a fact that some of the children steal even to attend these? Would you condemn school and church entertainments for that reason?

Sixth.—No light. Most houses employ the indirect lighting system, which enables a spectator to read a newspaper comfortably, nullifying the above charge. Where it is found that there is not sufficient light, it is again in the city's power to apply a remedy. If you do not allow the children to go to picture shows, where will they go? Into the streets? Are they safer there? Are they as safe in the parks?

Seventh.—The morals. In every barrel of apples you will find a few rotten ones and the best care of the picker and packer cannot prevent it. Can it be shown that since the advent of the nickel shows the morals of the young are worse? No; decidedly no. Crime and criminals are no more bred in the picture show, or in the families of the poor, than they are bred in the families of the wealthy, in their own homes. The children who watch a picture show learn to distinguish between right and wrong, observe the punishment of the wrong-doer, learn to dislike cowardice and to abhor the villain. The picture show teaches a lesson that appeals more eloquently to the child than any sermon preached. It is a fairy-tale which the child drinks with its eyes. **Why, if pictures have any bad influence on the children, should they be allowed in picture shows with, or without, grown persons?**

Prof. Starr, of the University of Chicago, says the moving picture show is the highest type of entertainment in the world. Mark Twain said that the picture show makes one feel brighter, healthier and happier; and His Eminence

Pope Pius the 10th, in a late article, commends moving pictures.

This amended ordinance would mean class legislation. The few children of the rich could go to the picture shows at all times, no matter how bad they were, because there is always an attendant at hand; but the children of the poor—and that's where they are plentiful—could not enter into those cherished doors, because father is too tired after his day's work, and mother, after washing dishes, must drudge at the wash-tub. Where else can the children of the poor come in contact with the refinement that is shown them in pictures? Certainly not in their own homes.

The men and women whom I have the honor to represent want pictures to be absolutely free from degrading features, and, with the aid of the strictest censor bureau in the United States, they are made so, here in Chicago. We want to teach proper sentiments to inculcate respect for old age; to take the children to all four corners of the globe and show them the wonders of the world, and to give them ocular demonstrations of the latest achievements in the field of science, commerce and art; but we do not, and hope you do not, want them to grow up as mollycoddles and hyprocrites, by depriving them of such innocent pastime as is afforded by the picture show.

But, no matter what the subject of the picture may be, we always uphold the law. We teach the ten commandments every day in our pictures. The forger, the thief, the wrongdoer is always reached by the long arm of the law. He never gets away; never fails to be punished, and we can proudly say that the banner, standard and escutcheon of every picture brings out in bold letters the words—"you must obey the law."

At the close of the time allotted the speakers, one of the members of the executive committee moved that the vote on the question be postponed until Tuesday, March 19. This motion, however, was overborne by other members, who moved for an immediate vote. Several aldermen gave reasons for opposing the amendment, and when the last vote was announced, the Council Chamber rang with cheers, for the amendment was defeated by a unanimous vote.

A Globe-Trotting Camera man.

Dr. E. B. McDowell, globe trotter and moving picture enthusiast, who has been touring in New Zealand, Australia, Tasmania and Tahiti for several months past, is now on his way to Manila. While in the Antipodes, Dr. McDowell took several thousand feet of negatives, which include a number of valuable and interesting educational subjects. Out-of-the-way spots never before touched by a camera man have been visited by him, and the pictures taken promise to be gems of their kind.

Quite a number of Dr. McDowell's negatives, received in Chicago some time ago, were recently viewed in private by several experts, who speak of them as possessing high quality and novelty.

While in the Philippines, Dr. McDowell will make extensive explorations, during which he will make use of his camera whenever the right opportunity offers. He will next visit Japan, where he will remain for several months.

Chicago Film Brevities.

Joe Bommerscheim, of the Gaiety, Ft. Wayne, was a visitor at the World office, Friday, March 15th. Picture business is very fair in the Indiana city.

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Harry J. Cohan, formerly manager of the General Film Company's branches in Toronto, Canada, and Washington, D. C., has accepted an important position with the Selig Polyscope Company, with headquarters in Chicago. Harry is one of the oldest exhibitors in Chicago, where he is widely known. He is considered one of the best posted men in the renting and exhibiting business in the country.

* * *

S. L. Rothapfel, of the Lyric, Minneapolis, paid a short visit to the city during the week of March 11th. Crowded houses are still the rule at the Lyric.

FLORENCE TURNER GETS OVATION IN PORTLAND.

By special arrangement with the Vitagraph Company the People's Amusement Company, of Portland, Ore., were enabled to present Miss Florence Turner, the Vitagraph Girl, to their patrons at the People's Theater in that city on March 16. At every performance the house was crowded to the doors and hundreds were turned away. Miss Turner gave seveal monologues and was applauded to the echo. Miss Turner was tendered a banquet by local society people after the entertainment.

ANOTHER COPYRIGHT AMENDMENT.

By Epes Winthrop Sargent.

In addition to the Townsend amendment to the Copyright Act, to which reference has been made and which seeks to limit the liability of manufacturers of photoplays to the sum of $100 for innocent infringement of copyright matter, there was introduced into the House of Representatives on March 4 a bill framed by Judge Reuben O. Moon, of Pennsylvania, who in the hearing on the Townsend bill announced himself as the representative of the Lubin Manufacturing Company.

Stripped of its legal verbiage the bill provides for the acceptance and entry by the Register of Copyright of the Library of Congress scenarios for photoplays and the motion picture itself. Under the present law no provision is made for the photoplay scenario and the entire reel has to be registered in the case of a motion picture of any sort. The new law specifically provides entry for the photoplay scenario and for the registration of the scenario and one photograph from each scene of a produced photoplay or of the title or two scenes from a motion picture other than a photoplay, except in the case of the motion picture produced and offered for sale, when two copies must be deposited as explained in these columns in the issue dated March 16. In other words the companies which merely lease and do not sell their product may enter as an unproduced photoplay or motion picture all of their product, providing in the first instance a scenario and one frame from each scene or, in the second, the title and two frames from an industrial, educational or other product. The companies which sell their product outright must deposit two copies, which may be returned or held at the pleasure and in the judgment of the Librarian of Congress, who is empowered to return to the claimant any matter not required by the library.

The more important feature of the bill is that providing for registration of "dramatic, dramatico-musical composition or motion picture photoplavs" under class (d), which at present provides for the first two classifications only, but the entire legislation is of importance to the motion picture interest as being the first legal recognition of the photoplay as a distinct product. The Copyright Office under the careful and intelligent administration of the present register, Thorvald Solberg, has extended to the motion picture interests every possible courtesy and recognition, but the Moon bill incorporates into the act this clearly defined class.

It is the opinion of this writer that lines 7 to 11 of page three defeat the object of the bill, since a broad ruling might declare that photoplays exhibited for an admission fee constituted publication and necessitated the deposit of two complete copies, but this does not affect the registration of scenarios.

The bill carries no provisions that will rouse opposition such as is found in the objection of the dramatic authors in the Townsend bill.

IT WAS FILMED 'MIDST ORANGES.

The Thanhouser Florida producer set up his camera in an orange grove the other day and took some peachy pictures that he called "The Girl of the Grove," released Friday, April 5. That is, he took pictures when his company wasn't busy eating oranges. It was a great temptation for the company and they just couldn't resist it. They had the liberty of the grove and they simply floundered in oranges. Finally, seven hundred pieces of yellow peel were swept away and work on the picture commenced. It was a dramatic picture, too, and the bunch were not feeling at all dramatic, only orangy. They couldn't be serious after all those oranges.

Finally, were corraled some of the "leads" who hadn't engaged in the orange fest. There was Flo La Badie, Marguerite Snow and Joe Graybill. Graybill's fingers, under examination, showed yellow as if from orange stains, but he said it was cigarettes. Some of the others who had good alibis were allowed to work. The picture came through a success.

MORE ALKALI IKE PICTURES.

Coming! Two great "Alkali" Ike comedies in April from the Essanay Western Company. "Alkali" Ike's Boarding House is positively the greatest laugh-producer ever made, and the other, "Alkali" Ike's Bride is a companion film strung with roars of mirth from first to last. Has everybody here seen "Alkali"? No? Then get right into the procession of wise showmen and book these big features right up. They're winners!

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

I WAS journeying from the outskirts of the city a few day ago when a newspaper friend of mine brought up the subject of moving pictures.

"Why is it that so many managers are giving up straight vaudeville and going into the picture line?" he asked. I told him there were scores of reasons.

"But," he continued, "there is a particular reason. It is a financial one. As I must get off at the next station, I will spring what I am driving at. All managers are naturally looking for whatever will fill their houses, and the newcomers are turning to pictures because they fil'm right off the reel."

"Umpty umpt street!" shouted the subway guard, and the culprit alighted.

* * *

Regardless of the opinions that may be entertained as to the ability of my friend as a punster, he must be credited with having voiced, even though unconsciously, a well established fact. The pictures are certainly "filling 'em." At no time in the history of the "movies" in this country has the outlook been brighter from a pecuniary point of view than at the present time. I realize that some exhibitors will smile when they read this statement and ask to be shown a picture of the golden future, but what they may think or say will not cause me to modify the declaration.

* * *

In taking a glance at the future of the picture business, the best direction in which to turn our attention is that in which we find the big investors—the men who are putting big money into picture houses and seeking sites for them. For instance, take that indomitable little plunger who has the city so profusely placarded with his name that he is pushing the "57 varieties" hard for first place. I refer to Marcus Loew. With a host of others I give him credit for having admirable judgment in the placing of his coin and the faith he is putting in the pictures is enough to satisfy one that the strides of the "canned" drama and comedy are getting longer and stronger each day. Mr. Loew now has twelve houses in operation in Greater New York alone. On the 25th inst. he takes hold of the old Herald Square Theater and will open it as a picture house—pictures exclusively, as he is now running his Circle Theater. Yes, it is true that he runs vaudeville, but when he gets the Herald Square open he will have two houses in New York and one in Brooklyn running pictures exclusively, and that is saying something for the pictures. In addition to this Mr. Loew has his eye on at least two sites in Manhattan upon which he intends to erect picture houses.

* * *

Perhaps these references may not be sufficient to sustain my declaration that motion pictures have to-day a stronger hold upon the amusement seeking public than ever before, so I will go into the field of the traveling exhibitor. Take the Lyman H. Howe shows. I had the pleasure of meeting one of his chief assistants the other day and he stated that the current year has been the best for one-night picture stands in the history of the business, and he made a similar statement with respect to stands where traveling companies remain from one to six weeks or more. The outlook appears so good to Mr. Howe he has about concluded to take the Broadway Theater in about a month. He will run pictures alone. That is, he will have no vaudeville or orchestra. A piano and two or three people behind the screen to talk and provide effects for the pictures will constitute the only additions.

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Then, again, take the Kinemacolor pictures. They have been running in three different theaters in Manhattan. One theater has been vacated for larger quarters and the Garden Theater taken. On the site of the building vacated is to be erected a larger theater, especially designed for motion picture exhibitions. All these active movements certainly mean something.

* * *

I was about to cite the state rights movement in support of my argument, but to do so at this time would be a little premature. This branch of the business has not been sufficiently tried to my personal satisfaction, although I see no reason why some of the ventures should not attain success, even excelling that which the regular traveling managers claim they have achieved. Some great drawing cards have been put out and I believe they will convert to the picture theaters many people who still entertain a passive feeling towards the voiceless plays.

* * *

The state rights business, in my humble opinion, should be a success, but I fear that if more precaution is not taken there will be a pronounced shrinking in popularity and box office receipts. None contemplating a continuance of business along the state rights line can afford to overlook this precaution, whether he be producer, agent, or licensee. Every organization that goes out should have a capable manager and staff to handle the pictures, and the outfit should be a first-class one. The pictures must be given first-class production. If they are not—well, everybody having knowledge of the business knows what will follow.

* * *

The companies that award state rights and intend to launch other productions on a similar basis will seriously injure their own interests if they do not see that the parties have something beside money when applying for a territory. The public is not particularly interested in the amount of money a producer has put in a picture, or the cost of a state right. It wants the real goods, and wants them put on the screen as they should be. I fear, in their eagerness to get quick and big returns, they have not given sufficient consideration to the future of the business and have acceded rights to some people who may kill the confidence of the public. We all know that some people who go upon the road feel that payment of royalty is their chief obligation. I am informed that some who have acquired rights are conducting the exhibitions on an expense basis that threatens the artistic success of the business. "Cheap everything," said my informant. Perhaps these reports originate from parties who may be disappointed in not securing rights. However that may be, the suggestions the reports have brought out are not out of place and it is proper to admonish companies giving such rights to remember what Davy Crockett used to say: "Be sure you're right, then go ahead."

* * *

I wonder what has become of that ordinance permitting an increase in the seating capacity of picture houses in Greater New York? I was told the other day that a majority of the Board of Aldermen favor the ordinance that was to have been submitted to them in the early part of February, but they cannot get it before them for action. It is also stated that Mayor Gaynor is satisfied with the proposed measure. It is suspected that some of the big exhibitors have succeeded in "deferring" it. There are a number of exhibitors who would like to have the measure finally acted upon in some manner. If it prevails they will take advantage of the summer season to make alterations that will entitle them to the benefits of the ordinance.

* * *

Canon Chase, of Brooklyn, is on the job again. He says moving pictures are not effectively censored; that the shows have pictures which tend to corrupt the morals of youth; that the shows are many times recruiting stations for disreputable resorts, and in accordance with the statement of an agent of the Children's Society, more than twenty-one men connected with moving picture shows have been arrested charged with assaulting girls within the last six months. Canon Chase says that if Mayor Gaynor refuses to close picture places that give forbidden and Sunday performances the matter will be carried to the Grand Jury and District Attorney. Every exhibitor will hope that Canon Chase and his committee will not give Mayor Gaynor too much time to consider the matter. A short cut to a Grand Jury should be welcomed, so that the parties who periodically make such serious charges as those embraced in Canon Chase's resolution, can be forced to either make good, or desist. There should be something done to place the guilt where it belongs, and not leave respectable places under a cloud of suspicion that such blanket charges create. At the same time the Grand Jury should take up the charges recently referred to by the New York Journal that 'overtures for graft have been made by agents of the Children's Society. A good house cleaning might clear the atmosphere and curtail some of the newspaper reports and interviews that have periodically so seriously reflected upon reputable and respectable houses because of their general character. It is time to demand specific charges and insist upon their verification.

MIRROR SCREEN INVENTOR OPENS THEATER.

Mr. F. J. Rembusch, Proprietor of a Fine New Show House in Shelbyville, Ind.

"It's a poor doctor who won't take his own medicine." Mr. F. J. Rembusch, of Shelbyville, Ind., is a very well-known man in the film trade. For a couple of years now he has been manufacturing and selling the Mirror screen to moving picture theaters everywhere. He has finally sold a Mirror screen to himself and is thereby eliminated from the ranks of doctors who do not care to take their own dope. If there were any doubts about the faith and confidence of Mr. Rembusch in his own product, this theater-building episode should close the controversy for all time. That the Mirror screen is a reliable article, the New Alhambra Theater at Shelbvville stands as evidence. For "The Theater Beautiful," as they call it there, was built on the profits accruing from the sale of the Mirror screen, which is manufactured in Shelbyville. The proof of the pudding is in the eating, and now Mr. Rembusch is going to have some of his own pudding. Rather late, to be sure; but he has been so busy waiting on the others that he had not had a chance to sit down and have a taste of it himself.

Mr. F. J. Rembusch.

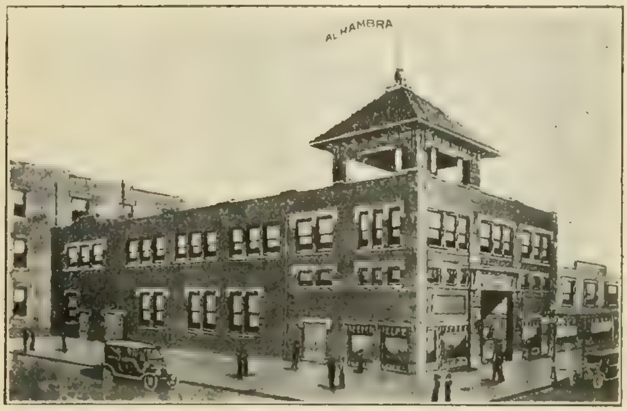
Mr. Rembusch is a pretty big fish in Shelbyville. Being the owner of the Mirror screen factory gives him a substantial position as one of the leading manufacturers of that city. Now he comes along and builds a beautiful theater building, and his prestige is greatly expanded thereby. But Mr. Rembusch is not isolated in Shelbyville; he is very well known in many larger cities. When he comes to New York he seems to be perfectly at home and has long since passed the stage of having to be introduced. He is welcomed in New York wherever he goes; first, because he stands for a well-known legitimate article of the trade, and secondly, because of his engaging personality.

We are printing his portrait herewith and also a view of the new theater. The cut of the house does not do it more than fifty per cent. justice, because the color scheme is very beautifully worked out in Oriental brick, which is of so many colors and of such intricate design that one citizen of the town suggested that the theater might well be called "The Persian Rug" on account of its similarity to that article. The style of architecture, as will be seen, is a combination of several styles, but inclines more towards the bungalow style of architecture, which is distinctly American.

The interior decoration of the theater follows somewhat the usual custom of theaters. Shades in the mural paintings are tan and green, and the outline allegoric. The center figure, main panels, contains the Grecian comedy and tragedy ugly faces. This decorative work was contracted by Mr. Ramsing, a young Danish artist, who has studied in some of the principal art centers, especially in Rome, and is certainly a great credit to his art.

The building will seat about six hundred, with standing room for about two hundred more. It is thoroughly fireproof in every way. The electric wiring is put in under the latest underwriter's rules and it is the best wired building in Shelbyville.

All the exits of the building are provided with patented door hinges and locks—"Von Duponts" patents. These special fixtures are so arranged that there is a bar extending across each door, and a slight pressure of anyone, even a child, against this bar will unlock it from the inside. They are the same locks that are used on the Murat Theater at Indianapolis, and the Alhambra will be one of the few theaters in the State with this arrangement.



Alhambra Theater, Shelbyville, Ind.

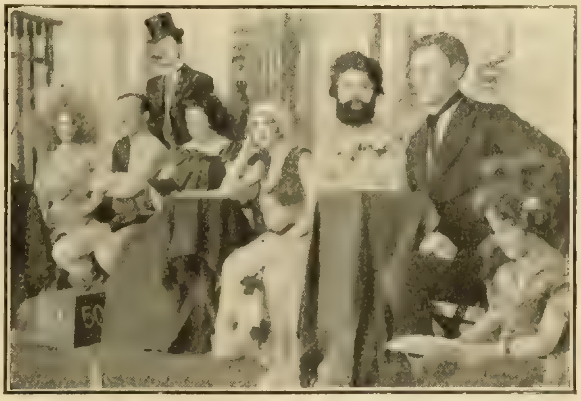
The chairs are full mahogany, leather upholstered, and of specially beautiful design and very comfortable. They are the finest chairs made by the Wisconsin Lumber & Veneer Company, of Port Washington, Wis.

The stage is large enough for regular moving picture exhibitions, concerts, vaudeville and light stock companies.

The floor is inclined so that every seat in the theater is excellent. Perfect ventilation is secured by natural and artificial means. The mezzanine floor will be provided with a special parlor for ladies, and with every comfort possible. It is designed for theater parties and for those who desire reserved seats.

THE THANHOUSER MUSEUM.

Well, who'd a' thunk it? The above collection of freaks arn't freaks at all—merely Thanhouser players "doing" freaks. They're simply made up so bully they fool you fine. Looking from left to right you find Bertha Blanchard as the Albino; David Thompson, the Strong Man; Carl Le Viness, the Barker; May Carr, the Fat Lady; Mignon Anderson, the Snake Charmer; Fanny Gregory, the Bearded Lady; Robert Milash, the Giant, and the Thanhouser Kid, the Midget. The picture is "The Star of the Side Show," issued Tuesday, April 2.



Scene from "The Star of the Side Show" (Thanhouser).

Two Vitagraph Headliners

One Fine Patriotic Picture and a Superb Religious Subject Stand Out Above the Field.

RALPH INCE bids fair to go down in the annals of picturedom as the great Lincoln. Since his first impersonation of the great emancipator, Mr. Ince has given that character much study, until by this time the attitudes, gestures and expressions of the martyr President are second nature to him. The portrayal of Lincoln by Mr. Ince in "The Seventh Son" is its greatest charm, although the characterization of Henry M. Stanton, Lincoln's Secretary of War, by Mr. Tefft Johnson, is surprisingly well done, but will not be appreciated as well as the work of Mr. Ince, for Mr. Stanton does not occupy quite the place that Mr. Lincoln does in the hearts of all Americans. However, they are both great characterizations, and any one who does them better will be doing something indeed.

"The Seventh Son" was written by Mr. Hal Reid and is based on a letter of condolence that was written by President Lincoln to a widow who had given the lives of her six sons to the nation. Mrs. Mary Maurice in the part of the widow gives just the right character. In the opening scenes she is happy among her seven stalwart sons who are light-hearted and good-natured and play many pranks upon each other. All of this comes to an end, however, when war breaks out and the three eldest sons enlist and march away with the army.

Scene from "The Seventh Son" (Vitagraph).

The sad news of their death is afterwards brought to the mother, and it is a crushing blow. Undaunted by their brothers' fate, two of the other boys enlist and in a very realistic skirmish, which is shown in the picture, they, too, lay down their lives, and again the widowed mother's head is bowed in anguish. Still the sixth, when he comes of age, casts his fortunes at the front, and there, too, he, like his brothers, dampens the soil with his blood and yields his life for the salvation of his country.

The poor widow is left at last with her only remaining son. This son, the youngest, had never been considered strong minded. He was timid and retiring, but nevertheless when he arrived at age he, like his brothers, started off to the front. In a skirmish the poor fellow becomes bewildered, and in his excitement runs away, thereby becoming a deserter, although not fully realizing that he is such. He is court-martialed and sentenced to die. The news gets to his lonely mother. Having given six of her sons for the Union cause, she believes she has a right to ask that the life of the seventh be spared to her. Clad in humble shawl and kerchief, she arrives at the President's mansion in Washington, as a humble supplicant for the life of her son. She is ushered into the presence of Lincoln and presents her case. Secretary Stanton argues against the granting of promiscuous pardons on account of the bad example set thereby. The President is constrained to close his heart to her, although his inward feelings are seen to be quite plainly in favor of the widow. The widow departs leaving a photograph with the President, which is picked up and looked at by him. With a weary gesture he calls her back, for the photograph has touched a spot in his heart which every one so well knows to have existed. The picture shows the widow at the graves of her six sons, each having at its head a small American flag. A sight like this is too much for Abraham Lincoln and he grants the pardon regardless of Secretary Stanton or anyone else.

Thus the picture closes, and a mighty fine picture it is. It will be a great feature for any national holiday, and no amount of advertising that an exhibitor may do will prove to be overdone, in view of the satisfaction with which we know any audience will receive the picture. A real holiday feature, and we take pleasure in recommending it as such.

H. F. H.

"THE ILLUMINATION" (Vitagraph).

There has long existed what may be termed an unwritten law among producers which forbids them to use the personality of Christ. There are good reasons for this, and the matter seems to be fairly well understood by theatrical men. However, there have been numerous plays in which the Nazarene is present in spirit, notably the play of "Ben Hur," in which the spectator is expected to imagine that the Saviour is just within the doorway of the temple. Of like nature is this latest Vitagraph religious production which is entitled "The Illumination." It is a picture of suggestion, in which the principal character is not seen, but always just outside the scope of the camera. In this manner, throughout its course, the picture is entirely inferential. We see the Redeemer, and we do not.

The idea of "The Illumination" is to depict the great personal magnetism of the Saviour and how it was the means of gathering about him converts from the various walks of life. It is to show how in moments of greatest bitterness toward him, certain of his enemies were suddenly transformed into sincere followers of himself and His word.

The theme in the present instance deals with a young Jew, Joseph by name, who became converted one day during those troublesome times by witnessing the restoration of a blind man's sight. He had previously been betrothed to a Jewish maiden, Ruth, but after his conversion, ties of family and bonds of love were disregarded by the strength of his conviction. Joseph's new allegiance was considered a calamity by his father and mother, as well as by Ruth, his promised bride.

Maximus was a cruel Roman centurion who believed no more in Jesus than did Sabina, his sweetheart. Maximus regretted to see Joseph join the procession of converts and sent Sabina to win him away from his new found faith with her most seductive smiles and manners. But Joseph had seen a great light and the light was reflected in his eyes, wherefore all the blandishments of Sabina were in vain. We then see Joseph on the edge of a procession of converts following the Christ, whom we do not see, but imagine to be at the head of the procession. While these are passing, Sabina and Maximus and other scoffers are jeering and throwing stones. Sabina's arm, as she is about to cast a stone, becomes momentarily paralyzed and she stands transfixed. In another moment she is on her way by the side of Joseph in the procession of worshippers while Maximus and the others are dumbfounded.

Joseph and Sabina become companions in their new found joy, greatly to the chagrin of Ruth and Maximus, who conspire to put to death their seemingly faithless loved ones. Meanwhile the father and mother of Joseph have themselves become converted to the Nazarene. Sabina and all the others follow the cross to Calvary where the crucifixion is shown by suggestion. After the crucifixion the wrath of the gods descends upon the pagans and their temples are destroyed by earthquakes, making a very impressive scene; one of the most realistic bits of work that has been done by the Vitagraph Company for a long time, and entirely convincing. The ponderous stones fall exactly as ponderous stones ought to fall, the dry mortar rising in clouds of dust. Joseph, Sabina and others follow the two Marys to the tomb of the Saviour, where they lament and pray. It is here that Maximus and Ruth follow in their desire for vengeance, but as they stand with murderous knives poised ready to dispatch their beloved friends, they, too, stand transfixed by an unseen power and are quickly numbered among the mourners that do homage at the tomb.

This picture deserves praise for its method of handling. It breathes the atmosphere of Bible times and is carried on with an understanding of those times that is adequate and faithful. The work of Mr. Tom Powers as Joseph is idealistic and sincere. The part of Ruth, played by Miss Rosemary Theby, has a touch of orientalism about it that gives promise of great work along this line by her in the future. The part

Characteristic Scene from "The Illumination" (Vitagraph).

of Maximus is played by Mr. Harry Northrup and he gives us an ideal portrayal of the Roman soldier. Miss Helen Gardner as Sabina gives a strong and finished rendition of a woman converted from more or less of a libertine into a penitent believer. The light effects are mostly from one side or the other and give the scenes a strong contrast of light and shade, and add to the supernatural atmosphere of the piece. It is a picture that can be featured either at a theater or at a church. H. F. H.

SALES COMPANY ANIMATED WEEKLY.

One of the features of the next Animated Weekly to be released by the Motion Picture Distributing and Sales Company will be a panoramic view of the recent wreck of the 20th Century Limited train.

A first print of the wreck was shown to a representative of The World in the offices of the Republic Film Company, which made the photographs. The pictures of the wreck are very interesting. The cameraman displayed good judgment in placing his camera, and as a result pictured the entire disaster, showing the defective rail which caused the damage and, which was thrown about 50 feet away, the overturned and burned coaches resting on the ice covered banks of the Hudson River. The wrecking engine at work clearing away the debris is particularly interesting.

CENTURY COMPANY'S NEW SONG SLIDE.

Song slides with the verses and chorus are announced as the latest thing in slides by the Century Slide Company, of East St. Louis, Mo. Each verse and chorus are on a different slide and are printed in plain letters, so that they can be easily read. These slides will be put out on a rental basis and the rates will be reasonable. This looks like a good idea and worth a trial.

NEW YORKERS LEASE TRENTON HOUSE.

After being entirely redecorated and renovated, the Broad Street Theater, Trenton, N. J., passes into the hands of three well-known New York theatrical men, Monday, April 8th, for a long term of years. E. L. Perry, formerly of the Shubert Theatrical Company, William H. Currie, of Broadhurst & Currie, the producing firm, and Frank Brassell, till lately a Wall Street broker, are the lessees.

The policy of the theater will be first-class photoplays and five acts of vaudeville, changing every Monday and Thursday. As the seating capacity is 1,600, ten, fifteen and twenty-five cents prices will be charged. A ladies' concert orchestra of ten pieces will be one of the features, as well as a costly pipe organ to accompany certain photoplays and illustrated songs.

The company will be known as the Broad Street Theater Company and a chain of houses throughout New Jersey and Pennsylvania is planned for the near future. Ladies' writing rooms, female ushers, an art gallery and children's play rooms are but a few of the innovations which the Trenton theater-goers will be offered and the management will be most liberal in its novel ideas. The theater has been built but a few months and is the largest and most up-to-date in modern appliances in the city.

A NEW POWERS DIRECTOR.

The Powers Motion Picture Company announce the engagement of H. W. Matthews as an addition to their already augmented staff of directors. Mr. Matthews, who was formerly a director for the Edison Company, will work in conjunction with Director Albert McGovern and Giles R. Warren, scenario editor, both late of the Lubin Company. Mr. Matthews will no doubt prove a valuable acquisition to the company, the high quality of whose films has already caused much favorable comment in the motion picture field.

Scenes from a Two-Reel Solax Feature, "The Sewer."

"THE SEWER" (Solax).

For four weeks the scenic artist and the Solax property men worked on the light and mechanical effects for this two-reel feature release of Wednesday, April 24th. As a result of this long studied and careful preparation, the Solax Company is able to say to the exchanges and exhibitors, that it now has one of the most vivid and most remarkable melodramas produced in pictures. Every foot of the film brings a new thrill. In the long weeks of preparation, real sewers, manholes, rats, traps, switches, pulleys, divers and dens, mannikins and other contraptions used in the underworld, were gotten together with utmost care and attention to detail.

The story of the sewer was written by Henri Menessier, of Beaux Arts. M. Menessier is at present at the head of the Solax art department. He spent considerable time at the head of a gang of workmen and directed them in the building of a big ditch in the Solax grounds in Flushing. This ditch was eventually filled with water and real sewerage waste. He contrived an ingenious roof and wall for this sewer which shut out considerable light and yet was light enough for photographic purposes. The sewer rats which attack the hero were a week in taming and training. White rats were used, as it was found that the ordinary gray rats were not amenable to reason. They would scamper as soon as they were let loose. In order that the white rats would look like grey sewer rats, it was necessary to paint them red, so that they would photograph black.

The studio door was sawed up and a trap-door was built. A big hole was dug under the trap, so that the hero, who is lowered down by rope and pulley, would give the effect of being swallowed by the earth. In fact, all the effects aimed for, registered with exactitude on the film.

SELIG LEADING WOMAN INJURED SECOND TIME.

Miss Eugenie Besserer, of the Selig Western stock company, who not so very long ago suffered for several weeks from a broken leg, the result of a strenuous attempt to secure a certain effect in a marine production, is on the hospital list again, this time with a wrenched ankle, and, strange to say, the wrenched ankle was caused by a second attempt at the "effect" which resulted in breaking her leg. Hobart Bosworth, the Selig producer, had warned her each time not to attempt the effect in question, but in Miss Besserer's French blood runs the determination and ambition of her race and so she paid little heed to the advices of the producer. After the Selig studio's physician had pronounced the second injury only a badly wrenched ankle, Miss Besserer made the statement that she would again attempt the desired effect as soon as her ankle would permit. Such is the temperament of the picture actress. In their quest for realism they oftentimes allow their ambitions to overshadow the director's good judgment.

MR. A. L. COTTRILL, SECOND VICE-PRESIDENT.

Mr. A. L. Cottrill, of Point Pleasant, W. Va., writes requesting us to correct a misstatement in the report of the election of officers of the West Virginia Exhibitors' League. Our report had it that Mr. Washburn, of Salem, had been elected to the office of second vice-president, whereas Mr. Cottrill claims that distinction. We stand corrected.

"TEMPTED BUT TRUE" (Imp).

There are some stories which though they may appear trite to the blasé student of fiction and drama, may, nevertheless, have a moral, which always pays on repetition. There is not anything particularly new about the story of "Tempted But True." Still when we reflect on the words of a recent preacher, that a girl's life on Broadway is not always or even frequently "silk stockings and champagne," a film which drives home this point is bound to have a certain preventive value wherever shown.

Any infraction of morality brings its own punishment. This is the thing that is dinned into our ears from the pulpit and demonstrated to us in good books, good pictures, etc., every day of our lives.

The young girl in this picture tired of her humdrum village life and so she went to a big city and secured a position. The freedom of boarding house life at first attracted her. It was a change and it was a relief from the irksome monotony of her home town life. Of course, she had adventures and she became the near victim in a bogus marriage.

Scene from "Tempted But True" (Imp).

But in her home town she had left behind a faithful heart. He was a rugged fellow and a blacksmith, and when the girl's silence had almost driven her parents to distraction, he made for the great city in search of his sweetheart. He found her only to be spurned, but he persevered in his quest. He routed a gang of conspirators who were inveigling the girl into a false marriage, and was successful in persuading her to go home.

They meet at the depot and return together. The girl had surely been sorely tempted, but she remained true, and thus a happy marriage loomed in the near future for the honest blacksmith and his sweetheart.

Vivian Prescott plays the part of the tempted girl and King Baggot is the honest blacksmith who unraveled the wicked plots of the city chaps. March 28 is the release date.

"The Clemency of Isabeau"

Tale by Louis Reeves Harrison, Based on a Classic Pathe Drama.

WHILE the human inheritance of combativeness went largely to the males of her line, Isabeau of Pierrefond was not without a strain of ferocity in her nature akin to that shown by a tigress, whose blazing, yellow eyes of hate easily soften to strange tenderness when they are turned upon the young of her kind, but the great lady was of nobler soul than most of those who turn the light unspeakable of affection upon the fruit of their wombs. She had idealized those who had guided her steps from the bud of infancy to the sweet-scented blossom of maidenhood, she had responded in full to the flare of passion with which her husband had set the fixed star of her natural love aflame, and a shower of gold had fallen upon her children from the exhaustless fountain of her maternal love. Then as Death took one after another of her family into the despairing mirage of human hopes, leaving an only son, Gennaro, to center her attention, she revealed what was at one and the same time a source of weakness as well as of strength. Isabeau, Princess d'Heristal, loved her boy too well—the mere sight of him called up visions of past happiness to her yearning eyes—yet loving through him the Holy Child who had risen to be the world's master, only to die in torture before his mother's eyes, she learned to love all humanity.

It was not altogether to Gennaro's advantage that he had such a mother. He had her noble mould, and she saw that he was trained in the use of arms, men exploiting themselves then in war as now in business, politics and society, for he was a spoiled child. He knew that it was for his sake that the beautiful and illustrious widow had refused the offers of numerous admirers and, if the truth be told, had retired from Paris to Pierrefond because the King himself had been among those ready to yield her devotion, much to the righteous indignation of his less lovely and still less brilliant consort. Isabeau was a self-exiled star, before whom the Peris of court Paradise had slunk abashed—she had left all that would have satisfied other ladies of high rank to be a splendid mother to her son. He knew that her watchful eyes were blind to his faults; she only saw what was finest of herself in him, and he strove not to deserve her faith. He brawled with other gentlemen, even with men in his service, and not a pretty wench for miles around dared look at him twice, for he was not above the conquest of a scullion, to say nothing of reveling in the romance of inciting restless wives of absent husbands to secret amours.

Isabeau urged more than one desirable match upon her only child, but he was shy of the yoke, declaring with some justice that, aside from herself, the most beautiful women in the world were those he had yet to meet. Gennaro was very much of a man in that his warmth of sentiment was only a dull glow which needed the breath of fresh lips to fan it to passion's flame. Marriage meant the hard labor of according his polygamous tendencies to monogamous convention. He was a man of his own times (though the type is marvelously persistent), when display of wealth and social distinction was quite as alluring to women as tests of strength and skill at arms, but his mother could only see that he was too young to grasp the meaning of family in evolution.

She often grew sad at heart, did Isabeau, when even her blinding love failed to cover her son's roseate flirtations. Then she would dismiss him from her presence, her small

Scene from "The Clemency of Isabeau" (Pathe)—"Hide," She Urged.

court as well, and throw aside the curtains at one end of her withdrawing room and kneel at a shrine there closeted to pour out her soul in gratitude and submission to the Power Invisible. This devotion was not needed to the ordering of her own life, in which religion had been a consistent factor. She required no other objective anchorage than her own purity, but she prayed to the image of Him who died that divinity might be humanly apprehended to enlarge her view of what had been inscribed in golden letters below the crucifix.

"Forgive us our trespasses as we forgive those who trespass against us."

The fact that Isabeau had known from infancy that she was favored with beauty, wealth and social distinction, far from warping her soul, had left her mind free to expand until it had become plain to her that the individual, created and supported by others, was only important as one of countless means to a single end—the enrichment of common welfare. The issue to be faced was not merely the development of her own personality, but the enlightenment and consequent betterment of all within her sphere of influence. She lost nothing in these moments of self-abnegation, on the contrary she universalized her heart and prepared herself for the crucial test of her character which was bound to come.

Gennaro was bound to encounter competition in his gay pursuit of "visions," with all the dangers to be expected from entering forbidden preserves, and he soon clashed with a rival gentleman known as Signor Coppeline, who thought himself well established in the favor of a capricious damosel from Provence, one of those faithless women who are as subtle as the poison of the grape, "sure of every art needed to trap a lover's heart." Coppeline objected after the fashion of the Moyen Age. He had caught Gennaro in the act of descending from the window of the faithless one and hot words followed—Cupid is a warm individual, able to do without clothes—and they instantly repaired to a near-by wood to fight it out like gentlemen, that title having an indefinite meaning in the days of old. There were no carriages and no cameras, but an accidental witness, one of the retainers of Pierrefond, came upon the rivals when they were enjoying sword play in dead earnest and saw that his young master was handling his blade with a skill that did credit to his training. In the wrong and therefore on the defensive, Gennaro parried every thrust and lunge at his adversary's command, his maternal inheritance of courage standing him in good stead when it was needed, for Coppeline grew the more infuriated as he failed to draw blood.

The crisp rasp of steel cut the air as one pressed and the other yielded in a combat of deadly hatred on one side and easy self-confidence on the other, the retainer watching from concealment until chance or some other lawless agency intervened. Gennaro slipped and nearly lost his footing, and even as he did so his sword flew out of his hand; Coppeline closed in on his defenceless opponent and buried his blade in a vital spot. When he withdrew the blood-stained steel Gennaro, only child and last male of his line, fell gasping his last, a great life stream surging up from his throat. The spoiled darling of fortune and the object of a mother's devotion was a corpse, of less utility than the blades of grass he crushed in falling.

Coppeline stood gazing at his victim for a moment in dazed triumph, unaware of his identity. He had obeyed a primitive instinct in killing his rival without consideration for the unpitying consequences of taking a human life of importance, and it was plain that the richly-dressed lover of the damosel from Provence was a young man of consequence. The murderer was roused by distant cries—the retainer who had witnessed the deed had informed the principal officer of Pierrefond what had taken place, and the latter was scattering all the force he could summon to apprehend the dastard. Over Coppeline's face stole an expression of fox-like cunning. Self-preservation lay not in flight, but in doubling on those who had set forth to capture. He ran as he was, his dripping sword leaving drops that even a human hound might follow, and he headed for a small gate of Pierrefond left open in times of peace for the use of servants. Circumstances favored his entrance—the Seneschal had so stripped the chateau of guards that none was at the postern—but those searching had found the trail and were hot in pursuit.

"Sanctuary!" Coppeline gasped when within the walls. There was none to grant it and conscience drove him through the lower corridors. Up long stairs to the suite of Princess d'Heristal he mounted and entered abruptly. Hers alone the privilege of affording refuge.

There still prevailed an ancient right in France of inviolable hospitality which regarded as sacred the person of one entertained or seeking shelter, a strange custom descended from the mighty flare of civilization in Greece, when temples, tombs and statues of God gave asylum to criminals. There was always a place where the erring human might find respite from

"We Are Searching for a Murderer," Said the Sceneschal, Pointing to the Bloody Handkerchief.

the swift vengeance of primitive society, and French nobles preserved the magnanimous practice.

"Sanctuary!" cried Coppeline as he burst into the withdrawing room of Isabeau while she was at her devotions. "The right of Asile!"

She rose and came to where she could have a good look at the fugitive. She studied him carefully and noted his weapon. "Your sword!" she exclaimed in horror.

He now remembered to clean his blade. He threw aside his kerchief as he fell on his knees before her. "It was a duel," he pleaded. "I fear, gracious Madame, that I fought too well and injured my adversary."

She regarded him with lowering brows, then turned away in disgust. "It is sickening," she said, "this brawling when all is quiet in France."

"I did but defend myself," he begged, "against one who attacked bravely and well, but without cause, mistaking me for some other as I came through yonder forest. God knows, he may be some gentleman of your household—your steward is in pursuit—but I do not come as a common criminal."

"You must be one," Isabeau declared coldly, "otherwise you would not tremble in suing for protection. Why should I give refuge to one who passes my gates in this way?"

"I came by the postern," he explained. "Madame la Princesse is ill-guarded." He regarded her wild-eyed as there were sounds of pursuit from without, then looked about him. Catching sight of the shrine, he dragged there on his knees and bowed his head. "God have mercy on me!" he prayed. "This is my hour!"

Isabeau paled. She walked to where the wretch was kneeling, bade him rise, moved the altar, raised a panel supporting the crucifix and disclosed a closet. "Hide!" she urged. "I will save you for His sake."

It was said, and in good time—there was a knock at the door. Coppeline entered the dark space, and Isabeau closed it as before. She drew the curtain and went to the door where someone knocked.

The Seneschal and his followers were admitted. "Madame la Princesse—" he began.

"Are you making a private communication?" she asked.

"We are searching for a murderer—" he began again.

"Post your guards," she commanded, then as he hesitated, "Are you at my orders, sir?"

His eyes fell, and they rested upon a bloody kerchief that lay upon the floor. The mistress of Pierrefond was acting strangely, but it was not for common servitors to hear much of what passed. The officer raised his eyes for a second of questioning reproach, then dismissed his excited followers and bowed in resignation as he left to obey orders. He could well afford to wait. No one would be allowed to leave the chateau, and Madame would soon know what had befallen her family.

Even as the Seneschal passed from the chamber, Isabeau's dark eyes following him, there came a toll of the chapel bell. She started nervously—the victim was one of her household. She strode menacingly toward the prayer closet, but bethought herself and stood pondering. She threw open the curtains before her shrine, but proceeded no further—there came a knock at the door that accorded in solemnity with the toll of the bell. She gave order of admittance. It was too late to yield the murderer—justice supreme was now in her hands. The monks of chapel now entered, bearing a litter. Without explanation they placed their burden on the floor and uncovered a lifeless body.

Isabeau drew back and clasped her hands to her bosom. "God!" she exclaimed in agony. "It is Gennaro!" She hurried to the side of the bier and kneeled there. "Gennaro!" she called, as if to wake him. "My son! Your mother speaks!" Then, before them all, the noble woman broke down as she had not done in other affliction. She bowed her head over what remained of the creature she had brought into the world and let violent grief burst from her bosom. "My flower," she sobbed, "my only one." It was so pitiful to those who had seen her in strength that they turned away, all save the Seneschal. who had entered with one man.

Back in the dark closet a wretch trembled with fear. His haggard face showed that no ancient custom could bring him peace of mind, that even liberty could not outweigh his mental torture.

Isabeau rose suddenly, perhaps from memory of him she had shielded. "Who has done this?" she asked of the Seneschal.

"Who?" he repeated to his solitary follower.

"It started as a duel," said the one who had witnessed the tragedy, "but it was a foul thrust that killed Gennaro."

The Seneschal pointed with his sword to where he had seen the bloody kerchief. "We traced the murderer—" he began.

Isabeau turned on him savagely. "Are you dispensing

"God! It is Gennaro—My Son, Your Mother Speaks!"

justice?" she asked with bitter significance. "Take place nearhand where you will be within call when needed."

The priests filed out in advance of the big Seneschal. He bowed his satisfaction after a glance at the face of the Princess.

The tigress mother shone in her eyes of volcanic fire. Back curled her lips over teeth gleaming with primitive ferocity. The desire to triumph alone over the slayer of her last-born shook her splendid form with a tempest of hate. Memories that sweep the soul-strings with high emotion had been aroused by the sight of her dead child, him she had given structure in months of patience and life in the agony of travail. He was part of her. For him there had ever been a niche in her heart as holy as the shrine at which she worshipped, and now it was empty. She could devote herself to God, but He was intangible, while the human creature who had shared her adoration had nestled warm at her breast as a child and clung to her in his budding manhood. He was mother's boy.

When all had left the room, and she was alone in her vigil, Isabeau went to her prayer closet and opened the hiding-place. "Come forth!" she commanded as to one under death sentence.

Coppeline staggered out and regarded the Princess with fear-distended eyes. "Mercy!" he begged.

"Look upon your work," she told him when they neared the litter. "There lies all I had on earth to love."

He covered his face with his hands. "I deserve the worst," he moaned miserably.

"Your sword!" she demanded.

He drew with a trembling hand, but yielded it with the sudden access of courage that comes to those whose end is near. A convulsion swept his form, and he fell on his knees before her. "Your leave to pray," he begged. "You may then lay me beside your son."

Isabeau scowled with hate as she took the weapon that had let out her boy's life blood, but her attention was drawn from the murderer to be executed at the side of his victim. The sword in her hand, held hilt upward, presented the conformation of a cross.

"Thy will be done," murmured Coppeline in the Lord's Prayer.

Isabeau stood glaring at his blade like an avenging fury, her condemnation carrying with it all the energy of her soul. But when she involuntarily repeated his words, "Thy will be done," she turned slowly toward her shrine. The darkening of this world by man's cruelty weighed heavily on her in this acute moment—it was ever part of her unspoiled soul to resent wrong—yet He had humbly said to an erring woman "I am no criminal judge, either to sentence or acquit. Go, repent of thy guilt and sin no more." He was glorious in so saying, but she was only human. Coppeline should die.

"Forgive us our trespasses," the murderer prayed, "as we forgive those who trespass against us."

Isabeau started and clasped one hand to her heart. Those words were inscribed in gold where she offered daily assurances of supreme faith. She must think. Before she consigned a soul to the immortal sea that brought it hither, she must not forget that an act criminal may often be the result of mere, blind instinct that leaves no choice between one course and another. The wretch kneeling before her could more justly be excused for acting on impulse than could she who was moved by cold malice. She staggered back as if overcome by the conflict raging within her and dropped the sword. "Rise," she whispered.

Either Coppeline did not hear or had given up hope, for he continued his prayer to the end and opened his arms like one resigned to his doom.

Isabeau took a small key from her bosom and cast it before him. "Go," she commanded in low tones. "I could kill you without qualm, but for what He said in his torture"—she pointed to the crucifix—"Forgive them, for they know not what they do."

Coppeline took the key and staggered to his feet. He acted like one dazed as she indicated a secret door to the left of her shrine, but recovered at parting and tried to expess gratitude.

Isabeau pointed on high. "All men," she said, "are within the bounds of His sympathy."

Coppeline bowed in silence and disappeared.

Isabeau regarded Christ on the cross. "They cannot drift beyond Thy love," she continued, "Noble Son of an Immortal Mother." Tears dimmed her eyes as she turned away. Then she flung herself at the foot of the bier. "Oh, Gennaro," she cried, "My son!"

"The Margrave's Daughter."

(Gaumont, One Reel.)

Reviewed by W. Stephen Bush.

IN two important features of motography the Gaumonts have for some years past maintained a singularly high standard of efficiency—in the selection and photographing of outdoor scenery and in the accurate and painstaking portrayal of romantic history. In every part of France are favored regions, which abound in picturesque valleys, in hills and rivers and ancient castles embalmed in the legends and traditions of the people. To make the proper happy choice of the best among so much which is good has been the task of the film makers here. The task has been well performed. No traveler who ever passed through the valley of the Rhone or the Loire but wished that he could see the ancient castles peopled as of old and witness something of their daily lives and perhaps some stirring incident in their history. Such wish is amply gratified in "The Margrave's Daughter." The historic plot, if such a name may be used in connection with the subject at all, is of the slenderest and simplest kind and will be understood easily by every child. The story is indeed nothing but a simple framework, upon which has been built a gorgeous and spectacular motion picture.

The "Margrave," for all the title bears on the merits of the picture, might just as well have been an earl or a lord or a seigneur. The dramatic part of the story, while interesting and well-developed, is subordinated to the scenic and spectacular features. From the viewpoint of the exhibitor, who cannot depend upon the learned and the scholars alone, this is no uncommon merit. Even from the higher standpoint of the general good of the industry, the emphasizing of the spectacular part is by no means to be deplored. Something worth knowing is learned by the audience which witnesses such pictures. They catch a glimpse of the spirit of other days, of manners, morals, customs and dresses of bygone generations. Such things every audience learns with delight as well as profit.

Now this in brief is the story of the film: A young knight is in love with the Margrave's daughter and the stern parent frowns on the wooing of the bold swain. Very naturally the paternal frown is set at defiance by the lovers, there is the usual rough sea for the ship of love and then the final union of the lovers.

Out of this none too novel story the Gaumonts have made a cinematographic masterpiece. In all my experience I have never seen so much absolute perfection of detail as is shown in the last four or five scenes of "The Margrave's Daughter." The trial and judgment were most impressive and historically correct, the procession through the halls of the Margrave's castle to the scaffold, the grouping of the people, the scenes about the fatal block, the Margrave and his court in the balcony seemed like a section of medieval splendor and barbarism suddenly but most richly and completely come to life. I thrill with admiration when I think of the time, the skill and the patience, the historic scholarship it has cost to paint this tale in such rare union of color and motion.

Much that is meritorious in this film presses for notice, but the insistent hurry of the passing hour makes a complete appraisal of every good point impossible. One thing, however, I must say before I close. The same skill and wisdom, which selected the scenery and the costumes and all the other minute details, also made choice of the actors in "The Margrave's Daughter." This does not merely mean that the acting was satisfactory; it means a good deal more. I want to say, that every actor in the play, from the stars to the supers, possessed the proper physical attributes to make the most of his part. The heroine is not only a good emotional actress, but a young woman of exceptional beauty, uniting the symmetry of a Phidian statue with all the grace and sweetness of a well-bred Frenchwoman. The same compliment is due to the lover, a handsome well proportioned youth with the head of a fine Greek type. The Margrave had the girth and physical strength we might expect in such a character, the churchly judge, the jailers and executioners all looked every inch just what they were. This surely is no slight merit in a picture and must appeal to every audience. "The Margrave's Daughter" was shown at a private exhibition in the Crystal Theater on 14th Street.

NEW THEATER FOR MISHICOT, WIS.

Earl Stoneman is president, Arthur Holst, secretary and treasurer, and Ray Scheuer, manager, of a company organized at Mishicot, Wis., to establish a moving picture theater for the village. The new company has plans for the erection of a fireproof, modern playhouse, work on which will be started at once. The new house will have elevated floor and will be equipped with every modern convenience and be one of the finest theaters in the county.

"The Man and the Maid" (American)

Reviewed by Jas. S. McQuade.

IN "The Man and the Maid," a full reel film to be released by the American April 12, Independent exhibitors are offered another society drama with a pleasant story that is certain to rival the success made by "From the 400 to the Herd."

One is delighted with the beautiful settings, both exterior and interior, which adorn the film, advantage being taken of the picturesque environs and several fine interior views of the Coronado Beach Hotel, in southern California, where most of the incidents transpire. The fine photography, which marks the film throughout, brings out effectively the full beauty of the settings and, moreover, gives a sharp facial definition of the people in the cast. Warren Kerrigan, Misses Pauline Bush, Van Trump and Louise Lester, and George Periolat and Jack Richards are seen in the principal roles, which are well sustained.

A characteristic that will specially recommend "The Man and the Maid" is that, while possessing a distinctly Western flavor, it affords a study of a citv bred family, the members of which are strong aspirants for social distinction and who are unscrupulous in their methods of acquiring the necessary wealth to sustain it. The true democracy of the West is also very pleasingly illustrated in the climax of a pretty little love story.

Jack Stevens, a handsome young ranch owner, grows tired of roaming over his broad acres, and betakes himself to Coronado Beach to forget his lonesomeness. The Getrich family immediately pounce on him as a desirable catch for pretty May Getrich, the only daughter of the household. Her brother Will had discovered that young Stevens was a millionaire, and lost no time in introducing himself and his family.

But mother and daughter overdo their parts. Their continuous encroachment on his time and attentions become a bore to Jack, who seeks the society of Pearl Peach, a winsome little parlor maid, who has seen better days. Haughty Mrs. Getrich and her daughter are piqued and hurt over the slight put upon them by Jack, but he continues to avoid them and to press his suit with Pearl.

Determined to get some of Jack's wealth by hook or crook, the older Getrich and his son now conspire to sell him bogus stock. They are overheard while mapping out their plans by Pearl, who warns Jack against their treachery. During a consultation that shortly followed, Jack denounces both men as swindlers, and renounces their society.

The conspirators are astounded at Jack's knowledge of their intention to defraud him and are at a loss to account for it. Then Will Getrich remembered that Pearl was near them the evening before, while their plans were being discussed, and immediately suspects that she overheard the conversation and had informed Jack. He goes in search of the girl and taxes her with eavesdropping. Pearl acknowledges that she could not help hearing the words that passed between the father and son, and also informs him that she had acquainted Jack Stevens with the plot.

Soon afterwards Pearl is discharged by the hotel manager, and we see her leaving, sad and disconsolate over the loss of her position. Jack Stevens meets her, as she is wiping away the fast-falling tears, and learns the truth.

The closing scene shows Jack and Pearl on horseback, overlooking a wide range on his ranch showing hundreds of cattle driven by cowboys. The far away foothills, receding into a dim skyline, mark one of the boundaries of her new home, which has now lost all its lonesomeness for Jack Stevens.

KINEMACOLOR "DURBAR" IN SOCIETY.

That Kinemacolor has taken its place in the social as well as the theatrical world is evidenced by the fact that during the past few weeks the Durbar, Coronation and other series taken by this wonderful process have by special "command" been shown at the residence of Mrs. Cornelius Vanderbilt, 637 Fifth Avenue, on the occasion of a dinner to the German Ambassador and other distinguished guests; at Sherry's, Delmonico's, the Hotel Plaza, the Union League and Crescent Clubs, to say nothing of a score or more of less known organizations conducting charity benefits.

Scene from "The Man and the Maid," produced by the American Film Manufacturing Company.

Unique Development of Theater Scheme.

HOW A CENTRAL LOCATION WAS SECURED WHEN THERE WAS APPARENTLY NONE SUCH TO BE FOUND. W. P. READY'S CLEVER MANIPULATION OF THE "PRINCESS," NASHVILLE'S NEW PLAYHOUSE.

THE establishment of the Princess Theater in Nashville marks rather a daring feat in enterprise and its history is one of special interest to men everywhere who follow the workings of other men's brains in developing such achievements. The theater which opened its doors to the public in February was erected at a cost of $75,000 and was built expressly for the purpose of putting on high class vaudeville and the best moving picture shows to be secured in America. Its location is without any doubt the best for such an enterprise in the city, as it catches the crowd in the very heart of the downtown shopping district. Since the opening of the theater this fact has been demonstrated again and again, as packed houses greet every performance both afternoon and night. Of course the excellent shows put on have a great deal to do with drawing the crowds, but the site is also responsible for a large share of the folks who fill every available seat from day to day.

Several years ago W. P. Ready, a former real estate dealer of Nashville, began to turn his attention to moving picture theaters with remarkable success. About two years ago he built a theater and, through his clever manipulation of the advertising and other features of the publicity part of this little moving picture house, he soon made of it a recognized leader in moving picture theaters. But Mr. Ready realized that the small auditorium would not admit of any further growth, and, being extremely progressive, he set about planning for a larger theater.

He soon saw he was up against it in two ways. He could get many large sites suitable for such a theater, but they were off the beaten track of the crowded retail district of the city. To purchase or lease a building in the heart of the city would cost more than such a venture justified. The only alternative left him was to build a theater a little off the general thoroughfare and, with his keen insight into the money-making part of the business, he knew this would be foolhardy. He was about to abandon the plan altogether when one day a sudden idea came to him, which has since proved the foundation for all of his remarkable success.

There is in Nashville a side street running into the heart of the business district. At the corner of the street is an immense stone building used for offices and apartments. The building faces on Church Street and its location at the corner of Fifth Avenue makes it easily the center of the retail trade of the city. In the rear of the building is a row of houses six, to be exact. They are used chiefly as boarding houses and are only suitable for rental purposes. The houses have deep back yards and it is in their united back yards that the beautiful $75,000 Princess Theater has been erected.

The plan pursued by Mr. Ready was this: he leased the six houses from the owner for a period of twenty years, the improvements to revert to the owner at the end of that time. In other words, at the end of twenty years the houses will be turned over to the owner plus the $75,000 theater. While the promoter of the enterprise was negotiating for these houses he was also taking a similar lease on a small store which immediately adjoined the handsome stone building and which faced on Church Street near the intersection of

View of Princess Theater Auditorium on Opening Day.

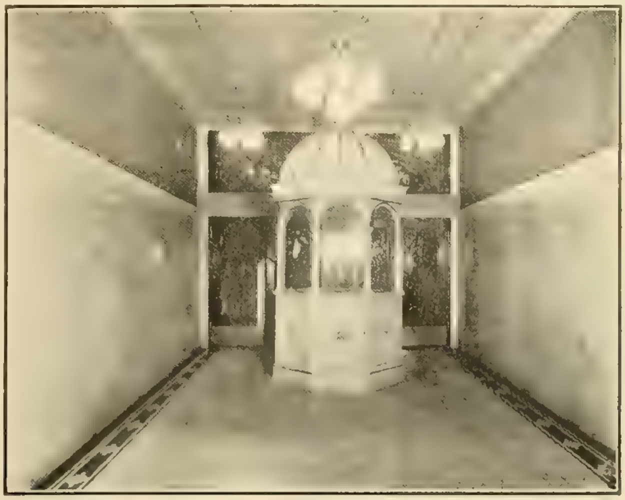
Fifth Avenue. He knew that the rear of this store touched the back yards of the six houses he had leased and, with that store made into an entrance-way, the success of his theater would be assured.

The whole plan had to be worked on the quiet, as there were nearly a dozen agents working against the plan. All of the moving picture people, together with the vaudeville house owners and a number of real estate dealers, would have squelched the deal at the start had they known what was on. Several times things almost fell through, but by exercising the pluck and push for which he is noted, Mr. Ready succeeded in getting the necessary papers signed, which, by law, have made the property his for twenty years.

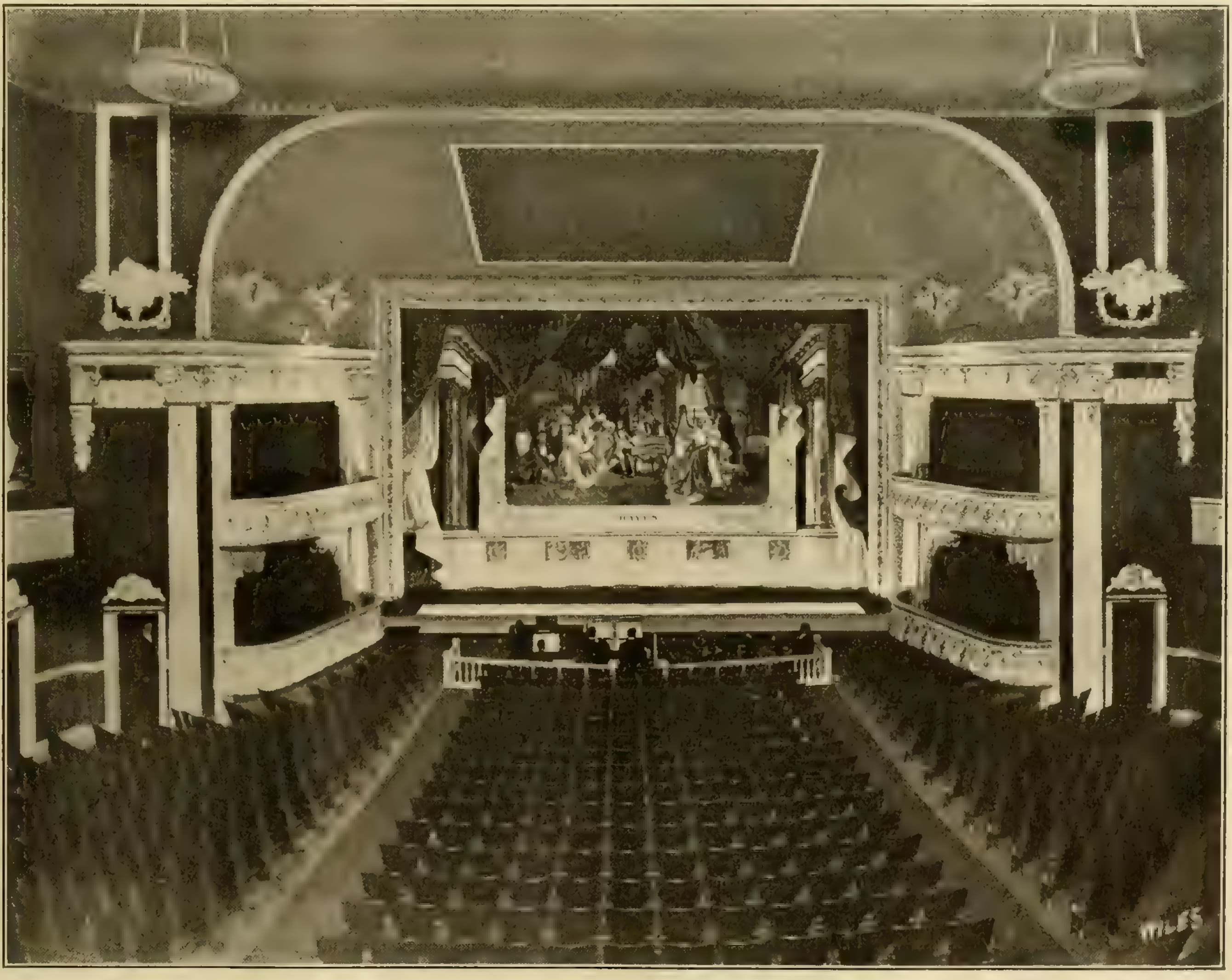
As soon as the deal was through, there was the stock company to be formed, the architect to be consulted and several dozen other matters of importance to be looked after before any definite step could be taken. He continued to rent the store until the theater was completed, which helped to carry its own expenses. The houses have never been unrented for a day and, while one of them has been turned into a side entrance to the Princess, the other five bring in their regular rentals, thereby paying the lease for which he pledged himself to the owner. By the time other stockholders in moving picture theaters in Nashville caught on to the deal, plans were completed for the beginning of the new theater.

The ingenuity displayed in working out the little scheme has since been emphasized by the remarkable cleverness displayed by Mr. Ready in working up the whole enterprise. He spent ten months in travel all over the United States, his entire trip being devoted to the study of theaters in the larger cities of the country. Every little kink which can add to the comfort of the patron and the actor, found in other theaters, has been installed in the Princess and the result is the crowd likes to go and the actors themselves like to play in it.

Scenery, comfortable dressing-rooms and other conveniences appeal to the vaudeville people, while the unusual seating arrangement, the indirect lighting system, the quiet, rich tones of terra cotta, and the general air of comfort appeal to the folks across the footlights. Nor has comfort been emphasized at the expense of beauty, as is illustrated in the handsome curtain, the dainty finishings, the swinging baskets which hold the lights and other attractive features of the modern theater. The seating capacity of the Princess



Lobby, Box Office and Entrance, Princess Theater, Nashville, Tenn.



View of Princess Theater Auditorium Showing Artistic Treatment of Proscenium and Curtain.

is 1,600, and so popular has it become that even standing room cannot be gotten after the vaudeville performance begins.

During the morning only moving pictures are shown, admission being five cents. In the afternoon there is one vaudeville performance and at night there are two, admission to these being ten cents; twenty cents being charged for reserved seats. These popular prices and the "full-measure shows" which are being offered, appeal to young, old and middle aged, and even the children of the city have gotten in the habit of attending the theater once a week anyway. The reason why so many children and women attend the Princess is accounted for by the rule which Manager Ready states emphatically to every performer on the week's booking: "Nothing goes on this bill except clean vaudeville; cut out anything women and children would be offended at."

MR. W. P. READY,
Proprietor and Manager Princess Theater, Nashville, Tennessee.

Many a tiff has occurred between the manager and some refractory vaudeville star who did not want to "cut anything out," but the reputation of the Princess has been made and the manager says he intends upholding this reputation straight through.

Given a clean bill, the famous Majestic Vaudeville Circuit, the best moving pictures to be procured, the best location in the city, and a very efficient manager,—and it is easy to see why the Princess Theater in Nashville is not only a popular theater, but a paying theater,—and it's the word "paying" which counts after all with the stockholders.

ON THE "CHILD LABOR" QUESTION.

About as big a film story as was ever issued on the child labor question is said to be found in Thanhouser's "Cry of the Children," suggested by the poem of Elizabeth Barrett Browning. The Thanhouser offices feel that exhibitors can utilize the film best by arousing an interest among all in a show's neighborhood who are known to be interested in the child labor question or sociological matters generally. It is suggested that invitations to see the subject be extended to these. There are two reels, released Tuesday, April 30.

THE NEW "REX" THEATER AT SALT LAKE.

From W. H. Swanson comes a few lines regarding the "Rex" Theater now in process of construction at Salt Lake City, Utah, that will be interesting to readers of the World. This house is being built by the Rex Amusement Company, incorporated under the laws of the State of Utah, with $150,000 capital fully paid in. The officers of the company are: Wm. H. Swanson, president; Allan T. Sanford, vice-president; Max Daniels, treasurer; J. Rush Bronson, secretary and general manager.

The dimensions of the theater are 52 feet front by 235 feet deep. The entrance is ornate and spacious, tiled floors, marble walls and massive brass doors leading into a foyer 40 feet by 50 feet, elegantly trimmed and decorated in old French style. The auditorium is 153 feet deep and seats 1,800 persons. The chairs used are of the finest and cost $7.50 each. There will be a fully equipped stage 30 feet deep, with a proscenium opening of 18 feet by 26 feet. The construction of the building is concrete and steel.

Music will be supplied by a $20,000 pipe organ and chimes and a twenty-piece orchestra. There are 8,000 electric lamps used on the exterior and interior. Two Simplex projecting machines with dissolver and spot light have been installed in the operating room. It will surely be some theater.

REDUCTION IN PRICE OF "METOL."

The January issue of the Photographic News says: "Announcement has been made by the importers of Metol to the effect that the price of this standard commodity has been reduced materially. For practically two years the makers of Metol, which is a German product, have maintained their prices. Now, however, the greatly increased demand for Metol on the part of the motion picture interests has compelled the manufacturers to seek means by which 'Metol,' which is related to the expensive coal tar products, can be produced at a price which would warrant a reduction in the selling list. Recently this has been accomplished and as a result of continuous experiment and the discovery of a much quicker process in distillation, the present decrease in prices comes.

"Two German companies control the production of 'Metol,' these companies being among the largest manufacturers of photographic chemicals in the world. Their attitude toward the photographer has always been progressive, and this latest move is an indication of the German system, which at all times tends toward an equitable relation between manufacturer and consumer."

George L. Barrows, chief of the photographic department of the Berlin Aniline Works, said: "Since its first introduction upon the American market, 'Agfa Metol' has enjoyed a steady and increasing demand. Our sales for 1911 were greater than ever before, due to the almost universal use of 'Metol' as a developing agent in this rapidly growing field.

"This has resulted in marked attention being paid to the production of 'Metol' by our house, Actien-Gesellschaft fuer Anilin-Fabrikation, and we have recently been instructed to reduce the price according to the new list which is now being mailed to all consumers. We are particularly gratified over this reduction, as it enables us to meet the prices quoted on other chemicals said to be of identical character, produced by houses which have recently started to make photographic developers. Our pre-eminence in the production of standard 'Metol' and the large quantities we produce assure the photographer uniformity and absolute chemical quality. Therefore, we are convinced that those workers who have used 'Agfa' products in the most critical work will welcome the action we have taken in making the marked price reduction operative on March 1st."

PATRON DENOUNCES A PICTURE PUBLICLY.

The unusual sight of a patron of a house rising in his seat to denounce a picture took place recently at the Mikado on Easton Avenue, St. Louis, one of the Crawford houses. Thanhouser's "The Higher the Fewer," a religious picture, was being shown when Patrick Flood rose in his seat and publicly denounced the picture as being a travesty and a fling at the Catholic Church. Mr. Laumann, manager of the house, remonstrated with Mr. Flood and took the stand that the picture had been shown at his house two weeks before and had caused no comment. When asked by Mr. Laumann why he had not made his objection in person to him, Mr. Flood stated that as the picture had been shown publicly he was within his rights in denouncing it in the same manner. In an interview with the Moving Picture World man, Mr. Lanmann stated, that he had made a diligent canvass amongst his Catholic patrons and with the result that with but few exceptions the picture which had been passed by the National Board of Consorship, found very little if any disfavor.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

A CLEVER BULLETIN.

ALMOST always we find matter of interest in the Cameraphone Bulletin, and we are reproducing here a clipping from a late issue that may help others who chat in their programs. At the same time we welcome the announcement that there is to be a third Cameraphone in Pittsburg. Houses run right help the business everywhere. This is the clipping:

> THE CAMERAPHONE PLAN OF SHOWING THE MOTION PICTURES.
>
> To the proprietor of a motion picture house falls the task of providing the class of films that his patrons wish to see, and upon his judgment in catering to the taste of the public depends largely the success or failure of the business. He must secure films that will please, just the same as the buyer of a clothing store must secure clothing that will please the customers. Another important part of his duties is the comfort and welfare of his patrons, and the theatre must be kept in first-class condition and proper ventilation provided. The latter is a very important item that is often overlooked.
>
> The next person in importance in a motion picture house is the operator. A poor operator can spoil the best of films, while a careful and experienced operator can handle a poor film in a manner that will eliminate many of its faults and bring out the best there is in it.
>
> The projecting machine is just an improvement on the old magic lantern, and used much in the same way. The film is placed between the light and the lantern and the picture projected at the rate of sixteen each second. The picture is changed so often that the reproduction on the screen appears to be continuous, but such is not the case, the picture being made by throwing the light through a stationary photograph. This is done through the use of an intermittent gear which, although the crank is revolved constantly, causes the film to move exactly three-fourths of an inch and then stop. A metal disk revolves in front of the lens, and from the former three triangular segments have been cut away. At the moment the cam wheel engages the gear and pulls down the strip of film one of the three solid portions of the revolving disk is between the lens and the screen. The film moves three-fourths of an inch in exactly the same time required for one of the solid portions of the disk to be in place before the lens.
>
> It will be seen from this, then, that the screen is actually dark during the space of time necessary for one picture to replace another. The change is so rapid, however, that it cannot be detected by the naked eye.

Mr. Blanchard Reports.

J. M. Blanchard reports the success of his extra matinee with Cinderella for the third time with reserved seats and special features. There are a lot of reels which make especial appeal to women and children that can best be handled as a special matinee attraction, and the use of reserved seats and an advance sale for these specials will gradually educate the clientele to the seats reserved in advance. N. E. Chaney, of Hillsboro, Ohio, uses this idea whenever he has a feature, and we hope soon to see the better class of theatres everywhere offer reserved seats for every performance. It will bring to the house many persons who do not care to take chances on getting a seat.

Some Chaney Ideas.

Mr. Chaney in a late program asks for suggestions looking to the betterment of his Orpheum theatre and offers a six month's pass for any idea accepted. It will bring out an avalanche of useless criticism and suggestion, but in with the chaff there will be much good grain. Patrons see, and sometimes resent, scores of things the management cannot possibly be expected to see and, in giving this evidence of the sincerity of his appeal, Mr. Chaney will constitute the bulk of his patronage members of his staff. They will look for faults, but they cannot help seeing the good points and so come to a fuller appreciation of the conduct of the house.

Another innovation, possibly suggested by this department, is the announcement that every room (class) in the Hillsboro schools below the High School grade will be provided with six tickets good at the matinees, which will be awarded as prizes for good behavior during the week.

The change to a new program each day instead of alternate days crowds the program space a trifle, though not at the expense of display, but we would suggest that the hours of performance be given on the title page. This is information that should appear on every piece of paper whether the house is continuous or with stated hours of commencement.

Still Doing Well.

The Columbia Amusement company, of Santa Rosa, Calif., sends on a late issue of the "Weekly Show News" to prove that this little publication still does good service. A single four-page sheet does duty for the Columbia, the Theaterette and the Nickelodeon, a page being given to each, but the front page is held for announcements and a chatty resume of the week causes the issue to be read. The management has removed the advance sale for the Columbia, which is divided between attractions and pictures, from the theatre to a local merchant, where the sale will not interfere with the house sale for the performance in progress. Local conditions determine whether the house or the outside sale is the more advantageous, but where the lobby sale is used there should be a special window for the advance.

Some of the "Show News" lines read a little stiffly, such as "The God of Wine Gets Stung—is a dramatic production." A classy classical comedy is more in keeping with the film and rather more attractive. With some thirty to fifty catchlines each week one is apt to grow careless, but it is worth while working a little harder to keep the stuff up to mark, and someone about the house should be appointed critic of the copy before it goes to the printer. It's about the only way to keep from falling into a rut.

Classical Concerts.

The Orpheum Theatre, St. Joseph, Mo., one of the Saxe Brothers houses, has changed the Sunday musical matinee, recently alluded to in this department, to a Monday night fixture. The house has a pipe organ and a fine orchestra and each Monday night a classical program will be offered with local soloists of note, the feature being additional to the usual reels of film. We have already made mention of the Chaney Ladies' Nights, when there is added a musical program, and we are glad to note the growth of this idea. In Australia the photoshow is a combination of good music and good pictures at a price that makes possible really good music, and it is to be hoped that in this country the idea develops into the same scheme.

It is suggested that for these performances such reels as Von Weber's last Waltz, Verdi's Requiem, The Death of Mozart and similar features are particularly appropriate where the older ones may be had in good condition.

Here's a Good Idea.

Will W. Cox, of the Elite Theatre, Jackson, Tenn., handles his advertising in a fashion that should commend itself to others. Mr. Cox writes:

> Having read the majority of your talks to advertisers, and found many useful hints, I want to tell you of a little advertising deal that I have on that might be used to good advantage by other managers.
>
> I met the manager of the leading laundry here and arranged to have him place one of my advertisements in every package he turns out, which amounts to at least 2,500 pieces per week. For this service I agreed to run an ad slide for him on my curtain, I to pay for my printing and he to pay for his slides.
>
> He had seven slides made, and I had 20,000 pieces of matter printed, that is 2,500 each of eight kinds, and by using one slip each week you see I am prepared for a two months' run of "follow-up" dodgers, and am sure that they get INTO the homes. Another feature of this deal was that the laundry I am dealing with does not do work for colored people so my printing gets into the hands of whites only, which is quite an item here in the South.
>
> The 20,000 slips cost me $19.00, or 95c per thousand, which is cheap enough when you consider that they are printed on book paper. I got them at that price by having them all set up at once and run off at one impression and then cut, which saved a great amount of press work.
>
> Enclosed you will find copies of each of the eight kinds. Some are better than others of course, and two of them did not meet with my approval, as the printer did not set up the job as I wished it.
>
> Let me know through your department what you think of the idea, and the possibilities of getting proper results. If you think they justify re-printing in the department I would be glad to see them there.
>
> If anyone wants copies of them all I will send them on a request accompanied by a stamped addressed envelope.
>
> You will note the "ADMISSION now 5c." Of course that goes against the grain, but it was a case of have to. I have just changed this from a ten-cent vaudeville house and am fighting opposition of the same kind, so I couldn't expect to get ten cents for pictures alone under these conditions.

Print Wholesale.

There is a lot to be said in favor of bulk printing when it can be done. If the printer can handle sheets to the capacity of his press and cut up afterward, he saves the cost of handling and in this particular order there were but 2,500 impressions as against 20,000; a very considerable saving.

Mr. Cox uses stock catch heads in cut forms and writes his lines away from the cut, which does not always make for effective argument. For example a cut shows a finger pointing to the words "The Point" and in type is added "we want you to see is that the Elite Photoplay Theatre runs continuously from 1 P. M. to 11 P. M." There is no particular "kick" in that. There is one with a small cut showing a special script Elite in white against black. If this had been used as the stock head for each of the eight circulars, the cumulative effect of that white title by the end of the eighth week would have been vastly more effective where here the cut is used but twice in the eight circulars. There are some good lines in some of the circulars, but they are not pulled up. "Nothing is ever shown here that will be offensive to women and children," "Daylight pictures—no dark, gloomy interior," "Three $3,000 productions for only five cents," "You can't get better because there are none better made," are all good lines for small display, but the black and white Elite cut would alone bring returns. It is a mistake to put too much reading matter on a throwaway. One good line is all that will be read.

A Suggestion.

It will be noted that Mr. Cox, like many others, generously offers to send a set to those who will send a return envelope. In sending the request why not add some of your own advertising matter? It is a slight return for the courtesy shown and one that will be appreciated. The Photoplay exhibitors show a fraternal spirit that is not always to be found among the dramatic managers and we are surprised and proud to note the general spirit among the managers.

Be Like the Hen.

The New Boz theatre, Boise, Idaho, sends an eight-page program with a four-page colored cover with a special design for the front. There are two changes a week and the front part carries the underline: "Take this program home with you and read up the bill for the last half of the week," which is a decidedly effective way of putting things. The program, like many others nowadays, is patterned after the program of the Tenth Street theatre, Kansas City, and like that does not use chatty matter. Now that the Tenth Street is getting better each week in this regard, we hope that the numerous programs of which it is the Daddy will follow suit. Our idea would be a combination of the Tenth Street form with some of the Cameraphone Bulletin contents, some Chaney ideas and a stock lithographed cover.

The Boz has a full advertising clientele, but we think we would keep out the medical advertising on the inside front cover page even if we had to lose the cash. It may hurt to turn down a half page ad, but it will pay in the long run. We clip this house ad. It's a little loud but effective in its argument. Be like a hen.

> DID YOU EVER NOTICE?
>
> When a duck lays an egg she just waddles off as if nothing had happened. When a hen lays an egg there's a hell of a noise.
>
> The hen advertises. Hence the demand for hen's eggs instead of ducks'.
>
> —THE MORAL IS OBVIOUS

And in passing, please note, if you use the ad, you will find that hell when spelled out looks far less offensive than the ——— or h———.

Something Special.

The Idaho Society of Engineers held a convention in Boise last month and manager W. Fred Bossner declared in with a special picture show at the Boz with the Edison pictures of the Panama and the New York State Barge Canals and the Kalem aqueduct reel as well as a comedy, a girl swimmer picture and some stereopticon slides of engineering schemes, all of which formed a special bill of more than passing note.

What Wesley Says.

W. A. Wesley, of Gardner, Mass., sends in some more of his advertising including this bargain counter vaudeville and pictures that are worth more than a cent a reel. It runs:

> **ONE CENT**
> **A Penny for a Reel of Pictures,**
> **A Penny for a Song, and the**
> **VAUDEVILLE FREE**
> **Heat, Light and a Comfortable Seat thrown in**
>
> Eight Reels of Moving Pictures and Two Illustrated Songs and three others for Ten Cents (if you come early), that's ten numbers for a cent apiece. It's most as cheap as the air you breathe, and take a tip from me, you are going to be entertained. You don't know who lives in town until you see them at the Theatre. All the "live ones" will be there.
>
> **Read This and Then Make a Noise Like Ten Cents.**
> **Slip Up to the Ticket Window of the**
> **COLLE OPERA HOUSE**
>
> and get one of those "joy getting" pasteboards that admits you to the inner circle. The show for

This might be regarded as in poor taste in many houses, but Wesley knows his crowd and he frames his advertising to meet conditions. For its kind it's unusually good.

An Opening.

The United States theatre, of Cleveland, sends in an invitation for the opening of its new house at Woodland Avenue and 38th Street. The text is surmounted by an ornamental design of flags, bayonets and other military matters with a mortise for the name and address with the text in Old English but in sizes more easily read than most. There is a tendency to over ornateness that extends to the color flecked paper on which the announcement is printed. We think a smaller display in gothic without the cut would have been better, but the printing is neatly done and the general effect is good.

Says it Drew.

The Majestic Theatre, Grand Junction, Colo., sends two circulars which Manager S. B. Sturtevant writes filled the house on two occasions. As the seating capacity is 500 this is doing very well. One simply announces "Almost a mile of films will be run at the Majestic Souvenir Matinee today," giving the hour, the two vaudeville acts and the announcement that a souvenir will be given. The other is a card headed "5c for you" and announces that the card and five cents will admit any school child to a Valentine matinee when a special program for children will be run. The house uses the line "The Majestic, where everybody goes" on all it's printing and then hustles to make the line good.

Night View of the People's Theater, Portland, Ore.

Hints from the West.

Here are a couple of lines from a recent program of the People's Amusement Company with several houses in Portland, Oregon, and vicinity. It is this sort of chat that helps the house and in this instance the reference to the collaboration of Gov. West gives especial dignity to the first paragraph:

> ¶ Today we will commence to exhibit at our theaters slides showing work of the various Oregon state institutions. Every one of the pictures embraced in the list was taken under the supervision of the Hon. Oswald West, Governor of Oregon.
>
> ¶ Wait until you see the new Arcade and then gasp. It will be the handsomest small theater in the world and will contain every new idea that ingenuity and money can provide. Work will start on or about March 1, and by working three shifts of eight hours each, the management hopes to finish the work in four weeks.
>
> ¶ On Sunday, at the People's Theater we will put on an Edison film entitled, "Children Who Labor," directed against those of the rich who grind down the children of the poor. It is a very strong plea for action against a great evil and ought to command the approval of the entire body of the people. It also shows the good that pictures are doing throughout the world, the Photo-play being always arrayed on the side of right and justice.

The Photoplay which General Manager Winstock wrote in collaboration with Gov. West will shortly be produced by the Edison Company, and speaking of the Edison Company, Mr. Winstock writes that he is going to take the Edison "How Moving Pictures Are Made and Shown," on a starring tour through that section of Oregon, and with characteristic enterprise he will lecture the film in other than the houses controlled by his company. It takes a little nerve to give "the other fellow" something for nothing, but it pays in the long run.

The SCENARIO WRITER

CONDUCTED BY EPES WINTHROP SARGENT

He Knows It All.

CORRESPONDENCE courses are falling. The old price was $30, then came the $20 course, an editress cut it down to a $5 registration fee with two dollars for each criticism, and now comes a western man with a full course for only $2.50. Better still, he guarantees that you will be successful if you will follow his instructions. Along the same lines he announces in capitals:

> I know all these things.
>
> I know what will sell and what will not sell.
>
> I know what will bring a good price and what will be considered only ordinary.

The last probably explains why he asks only the half of five dollars for his course, but there is no one who can tell what will and will not sell. It is possible to tell what stories have a chance of selling, but this applies only to those stories so markedly good or bad that their fate is written large. No one may foretell the fate of the middle class of stories for there are too many factors to be considered.

Just to prove what a seventh son of a seventh son he is, he declares he can tell what "crimes, business, themes, suggestions and actions are not permitted to pass the censors." If he can also tell what will pass the censors we'll stake him to a couple of jobs that will beat a two-fifty correspondence school for returns.

He also tells you "what words or dialogue to write into the story so that they may 'register' when projected upon the screen," which is something new to us.

There are almost two pages of the things he knows, much of which is necessary and useful information, but he complicates matters with some non-essentials to make the stuff look important, such as "the number of feet required for the projection of certain words," presumably in leaders, with which the author has nothing to do so that he keeps his leaders as brief as is consistent with clearness.

As we have said before there is only one school, that of experience, and we believe that the technical writers for this and other papers give far more that is of value than any school can possibly provide. Indeed, we know of one school the lesson papers for which contain entire paragraphs from the hints to writers prepared by Rolin S. Sturgeon, Archer McMackin and this writer for the Vitagraph, Essanay and Lubin companies, respectively. These are to be had free for a stamped and addressed return envelope. Building up on this six cent course, a subscription to this paper for one year costs three dollars and brings about seventy-five pages of practical instruction on the writing and marketing of scripts. The only other class room is the picture show where the picture on the screen should be studied and not merely looked at.

If you can write photoplays you will need little more than a groundwork of technique to start with. If you can't write photoplays you cannot gain that knowledge by paying someone thirty dollars. Why be a come-on?

What Solax Wants.

The Solax Company, Congress Avenue, Flushing, New York, wants high grade scenarios on social, political and dramatic themes as well as refined comedies. They state that they are willing to pay big prices for live stuff. In sending in comedies remember that Billy Quirk, formerly with Pathe, is their chief comedian.

More About Bison.

Richard V. Spencer, editor of the Bison Company, writes that the mention in this department of the Bison needs brought him more good writers than all the paid advertisements subsequently used. At the same time he has not succeeded in getting hold of just what he wants and he offers this fuller explanation in his rejection slip:

> We are in the market for the following type of scenarios: All Indian, Indian-Military, Indian-Emigrant, Civil War, and their various combinations of frontier life. Stories should be built on strong themes with original bits of business, have continuity and a strong heart or love interest.

From some of the correspondence we have seen between Mr. Spencer and authors we gather that most writers make the mistake of supposing that since most three-reel subjects are done from novels these original theme two-reel Bisons must have an equally ample plot. We think that what is preferred is a simple theme capable of spectacular development. It does not have to be a silly story to be a simple theme; it should be vital and interesting, but it should give the producer plenty of scope for the utilization of the large staff of the Bison-101 Ranch forces without tying him so rigidly to the story that the incidents become involved. We also understand that Mr. Spencer wants a running story with a chance for a break about the middle of it. Here is a new market and it may be a little slow to get into, but by watching the Bison two-reel releases you can get the idea.

Nestor is Prompt.

Some weeks ago we published several complaints regarding the delays in passing upon scripts sent the Nestor company and also printed the assurance of David Horsley that the condition would be remedied.

Under recent date Charles W. Henderson, of Kokomo, Ind., writes: "Sent Nestor a western the other day and they returned it stating that they are not producing western subjects at present and asking for high class dramas and refined comedies. They were prompt in returning the script. It was out only eleven days, which means that it did not stay in the studio much more than a day."

And in the same vein Miss Marguerite M. Jackson, of the Pomona (Calif.) Times, writes: "The person who thought the Nestor company careless in returning scenarios must have fared far worse than I did. Two weeks ago I wrote out a play and sent it in. In three days I heard from them and they were also kind enough to tell me wherein I had made my mistakes."

It will be seen that Mr. Horsley has more than kept his promise.

Save Postage Stamps on Essanay.

The enclosed notice is now being sent out to all Essanay contributors:

> We thank you for submitting enclosed scenario for our consideration, but at present time we have a very large stock of same on hand, yet to be produced, and, as we receive about five hundred scenarios a week, we feel that we cannot bestow upon each one the careful thought that we would care to, and is due to the author.
>
> Therefore, we will not solicit any more scenarios for several months, at which time we shall be glad to hear from you again.

As a somewhat similar notice is used by the Biograph to head off undesirables, we queried H. Tipton Steck, who replied: "We are loaded down with scripts and are mailing the enclosed to all writers." Due notice will be given when buying is resumed. Meanwhile hold back on Essanay.

Here's Another One.

We have had sent us a letter from an individual who claims to be the scenario editor of a company, not stated, who offers to put scripts into salable shape for a fee of two dollars. It is not quite as iniquitous as the scheme of the editor of another company, who uses the addresses gained through her official connection, to offer to sell scripts at double the usual commission, but if this man really is a scenario editor he should be fired, and if he isn't there are certain references to false pretenses in the statutes that apply. This is what he says:

> For a fee of $2.00 I will read, correct and revise your work. Will put it, not you, in touch with the market. If the submitted scenario contains any merit at all I will guarantee to arrange it so that you will have no difficulty putting it in a marketable condition.
>
> The writer is now connected with one of the foremost film manufacturers in this country. And is in a position to know just exactly the sort of stories their different policies demand. Every week I read and pass judgment upon not less than one hundred and fifty scenarios, although many are well written and show some merit, not more than one or two of the lot are salable. I know what type of story each studio in the industry is seeking. And I'm ready to beat your work into such shape as to enable you to sell it.
>
> How does this plan strike you?

Replying to the question, it doesn't strike us favorably. No one can honestly guarantee the sale of a story and an editor of scenarios should know this better than anyone else. Some pleasant day the post-office inspectors are going to get busy, for at this rate it will not be long before the line is overstepped by some one.

Can You See Things?

No, we don't mean what you mean, but the title is suggested by this line from a regular scenario writer:

> You must resort to your powers of visualization. If you are not able to visualize properly you would do well to give up trying to write photoplays, for if you cannot *see* the story yourself, how can you write it so that the director can get your thoughts? The more vividly you can see your picture the more vividly you are able to write it.

That's another way to tell you to write what you see rather than what you think. It sounds difficult, but perhaps you've been doing it all along. Stop and figure it out. Do you merely write a plot or do you write the play that you are acting as you write? One makes a plot and the other makes a play. Train yourself to do it. Before you start in to write out an idea, sit down and close your eyes and let the scenes pass in procession before your mental vision. Then go to the machine and while you re-enact the scenes write them down. After a time you'll not need the dress rehearsal, but will be able to see the action played as you write it and, by writing down that action, you are certain to get your ideas on paper, if only you will make allowance for the fact that you know a lot of things the audience does not concerning the relation of the characters, their thoughts and modes of action. Be sure you tell enough of this in action or leader to make the idea clearly understandable.

Here's a Cosmic Wail.

Here is a letter from an impatient sort of cuss who voices in John Henry style a comparatively common kick. He writes:

> May it please you to add this murmur to the cosmic wail.
>
> I am one of the moiety of unhanged criminals—the Scenario Writers, and I wrote one of the companies asking why my scripts had not been acknowledged. The said company in an indignant outburst skipped up on the pedestal of its integrity and drew it's feet in after it. Also they returned two of my scripts (all but one sheet), and did the Mark Anthony thing in two paragraphs about the thoroughness of their system.
>
> In the terseness of the vernacular—thoroughness of system, nothing. In any ordinary business office, and like all Scenario Writers, who would live, I have to work in a business office, a third rate clerk, at five dollars a week, could acknowledge receipt of a hundred manuscripts daily, so why the ever-readiness of the manufacturers to carp about stress of business. A simple acknowledgment of the receipt of MSS for consideration, is, I am forced to say, only common politeness.
>
> Why not treat us with a little more consideration? Although addicted to the unjustifiable habit of scenario writing, we are human and have feelings. Courtesy is cheap at one cent a post card.

We are afraid we have small sympathy with cosmic wails and anyhow George Kleine has patented Kosmik as a trade mark, but let's treat it seriously, anyhow, because it is serious to a lot of wailers.

The wailer has sent out a story and he wants to know if the company got it. He sent in an inquiry, of which the above may be a sample, and now he wants to know why. And echo answers "why?"

Why should the company sit down and write him a chatty letter telling him that the script got there all right, that it stood the journey well and it hopes it will make a long visit. Or why even the post card? Why be a piker? Why not demand a night letter?

Seriously, we are seeking to educate the scenario writer to an intelligent attitude and such complaints as this almost make us despair. Many who write scenarios, indeed the majority, lack the literary experience that should be the groundwork, and they take themselves too seriously.

We do not know of any large publishing company that sends out an acknowledgment of manuscripts received, though most will return an enclosed card where this is asked. It is not considered essential, so it is not done, and it is no more essential in the case of photoplay scripts.

The scenario writer is a salesman. He offers his wares to the buyer and stands at attention until judgment is passed. It is usual for the seller to wait the pleasure of the buyer, not the reverse, and too many scenario writers are apt to take a lofty attitude and demand as a right what is accorded by courtesy. The Edison Company recently gave up the practise of sending a receipt for scripts. Several have written to complain, yet we fail to see what basis for complaint there is. It is not now the practise of the Edison Company to send receipts. Those who demand receipts are not compelled to send their scripts to the Edison Company. The proposition is plain.

Receipts for scripts is not a matter of common politeness. It is a courtesy that has been so much abused in most instances that it is being withdrawn. It is a practise that does not obtain in other lines, and those who want to know if their scripts arrive safely should either register their envelope and at that time explain to the registry clerk that a receipt is demanded, or a self addressed post card may be enclosed with the request that it be mailed back to the author to announce the safe arrival. The latter plan is followed by magazine writers of experience. It is commended to the cosmic wailers.

Gone Out of Business.

Mr. Siegmund Lubin, head of the Lubin Manufacturing Company, advises us that the correspondence school and sales bureau started by a member of the scenario staff apparently with the consent of the company has gone out of business. He writes "This kind of business was done without my knowledge and I have stopped it at once. I am promised that such a thing will not happen again."

We have refrained from giving mention to this school because we were confident that when Mr. Lubin became aware that an employee sought to occupy the positions of both buyer and seller he would take proper action, as he has done.

INQUIRIES

W. McC.—We are not aware of any three-reel release of the Custer massacre, but believe that the Bison Company has a two reel release of the subject coming.

F. H. E.—If you will send to the publishers for a copy of "Technique of the Photoplay" (price $1), you will find these matters fully taken up. In brief you do not use dialogue at all, but write in action, since it is the action and not the dialogue that tells the story. Divide your action into scenes and give a cast of characters and a short synopsis of the plot.

M. H.—We presume that you have reference to "Examination of the Stomach by X-rays," released by the C. G. P. C. (European Pathe), on December 1, 1911. The reel is in no sense a fake. Without going into an elaborate explanation the photography was made possible by adding chemicals to the food eaten by the patient to make the definition clearer and then making the photograph. This may not be very clear, but it's the best we can do in the space at our command.

MARION.—Charles Blackwell is not an El Kalem, but just a plain Kalemite. He is in California. He is usually seen in company with Miss Alice Joyce. Miss Walker was Vitagraphing the last we heard.

LILLIAN.—If you will read the answer to Marion, just above, you will find that the "tall, slim actor who usually plays opposite Miss Joyce," is Carlyle Blackwell. It was he who payed in "Norma from Norway."

L. M. A.—David Copperfield, the boy in the Thanhouser production, was Miss Flora Foster. After he grew up Ed. Genung was his interpreter.

L. L. L.—So far as we can learn, the Fox and Nestor companies are entirely and wholly distinct business entities.

NANCY L.—We are sorry we cannot add to your store of information regarding the Biograph players, but Reva Greenwood is with the Edison company.

CARLETON.—There is no school that teaches operating the cinematographic camera. Usually camera men are educated by some company or gain their knowledge by acting as helper to some experienced man. We know of one player who was nice in helping the camera man with his heavy load and in turn was promoted to be cameraman when another was needed. Sometimes a regular photographer is given opportunity to learn, but this happens only when he is on intimate terms with the officials of some company. Taking motion pictures differs so radically from regular photographic work as to constitute a special section of the art. The conditions in the West are the same as here. Good camera men are in demand but few companies will take the trouble to train them. If that third question refers to operating the projection machine, make your inquiry of Mr. Richardson. We know of no line operating motion picture theaters on its steamers, though we think that it is only a question of time. The idea is far more feasible than the establishment of a regular stock company.

MABEL E. H.—Your inquiry goes back of the time when casts were noted and so cannot be answered. Henry Walthall is the second person you ask about. The company does not know who it was that played Violet in "A Western Memory." Hope you have better luck next time.

CRITIC.—This is an inquiry department, not a muck-raking column, but the answer is that while some incidents may be similar the first story is not paralleled. Regarding the second play, we think you are in error. We fail to detect more than a passing resemblance. If you are familiar with both the play and the photoplay and make a suggestion like that, you should change your nom de plume.

V. A.—Joseph Graybill played the Younger Brother in Thanhouser's "On Probation." Other answer next week.

J. A. M.—Miss Viola Alberti was the wife in Thanhouser's "On Probation." The plumber's wife in the same company's "The Guilty Baby," was Miss Lucy Diestel. We cannot identify the players in imported films. Inquiry so seldom develops any information that such questions are now barred. In answer to your Essanay questions: Howard Missimer was the Deacon in "The Deacon's Reward," and in "Town Hall Tonight," Arthur Mackley was the sheriff, Victor Potel the tall and Augustus Carney the short actors.

PICTURE FAN.—We regard questions as to the ages of photoplayers as too personal, more particularly when the inquiry refers to a lady. We think the player in question young enough not to be ashamed to tell, but we are not going to ask. The Melies Company does not place the player you ask for. She is a new member of the stock company whose name has not been sent East yet. Inquiry will be made. The Essanay answer next week. Miss Anne Schaefer seems to be heading most of the recent Western Vitagraph casts, though Miss Florence Turner played one or two parts before she went on vacation. Miss Cleo Ridgley is with the Rex Company as was apparent from a short article in our last issue. There are several capital woman riders in photoplay, but no nominated champion. We are of the opinion that Miss Storey would hold up her end with any of them. We have not yet obtained the cast of the Bison's "The Run on the Bank."

W. H. K.—The boy in Lubin's "The Office Favorite" was Bennie Zieman, otherwise, Bennie from Lubinville. He is about seventeen.

A. M.—No particular paper is required, but the best is the usual typewriter size, 8½ by 11 inches. Do not use "onion skin" or other thin papers and do not use foolscap. The latter is a confession of amateurishness that may affect the size of the check if not the chance of acceptance.

W. O.—Harold Shaw was the boy in Edison's "The Lure of the City." He was also the Carter's son in "Home."

L. T. C.—The acceptance of a script does not promise immediate production. As an extreme example, a coming Lubin reel will carry "Hoodooed" and "Her Uncle John." The last was accepted a couple of weeks ago and the former bought some two years ago.

A. B. I.—The younger sister in American's "The Smoke of a .45" was Miss Jessalyn van Trump. William Bracken was Indian Jim in Melies' "The Mortgage."

G. M. C.—In Kalem's "The Mother," Arthur Donaldson was the priest. The picture was made in Ireland. Jack J. Clark and his mother were the mother and son. Warren J. Kerrigan was the son in "Objection Overruled."

R. P. E.—Send a stamped envelope for a list of scenario addresses. They are not always the same as the addresses given in the trade advertisement.

P. L.—The two girls in Essanay's "Pals," were Misses Lily Branscombe and Mildred Weston. Jack Hopkins was Jack in Lubin's "Jack's Umbrella." He looks not unlike Arthur Johnson, but they are not brothers. Harry Myers is still with Lubin, but not in that section of the company which Mr. Johnson heads.

P. T. C.—We have not seen this one for several weeks. Maurice Costello and Leo Delaney are not brothers.

C. D. T.—Copyright does not die with the author, but becomes a part of his estate, and may be renewed for the additional term the same as though the author lived. Address the publisher for permission if you are sufficiently interested. It will be better to write him than to have him write you.

G. E. C.—Miss Ethel Elder is now with Powers and will be seen in those releases shortly.

"THE DETECTIVE DOG" (Solax).

CAST.

James Harper, a secret service detective.......Darwin Karr
Mary Harper, his wife....................Blanche Cornwall
Kitty, their child..............................Magda Foy
"Jack," the dog............................"Lewis Solax"
Richard Toole, chief of counterfeiting gang......Lee Beggs
Police, counterfeiters and storekeepers.

This is a thrilling and picturesque melodrama, abounding with an abundance of animal interest. The wonderful light effects and mechanical contrivances are revelations in camera possibilities. It is a stirring story lucidly told and forcefully acted.

Glad of an opportunity to repay his kind master for the care and attention he has received at his hands, good old Jack, the detective dog, follows the scent of his master and, like a big faithful and sacrificing friend, rescues him from the teeth of a jig-saw in the den of counterfeiters. The dog shows wonderful intelligence. His acting is startingly natural and picturesque. The production will be released Wednesday, March 10th.

NEW FILM EXCHANGE HEAD.

Mr. I. A. DeSomers has been the Sales Manager of the Western Film Exchange of Milwaukee the past few years, and served in various other capacities since the organization, has been appointed Manager of the Western Film Exchange of Kansas City, Mo., by J. R. Freuler, owner, to take effect March 5th. Mr. DeSomers has a complete and thorough understanding of every branch of Film Exchange work, having had considerable experience in all departments, working his way up from the bottom. His knowledge and efficiency in this work offers the company complete assurance of a successful career. His many friends in the Northwest will watch the progress of his work with interest, and feel that his pleasing manner will no doubt win for him as many new friends in the new territory.

ANDERSON PLAYS INDIAN.

Mr. G. M. Anderson, director of the Essanay Western Company, has never been seen to more excellent advantage than in "The Indian and the Child," a beautiful Western drama booked for release in April. Mr. Anderson plays the role of the Indian, and gives the character gripping impersonation. He is well supported by a picked cast, and the little girl sharing the leading honors is a splendid little actress of great natural ability.

Comments on the Films

Licensed.

"HER FACE" (Edison), March 19.—A pleasant little romantic comedy with a poet and a girl (the face) across the court as centers of interest. He had written some lines (he called them poetry) to her; the wind blew these from his desk and landed them across the court and in her room. He climbed in after them and got caught. The fun comes from the good acting, especially of Mr. McDermott as the poet. Miss Miriam Nesbit and Mr. Shaw are the other two chief players. It is well photographed and makes a very desirable filler.

"OUT OF THE DEPTHS" (Essanay), March 19.—Some will recognize this story. We have read it before, not seen it in pictures, and commend it in this instance for its effectiveness and its good acting. The man stole for his sick mother, was caught and served his term. Later, he had lived down the past and was elected mayor. A ruthless blackmailer "bled" him to desperation and he refused the last demand. Before the blackmailer could harm him, however, the scoundrel is killed. A flash of lightning, very well suggested, kills him in our sight. The storm scene is very good. The picture was made by the usual Chicago company and is clearly photographed. It is almost a feature.

"FATHER'S TOOTHACHE" (Cines), March 19.—A farce comedy that is very much like others we have seen. However, perhaps the majority of spectators will find it fresh enough. The doctor and the girl were in love. Her father objected, but gets a bad toothache. The man is the only doctor in town and makes his own terms with father. We heard no laughs. It is fairly well photographed. A filler, except that it has an excellent picture of the City of Tripoli on the same reel.

"THE CITY OF TRIPOLI" (Cines), March 19.—These photographs give a new and instructive idea of the capital of the district just occupied by Italy. The city is not wholly Oriental, for it has a large Catholic church. The film has some pleasing street scenes.

"THE EPIDEMIC IN PARADISE GULCH" (Selig), March 19.—Freshness in its situation, and humanity in its acting make this school teacher and cowboy comedy an acceptable feature picture. The "epidemic" was not measles, nor mumps, it was just ordinary misery. There was only one pretty teacher and a dozen good looking cowboys. Big Bill was the first affected and the kindly teacher coddled him. The other boys soon caught it and were all down at once. The teacher saw through the millstone and prescribed a big dose of something bitter and no dinner. The ranch cook gives as much fun, for the time he is in the picture, as even the teacher. The scene in the kitchen when the boys try to get a snack behind his back is very good. The photographs are good enough.

"THE OLD SILVER WATCH" (Vitagraph), March 19.—The picture tells a very good, convincing story about two children (Adele de Garde and Kenneth Casey play the parts) who were left orphans and adopted by different people who lived far apart. They took different names and grew up without knowing anything about each other. Mr. Costello and Miss Baird take the grown-up parts. The man still has his mother's old silver watch. By chance, he and his unknown sister meet, fall in love and are about to be married when, at the altar, the silver watch tells the secret. Beside these players, Kate Price, Miss Gardner, Mr. Brooke, Miss Finch, Tom Morey and others have lesser parts. The photographs are good. The spectators watched it closely. One man seated near the reviewer, volunteered the remark, "Things could happen just like that" They could. The picture is a safe feature.

"THE PREACHER AND THE GOSSIPS" (Lubin), March 16.—Mr. Arthur Johnson plays in this picture a young, unmarried minister, and Miss Helen Marten plays the pretty village milliner with whom he is in love. There are several old maids around who are sour inside, but make sweet faces at the minister until they see that there is no chance for them. The chance comes, however, for one of them to make trouble. She reads and misunderstands a half-finished letter of the preacher's. It was to his sister. The gossips, when it was shown to them, at once concluded that it is to Helen Greenwold, the milliner, and take it to the deacons. There's a great scandal. The picture isn't accurately conducted. There are things in it that, on technical grounds, one could find fault with. Its story will offend none. Plenty of young preahers have suffered in similar ways. It is very well acted, especially the church servie. The village street and quaint old houses are interesting and the photographs are "clear as a bell." It may serve as a feature, or nearly one.

"THE ROOT OF EVIL" (Biograph), March 18.—In our opinion, the most interesting picture of the week. It seems, at the start, the same old situation. The rich man's daughter has secretly married her father's secretary and he finds it out and disowns her. Then we have the widow and her child coming home in time to thwart the designs of the man who is scheming to obtain the old man's fortune. It is apparently the same old story and yet how different, how much more humanly convincing than the best pictures of this story that we can remember. Its vitality comes from the peculiar characteristics of the persons; they are not types, but new individuals. These persons dramatially affect the narrative, the path the story takes toward its denouement, in a wilful, lawless and yet entirely natural way. It seems inevitable.

The interest doesn't center in any one character; it is merged in the whole. Yet the characters are very clearly cut and two of them (the child and the designing "legal adviser" of the old man) are intensely interesting studies. The man who plays this schemer seems to be a new player among the Biograph people and, if so, he is a noteworthy addition to their forces. We might add that a good player is fortunate in starting with the Biograph Company. He has a better chance of making a reputation than in most places.

"THE BLACK WALL" (Vitagraph), March 18.—A story of an adventure of children (Kenneth Casey and Adele de Gard) in a coal mine. The black wall is the debris of coal after a cave-in that blocks the passage. To be caught behind it, as the children with several miners were, is to be entombed alive. The story was "taken by the authority of the United States Bureau of Mines." It is very instructive. There is no melodramatic interest in it; it is a clean, convincing, naturally pictured story of adventure. The photographs are good. We commend the picture. It seemed to interest the audience very much.

"SUNSET" (Vitagraph), March 16.—A love story set on a ranch near the ocean. It takes us through a tract of heart-interest that we have explored very often and, although it is well acted and competently conducted, it is slow. It lacks atmosphere; even the photographs are hard, mechanical. The backgrounds are interesting, however.

"THE PRICE OF A SILVER FOX" (Lubin), March 14.—Silver fox carries a very valuable skin. It isn't a species; but a kind, like genius among men. One is born into a family of grey foxes now and then, and is usually cleverer and stronger than his brothers and sisters. The ease with which the fox in this story was captured doesn't strongly convince; but that doesn't harm the story very much. It is a love story with Miss Ormi Hawley as the society girl who promises her suitor that she will wed him, if he'll get her a silver fox. He didn't have any difficulty getting it; but in keeping it he became terribly frost-bitten and disfigured. An Indian tried to steal it from him. The story has little that is truly fresh and drags, especially at its artificial times. The photographs are good. It's a good filler.

"THE ARROW OF DEFIANCE" (Pathe), March 16.—An Indian story showing the chance escape of two children from a band of truculent redmen on the war trail. One was a white girl of about six and one was an Indian boy, of about eight, whom the white girl's parents had adopted. They got up on an old horse just for fun. The war party came. The boy saw it and they galloped off to the fort. The photographs are poor and the backgrounds rather commonplace. The story isn't strong or vital and it is very slight. It will make a fair filler.

"HIS WIFE'S MOTHER" (Lubin), March 13.—Mrs. Walters, who takes many old lady's roles in Lubin pictures, gives in this a delightful portrayal of a dear, old lady, rather spunky, whose heart was most certainly in the right place. Of course, a few adjectives don't describe just what kind of old lady she pictures, for her portrayals, as every one knows, are full of atmosphere. It is the best thing in this picture by all odds. It convinces us while the story does not. Miss May Buckley plays, as well as the role will let her, the young wife and daughter and Mr. Jack Holliday intelligently takes the part of husband and son-in-law. He doesn't like grandmamma at first; but she comes to his rescue when he has used his employer's money to speculate with. The photographs and the sets are very good, indeed. Lubin sets are the best made and trimmed sets that we have, just at present.

"PERSONALLY CONDUCTED TRIP TO BERMUDA" (Edison), March 16.—A well photographed comic travelog of the islands eastward from Florida in the Atlantic. The comedy is slight and rather artificial, but the views are interesting and the film acceptable as entertainment. A desirable filler.

"A MIDGET SHERLOCK HOLMES" (Pathe), March 13.—A very small boy with beard and make-up to look like a detective is the center of interest in this farce. He and his friend, the hobo, have an amusing adventure with the black-hand. There are several good laughs. The photographs are good. It is a fair filler.

"DAIX AND HIS DOG" (C. G. P. C.), March 13.—This vaudeville act of a very clever dog is on the same reel with the above. It is well photographed and interesting.

"WHEN DUTY CALLS" (Pathe), March 14.—A very well photographed picture showing the confusion of a burglar brought about by a very noble faithfulness to his duty of a physician. The physician, struggling to save from a burglar a sum of money entrusted to him, is wounded. He had received a call to a sick baby and in spite of his wound does his duty. The burglar, on coming back to his house with the money he had stolen, finds there the physician he had wounded, attending his child. He is overcome and, when the whole truth is shown to him, returns the metal box with the money and falls on his knees beside the physician, a man thoroughly convinced of wrong doing. It is a good healthy picture.

"A VICTIM OF CIRCUMSTANCE" (Kalem), March 13.—The object of this picture is to tell an entertaining story; yet it is likely to make one's blood boil by its pictures of convict life in the prison camps in the South. It is not a horrible picture; many of its scenes are extremely beautiful, especially those showing the Everglades with the quiet waters and tangled growth of its forests, their trees covered with "graybeard" moss. The man was innocent, was convicted and suffered with other prisoners. A girl of the country pitied him and, when he escaped with others and bloodhounds were set upon their trails, she hid him. He was recaptured, however, and later pardoned; then he returned to her. The story is good, interesting and full of acceptable freshness. The escape and chase are both very well managed. The photographs are very fair. It is a very desirable filler.

"ZOOLOGICAL GARDENS IN ROME" (Cines), March 16.—This is a very clearly photographed picture of wild animals in captivity. The quarters of the lions and tigers are so like wild, rocky hillsides that they seem the natural localities where these beasts live. We commend the picture highly.

"OUT OF TUNE" (Cines), March 16.—A slight but mildly amusing farce on the same reel with the above.

"THE BANDIT'S CHILD" (Essanay), March 16.—See page 768, issue of March 2, 1912.

"ACROSS THE ISTHMUS OF PANAMA" (Selig), March 16.—A very excellent picture, indeed; very well photographed under the circumstances and one that should make a sure feature. See page 952, March 16, 1912.

"RECONCILED BY BURGLARS" (Kalm), March 18.—A farce that is briskly conducted and amusing all the way through. It made one good laugh near the end. It is a picture in which no one thing that is very funny happens, but each succeeding scene adds to what has gone before until the spectators break forth in laughter. The photographs are good. It is a very good filler.

"THE KALEMITES VISIT GIBRALTA" (Kalem), March 18.—On the same reel we find this extremely interesting travelog. It is very fairly pictured, and commendable.

"THE NEW CONSTABLE" (Lubin), March 18.—A fairly well photographed farce played by many pretty girls and two men, the old constable who drove the servant girls away from the district, and the new constable who kept them there. Of course, other men also appear for a moment. It became amusing toward the end; at the latter part there was laughter throughout the house.

"PATHE'S WEEKLY NO. 12, 1912" (March 18).—Perhaps the best item this week is a very amusing picture of water tobogganing in China. It shows a sloping rock, the water of a stream washing it, and the natives (one or two white men) coming down on banana leaves. One item shows snow coasting in the Alps. Others show the devastation of wind and flood in the South and West, a fire in a country town in Germany, a new fast F. I. A. T. racer automobile, the sinking of a steamship (the Madison) in shoal water, and a railroad wreck.

"THE BELLE OF NEW ORLEANS" (Kalem), March 15.—A picture of about sixty years ago in New Orleans. It is a conventional love story, not at all convincing either in atmosphere or action; but it is pleasingly acted. The story drags at first, but becomes more engrossing later. The backgrounds are interesting, but do not at all suggest New Orleans; they might have been taken in California. It is a good filler.

"THE GIRL OF THE LIGHTHOUSE" (Selig), March 18.—Mr. Herbert Bosworth and his usual company play in this picture an acceptable story of love in the salty atmosphere around a lighthouse on an island on the Pacific Coast near San Diego. It opens in calm weather, and takes us through a storm in a story in kind somewhat like "Shore Acres." The villain, who has also taken a fancy to the keeper's pretty daughter, tries to wreck her lover, the fisherman, by tampering with the lights. The girl manages to get back to the lamps and relight them in time. Some of the views of the stormy sea are worthy of the highest praise as photographs. The interiors also are extremely good. The picture's fault is that it tries to show us too much. We can't expect a picture of the hero's barque in dangerous seas and, if we are shown it in calm weather, we are not affected by it. Perrhaps if some of these things were left to our imaginations, we would have felt a deeper thrill. It is a desirable picture, nearly a feature.

"FOR THE COMMONWEALTH" (Edison), March 15.—A picture for prison labor reformers. It does not tell a good, strong story; that is, it doesn't convince us as a picture of life nor of human fates in any particular way; but it does convince us as a picture of human fates in a broad, general way. As a tract, it is first class, almost compelling in its teaching. Miss Mary Fuller plays a deserted wife, who has her husband (played by Mr. Shaw) arrested and sent to prison. This situation is used to explain the conditions that make prison labor, in direct competition with outside labor, an injustice. A better way is offered. It is a picture very well worth while.

Independent.

"IN THE BAY OF BISCAY" (Lux), March 22.—An industrial picture showing us much that is interesting in connection with the fishing industry of western France. The photographs are very good and much of the film is very beautiful. It is short, but worthy.

"ARABELLA BECOMES AN HEIRESS" (Lux), March 22.—On the same reel this comic picture in which Arabella inherits her master's estate displacing the old man's relatives. Father and mother make the son court Arabella, and foolish, simple Arabella gives up the will; but her lawyer has a copy. It is a thoroughly wholesome, ironical farce and will be acceptable anywhere. The two on this reel give instruction and entertainment and both parts will be popular. It is a desirable release to show.

"THE MAN FROM THE WEST" (Imp.), March 18.—Mr. King Baggot plays the breezy man from the West who has made his "pile," and is visiting relatives in the city. Steve doesn't know social distinction and falls in love with the pretty young cook (played by Vivian Prescott). He escapes from a dance to marry her. The story is brisk and the acting makes it sincere and amusing. Mr. Shay, Miss Krouse and Miss Violet Horner ably support the leaders and make the picture, which is also well photographed, a desirable filler.

"BETTER THAN GOLD" (Imp.), March 21.—The gambler's wife left her baby with the miner from whom her husband had stolen a bag of gold-dust—the baby girl was "better than gold." Years pass and the girl grows up into a well educated young lady, the ward of Jim the miner, who is also a priest (played by Mr. Pollock). Miss Margarita Fisher plays the remarkably contrasted roles of aged mother of the girl, "Denver Jean," and Janette, the girl just home from the convent. The story told by the picture seems hardly to justify itself on account of its slightness. Miss Fisher's double impersonation is the picture's chief point of interest. The photographs are good, but most of the scenes are studio pictures.

"A PAIR OF JACKS" (Nestor), March 20.—The Jacks are played respectively by Geo. Gibbard and Jack Conway; their wives are played by Victoria Tarde and Eugenie Tarde. The latter, as played, is of a jealous nature and without inquiring for reasons takes offense because of the other Jack's wife and baby. She is given plenty of reason for her awakened suspicions and she also gets her father excited over it. There's a struggle for a short gun; but the tragedy is averted. It has one of those climaxes during which one fairly aches to have some one in the picture "cuss" and tell the truth and end the suspense. The photographs are very good. The picture is a good filler.

"THE FEUDAL DEBT" (Nestor), March 18.—While there are things in this picture not quickly made clear, yet as a picture of a feud, root and branch and fruit, and the possible interplay of forces, and also the conflict between love and vengeance that may come out of such neighborhood wars, it is amply understandable, is in truth, a fine success. It is one of those pictures in which the atmosphere itself furnishes the story. The situation that the picture takes is fine; the ending of the story, as shown is good, but not so strong as the situation led us to expect. It is very naturally acted and clearly photographed. We call it a feature, yet are not wholly sure.

"A NEW LEASE OF LIFE" (Republic), March 19.—This picture takes us from the almost heartless Great White Way and the life in New York City, with its gaiety and its shadows, to a sanitarium in the hills where tuberculosis patients are cared for and brought back to vigorous life. It is one of those pictures that are at once valuably instructive and deeply interesting. The story is tense and full of red blood, and is well acted. Much charm is given to the picture by its excellent, well-photographed views both of the city and of the wintry mountain country. It makes a desirable feature picture for all kinds of occasions in all kinds of places.

"UNLUCKY MIKE" (Great Northern), March 23.—A comic picture of a clown burglar. He turns the house topsy-turvy; but is arrested. The photographs are sharp blacks and whites. The picture is very light, indeed.

"THE TANKVILLE CONSTABLE" (Imp), March 23.—A dream picture and the fun in it comes from the unhappy adventures in his dream, of Eben Green, constable, wsa was determined to stop automobile speeding. These cured him of dislike for speeders. The picture is very slight and its humor is not very sparkling. The photographs are fair. It is on the same reel with the Russian dancer.

"CLASSIC DANCES BY COUNTESS DE SWINSKY" (Imp), March 23.—A picture of marvelously artistic dancing. But let us say quickly that it must be put on with appropriate music, if it is to get over. This artistic dancing is very dramatic; it expresses a wide range of emotions and so clearly that it seems almost articulate at times. It expresses the feeling of the music that goes with it, making the music double effective. To play ragtime or sentimental ballad music with it will be like playing "Tristan und Isolde" on the stage with an orchestra that knows only "The Runaway Girl." Get the right music from the producer, advertise a masterpiece of Russian dancing and rehearse it; then you can expect success. There is nothing indecent in it, although it is danced with bare feet and bare lower legs.

"CONVICT B-75" (Ambrosio), March 20.—A picture of sentiment set in and near a great Italian prison. The center of interest is between Convict B-75 and the jailor's little daughter, aged about seven, who befriends him. Later, he is pardoned, he is freed; yet is still kept in the prison "by the bonds of affection." The picture is too slow; it gets wearisome before the end. The photographs are only fair, the film of full length.

"FOR HOME AND HONOR" (Champion), March 18.—It tells the story of an habitual bigamist. The center of our interest is in his second wife. When he married her he thought his first wife was still alive, but found in the next morning's paper that she had just died. Later he told her that their marriage was not legal and she married again. He appears again on the scene, tries to force her to run away with him and she wounds him with a revolver. He now owns up and she gets a divorce, her new husband standing by her. The picture takes up a rather sensational train of circumstances, but it is well conducted, pleasingly set and acted and has the atmosphere, let us call it, of fancy; it doesn't offend with revolting realism. It is good entertainment.

"THE DESERTER" (Bison 101), March 15.—A big feature release in two reels. The deserter is a second lieutenant, who, rejected by the colonel's daughter and disgraced by his part in a drunken row, leaves the post in civilian clothes. It is in early frontier days and an Indian uprising is imminent. A party of immigrants find him half dead in the desert and care for him. The savages attack the little band. The deserter risks his life to break through the "circle of death," and get help from the fort. He arrives in time, but dies and is buried with honors. It is a big, stirring, well-made picture, almost as good as "War on the Plains." It is a more emotional picture than any other of the big 101 releases.

"THE FULL VALUE" (American), March 18.—A three-cornered romance. The boss and his handsome clerk are rivals for the stenographer's affections, and the clerk, made jealous is impudent and gets fired. The boss then shows his true character, but the girl refuses him. To get even, he tries to defraud the girl's mother in a sale of property, but the hero overhears and intervenes. The picture is not far above commonplace; but it doesn't drag. The best "Flying A" players act in it and the photographs are good. It is a fair filler.

"A CHILD OF THE TENEMENTS" (Solax), March 22.—A little child (Solax Kid) is sick. The father (Mace Greenleaf) and the mother (Blanche Cornwall) have tried their best to get away to California so she can recover; but everything seems against them. The mother is tempted and steals money. The discovery of this theft, the attitude of the man from whom the money was taken and the whole incident is dramatically handled. It makes a good, interesting picture. The photographs are good. We commend it as a feature.

"A SYMPHONY IN BLACK AND WHITE" (Eclair), March 21.—A story of the darkey quarter of the city, with sketches of Bohemian life and home life in Darkiedom. Poor Pompey, the lover and the picture's hero, gambles away a "borrowed" suit of clothes and comical happenings follow. They are a bit too complicated to be wholly clear. Some of the scenes are photographic gems. A very good filler.

"HER FIRST ASSIGNMENT" (Powers), March 23.—She was bound to get a newspaper story and was writing it up in a strange man's apartment when he came home. He called up the police and was going to have her arrested when, by a careless move, she got the revolver and had the police take him instead. Then she wrote it all up as her story. It is a mystery picture that becomes clear only at the end. It isn't very convincing. The photographs are good.

"SCENES FROM THEATRICAL LIFE" (Eclair), March 24.—This picture is listed among the week's releases as "At the Height of Her Triumph." It is extremely well acted. The great actress, when she was an abandoned child, sleeping on the cold parapets of the Seine in Paris, was adopted by an actor. The years have separated them, foster father and daughter; but at the height of her triumph, she finds him again in poverty and distress. It is very beautiful and artistic and we call it a good feature picture. The photographs are perfect.

"PHILAE" (Eclair), March 24.—Philae is the famous city of temples in Nubia, Egypt, which was necessarily flooded by the new Assuan dam. The views are blue and show what one in a small boat would see, if he sailed about the half-submerged city and looked at its temples and courts. It is very good and strengthens this release to be a very sure feature.

"LEAP YEAR" (Majestic), March 19.—Two sisters and a man; the man is in love with one sister and has an engagement ring for her; the other one, it being leap year, asks for it and gets it. The man is in despair and gets up a scheme to make the unwanted fiancée get "cold feet." The right girl proves true to him in spite of his tramp "father." Mr. Herbert Prior plays the tramp (he is recognizable only at moments now and then) and the girl of the man's choice is played by Miss Mabel Trunnelle. The picture is good entertainment, is brisk, and the photographs are good. Perhaps it is not a sure feature; but it is a good, desirable filler.

"COUNT HENRY, THE HUNTER" (Solax), March 20.—Billy Quirk plays Henry and tells Munchausen stories of hunting to the ladies. He "cuts out" the American lover of the heroine, and the boys, for revenge, "put up" a fake bear hunt on him. The bears are clothed in plush. The photographs and mechanical work are good. It will hardly appeal strongly to cultivated people.

"THE BACHELOR'S CLUB" (Solax), March 20.—On the same reel is this farce in which a drunken man is dressed up like a lord and made to think his former life a dream. They dress up a man, Billy Quirk, in woman's clothes and have her take him to the Bachelors' Club costume ball. The drunken man's wife hears of it and attends, also in fancy dress, and breaks up the party. The photographs are good. There is very little real humor in it.

"HIDE AND SEEK" (Reliance), March 20.—A picture of a great temptation; but one that somehow fails to get over strongly. Two men, one a clerk and one an expressman, know of a certain large sum of money in a desk and they enter the house to get it. The conduct and acting of the situation are very well done; but it was a rather unbelievable step for just these two men, just ordinary men, so far as we are shown. The culprits are captured. The picture will serve very well as a filler; but the story is neither vital nor pleasant.

"JEALOUSY" (Reliance), March 23.—Just for a joke, the newly married wife's chum came to hee her friend dressed as a man. She was bashful about letting the husband of her friend see her in the man's togs. So, on his sudden coming home, she and her friend retreat into the bed room. The young and not very experienced wife is angered by her husband's natural jealousy and refuses to tell him who the boy is, but, just as a tragedy is near, the husband recognizes the girl. Mr. Wm. Walthall plays the husband, Miss Fernleigh, the wife, and Miss Robinson the masquerader. It is well photographed and very well acted.

"UP FROM THE PRIMITIVE" (Reliance), March 23.—An instructive nature picture, giving specimens of the most primitive kinds of creatures. They are water animals, and also forms somewhat higher in the evolutionary scale. To classes in natural history, this film will be invaluable. It will give the average spectator something, but not so much as to the instructed.

A THRILLING RESCUE.

In the "Mysteries of Souls," the Great Northern Special Feature Film Company's three-reel film, the heroine takes a desperate chance to make one of the principal scenes startlingly realistic. She is precipitated into the water from a sinking dory and is in imminent danger of drowning when she is providentially rescued by one of the villains who seeks her death that he may levy blackmail on his partner. The scene is one of the most thrilling incidents ever filmed and is a feat in photography rarely attempted. The woman is seen to sink, far below the surface of the water, and then rise again to struggle and sink. Then the rescue comes. The man is an expert swimmer and reaches her just in time and strikes out for safety. The features of the actors can be recognized and every movement is plain and distinct. There is no deception practiced and no dummies used, and the effect is wonderful and can hardly be accredited to the limitations of the camera.

"THROUGH TRIALS TO VICTORY."

"Through Trials to Victory," the big three-reel subject to be distributed by the Great Northern Special Film Company, is a romantic drama having to do with the loves and disappointments of a beautiful and unsophisticated young woman. She yields to influences that are bad and her indiscretion causes her hours of anguish.

Scene from "Through Trials to Victory."

Mona, the daughter of kind and indulgent parents, is invited to visit friends in a country town. She is delighted and looks forward to the meeting with pleasure. Everything is new to her and she is in jubilant spirits. There is a company of soldiers quartered in the vicinity and their handsome uniforms have an attraction for the girl. Captain Platen, in command, is a gay young officer who delights in a conquest of women. He is older, much more experienced than Nona and when they meet the girl is genuinely impressed. To the officer the affair is of only passing moment as he finds time hanging heavily on his hands. They meet often and the officer makes violent love to the girl. Their meetings are secret and the girl enjoys it.

Mona has promised the captain a photograph of herself and he calls one night at an unseemly hour and is admitted into her apartments. The next morning the girl is filled with remorse at her rash act. She returns home and, on the eve of her arrival, meets Lieutenant Sedorf, a handsome and honest young officer. He rescues her from the insults of a rough character and for the second time Mona falls in love to intuitively know that she has met the one man in the world. Their love affair is open and with the sanction of her parents and the young couple are happy. They plan a home and all is expectation.

In an evil hour Lieutenant Sedorf visits his friend, Captain Platen, the former lover of Mona. In looking about the apartment of the captain, Sedorf discovers a picture of Mona and recognizes it instantly. Sedorf is livid with rage. He inquires as to how the photograph of his fiance came into the possession of his host. The captain shrugs his shoulders and tells him the original is only one of his many conquests. Sedorf is furious and striking his friend with a whip he carries rushes from the room.

In the meantime Mona is with the modistes who are preparing her wedding trousseau. She has just adjusted the bridal veil and is cavorting about the room when Sedorf enters. She goes to him with outstretched arms, but he repulses her angrily. He has the picture and he shows it to the girl and demands an explanation. She is speechless and he throws her from him. Finding tongue she then tries to explain, but he will not listen. She is an unclean thing and he casts her off with a fierce denunciation. The girl swoons and for many days hovers between life and death. When she recovers slightly her parents again send her to the friends in the country. One night she arises in her sleep and again enacts the scene with Lieutenant Platen on the night he came to her room. A friend, a minister, follows her and is a witness to the scene. His mind is relieved. Mona is more sinned against than sinning.

The minister goes to Lieutenant Sedorf and compels him to listen to his strange story. He tells it all and his listener is surprised and elated. Sedorf goes to Mona and humbly asks her forgiveness, which is freely given and they are once more happy. It is a story replete with situations out of the ordinary and will hold the attention of an audience closely.

Projection Department

Edited by F. H. RICHARDSON.

UNION'S NOTICE.—The following most excellent letter comes from the Business Agent of a local in the middle west. He does not forbid publication of name and location but prefers that I do not, presumably on account of the reference to certain local theaters, which might be recognized and cause unnecessary hard feelings. I respect his preference in this matter. The letter is certainly worthy of careful consideration, particularly the suggestion he makes as regards a new law. The letter reads:

"In the projection department of the March 16th issue you have an article with the title 'Wrong From Any and Every Point of View.' Yes, it *is* an outrage to keep any competent operator out of our organization—providing he is honest and reliable. The writer is a charter member of the local, whose letter head this is written on, and also holds a card in Local No. 67 of Des Moines, Ia., (Stage Hands) I. A. T. S. E. As a stage hand, I have no fault to find with the law in question. As it applies to the operator I believe a better law can and should be framed. When the I. A. T. S. E. admits an operator or stage hand to its ranks, his local is responsible for his ability, reliability and honesty. Hence, no one should be admitted to membership who can not be vouched for in accordance with that guarantee. There are some operators who can and do put up a mighty fine picture, but who cannot be trusted as far as you can throw a cow by the tail. They never stay on a job for any length of time. These same men, however, always have a pocket full of letters recommending them. Where or how they get them is a mystery. In the last year we have had a number of these 'drifters' apply for admission to this local. We were in need of operators at this time, too. They were told that they would have to live and work here for at least six months before we could accept them.

"I want to give you three cases to illustrate. Could furnish many more, but three will answer.

"1. Mr. A. J. M., age 24 years. Bright, clean cut. Very well posted on 'juice,' projection, etc. In fact he looked so good to me that I just cussed that six months' law. Got him a job. New house just about to open. He worked three weeks, had a fine picture, shows ran smooth. He managed to get a little over $50.00 of the proprietor's money above what was due him, and 'blew,' leaving a two weeks' board bill unpaid.

"2. A. M. Age 26. Good on 'juice.' Was a wonder on fixing rattle-trap machine. Had kit of tools. Said he wanted to make this city his home. Gave names of residents of his home town for references. Got 'em. Very satisfactory. Gave him the toughest job in town. He filled it and then some. Asked to have a better job. Got it for him. Did fine. Kept him busy doing repair work. Worked his six months. Got his card. Said he was offered a better job in his home town. Gave up his position to one of our local men and left. Three weeks later this local received a long telegram (*collect*) from Los Angeles, Cal., ordering us to wire Los Angeles to let him work there. He was warned not to infringe on any other local territory before he left.

"3. ——— ———. Age 23. Made application from P———, a small city in this state. His money was returned with a statement explaining the six months' residence law. Six weeks later we received an application from the operator of one of the non-union houses in this city. In this application he claimed to have ran the machine at this theater for seven months. I knew better. Writing and name seemed familiar. One of our operators said he knew of this man. The F——n Theater opened with a non-union operator. The applicant secured a job at this theater as janitor. Non-union operator was receiving $15 per week. This janitor-operator offered to run machine and do janitor work also for $12.00. Offer was accepted. Non-union operator was a friend of mine and told me about how he had to either meet this man's terms or be let out. He wanted to know if it would not be a good plan to "fix" the machine. I advised him against doing so. On the night he was to be let out I was returning my films and saw that this non-union friend was still running a show. Got out of street car and went up to his operating room to see that he did not tamper with the machine (a new 1912 Motiograph). I examined machine and ran last reel myself. Everything was in excellent shape and was left that way. I insisted that the boss be in the operating room when last reel was run so that there could be no question about everything being left ship shape. The $12 janitor held his job just four nights, when he was replaced by one of our union men. He, the union man, found the tension shoes bowed out like the old-fashioned tension springs should be and quite a hole worn in the tracks of aperture plate. This $12.00 janitor-operator then secured a position at the A——s Theater, one of a group of six theaters owned by a corporation. This corporation, or to be more exact, certain members of this corporation, have fought our union tooth and nail and have tried every method possible to force us to accept their cut-rate, country, or out of town operators. The manager of this A———s Theater claims that this janitor-operator has worked as operator at his theater for seven months, and that he is paying him the union scale (but can't state what the union scale is), and that unless we take him into the union his house will never employ our men. This janitor-operator has the poorest picture in captivity in our city. We have his first application and letters from P———, and have positive proof that this man has not been in our city for three months. Now, Friend Richardson, I think you will admit that the law in question has been a protection to the members of our local, and that there is some good in it.

"I believe a law something like this would be found practical. To allow locals to accept as members operators who secure their films *personally* at exchanges in the city where union is located. That is; near-by towns and suburbs to be included in the jurisdiction of the union. These men are just as well known to us as those that work in our city. To form an operators' protective association, state wide in its jurisdiction, where there is only one M. P. O. union in the state, and by districts where two or more unions exist in the state. Membership certificates to be granted by the local unions of the I. A. T. S. E., located in the state. This certificate to bear photo, with signature of the holder written partly on the photo and partly on the body of the certificate. The seal of the local to be so stamped on the certificate that parts of seal are on photo. Signature and body of certificate to have twelve squares where adhesive stamps can be placed, one for each month. Certificate to be void if it does not bear the stamp for the current month. These stamps also to be the receipt for dues. Each holder of certificate must pay dues one year in advance, but stamps to be sent from the union each month. District stewards to be appointed after six months have elapsed from the passage of this act. Their duties to investigate complaints, etc. Dishonest operators and managers to be reported by stewards to the state union, and the union to report such dishonesty to Exhibitors' League. The union to assume no responsibility until certificate bears six stamps. Certificate to be good only in state where issued.

"Inclosed you will find one of our contracts and wage schedule and working rules—which you will notice become a part of contract."

I will cheerfully admit, my Brother, that there is much in what you say, considering the present status of the profession of operating. I hold, however, that while it is at present expedient to very carefully examine every applicant, not only as to ability, but also as to what might be termed his moral qualifications, the six months law and the restriction of members to a certain territory is totally wrong in principle, from any and every point of view. I hold that, being possessed of the necessary ability, and means to prove it, it is my privilege, and the privilege of every other man, to go where he will, when he will, and earn his bread by following his chosen vocation in life; provided, always, that he does not undermine his brother by unfair competition in so doing. So far as I know, and I am sure it was the case a few years ago (I have been out of touch with the labor movement for a few years), no organization, with the single exception of the stage employees, forbade its members to go to any city and secure work, if he could, provided he conformed in every respect to local union requirements as to wages, etc. And I hold this to be right in principle. I was once a locomotive engineer. I spent years of apprenticeship as a fireman to attain that position. Now suppose I, through no fault of my own, were discharged. That meant absolutely that I must go to some other location and secure another position. Suppose the Brotherhood of Locomotive Engineers had said to me: "You must not infringe on the territory of another division (union)." Where would I have been "at"? The painters, carpenters, bricklayers, plumbers and so on make no such prohibitive law. Why should we? If there is real reason for it, well and good. It is information I am after, and I am by no manner of means the only one who would like to have that question answered. As the matter now lies, as I understand it, were I, myself (and I believe none will seriously question my ability), a member of the New York local, to go to your own city and get a position as operator, I would not be allowed under a strict interpretation of the I. A. T. S. E. laws to do so. Am I right? What the stage hands do is none of my business. I am not a stage hand. I am an operator, however, though not now twisting a crank (thank the Lord). I am deeply interested in building up a solid, effective operator's organization because it will be for the good of all concerned; the managers and exhibitors, as well as the men themselves. I am also deeply interested in seeing just and proper laws enacted. As the matter now lies I hold the working of the six months' law to be unjust, at the same time admitting the very evident fact that there is very much in what you say as to its value in one direction. I hold, however, that, while it is true that a man may prove to be a rascal, and may bring discredit to the organization, still he can be promptly expelled, and by a proper system of reports be kept out for all time thereafter, as well as practically forced out of the business. I have not the time at my disposal just now to give the law you propose careful study and consideration. However, on the surface it seems to fill the bill remarkably well. What I am after just now is precisely what you cover, viz: the widening of the jurisdiction of locals so that all territory will be covered, thus enabling any competent operator who can "prove up," to enter the organization. I thank you cordially for your excellent letter. I commend it to the careful consideration of all unions and invite comment thereon, making the letters as brief and concise as possible, and written on one side of the paper only, if you please.

CONDENSER BREAKAGE.—New York City writes: "Have a Powers 5 and latest model Standard. Have run the former a year and a half, and have used the same condenser lenses all that time. On the Standard one cracked the day I received the machine. Put another lens in and next day a slight crack started in the *center of the lens.* It kept spreading until it reached the edges. I took the lens I had used a year and a half out of the Powers and placed it in the Standard, placing new lens in the Powers. During the third reel the old lens 'busted.' On the Standard I always kept the condenser casing open, but this time opened it wider; also opened top of lamphouse a trifle. It did no good. Now why does this happen on one and not on the other?"

I'm sure I cannot tell you. I have had the same proposition sprung just the reverse—the complaint being against the Powers which broke lenses and a machine of another make did not. Suppose you try keeping the casing closed. Also try separating the lens from the metal with a thin strip of asbestos. Condenser breakage is a strange thing sometimes, as I have before said. You are in New York City I suppose. Why not go down to the office of the manufacturers of the Standard, 100 Beekman st., and submit the difficulty to them. They will, I am sure, do all they can to help you overcome the trouble. It is a rare, though not unknown, thing to have a lens start to crack in its center.

VOLTAGE AT ARC. Brooklyn, N. Y., asks: "On p. 965. March 16 issue, you say, in replying to Portland, Ore., that the rheostat cuts down voltage; also on preceding page you say arc voltage is from 45 to 51. If this is so will you kindly explain the following: (a) Running on D. C. from Mercury Arc Rectifier, with arc voltage around 50, I find it possible to maintain as long an arc as with 110 volts and rheostat. (b) On 550 volts, reduced with rheostat, I find it impossible to break the arc by separating the carbons as far as the lamp will allow. I trust that the instructions on the various machines, now being run in the Department, will be published in book form so that they may be kept in convenient form for reference."

Your problem is simple enough, Brooklyn. The D. C. projection arc may be operated at other voltage than that given, but it is only at from 45 to about 51, or maybe a trifle higher, that it gives satisfactory illumination for projection. The answer to the problem you submit is this: The resistance operates in such manner that the voltage is within the limits named when a certain number of amperes are flowing. When you separate the carbons a longer distance than ordinarily, you cause the arc to offer very much higher resistance within itself, thus reducing the amperage. The result is that the voltage of the arc is greatly increased. Now if the current be 550, by separating the carbons a great distance you do not break the arc because the voltage mounts and still forces the current across, but an ammeter would show very little current to be passing. If you had an ammeter in the line and a voltmeter across the arc, you would find that the voltmeter would climb and the ammeter drop. The reactance of the Mercury Arc Rectifier is in the nature of an auto transformer and I believe acts in such manner as to give the same effect as the rheostat under the conditions named within the limits of the line voltage. The instructions spoken of will be in book form, and will be a book that will make you all sit up and take notice when it is done, too.

LENS FAULT. New Orleans, La., writes: "My lenses seem to have a few white specks on them. Looks to me as though they were inside the glass. Tried cleaning with soft rag and alcohol without effect. Picture is clear and distinct, but not as sharp as it might be."

Presumably you mean the objective lens. Most likely the specks are due to some flaw in the glass. Certain optical glasses are subject to oxidization and deterioration because of the metals used in their composition. If the specks are inside the glass the only remedy is a new lens. It is, however, barely possible that they are between the two lenses of the front combination. These lenses are cemented together with balsam and this gum has been known to melt and run down between the lenses (see p. 70 of the handbook). This does not often happen to a moving picture lens, but it has been known to. Also it has been known to occur that little chips of the balsam would, in a very old lens, detach themselves and settle on the surface of the lenses between the two glasses. Don't let your picture suffer by reason of the expense involved in replacing a defective lens. It won't pay you to do that.

DOUBLE EDGE. Washington, D. C., writes: "Have gained considerable knowledge through the Department. Have a couple of questions to ask now. (1) In your opinion what is the best way to renew the mainshaft spindle on an Edison Type B? (2) What is cause of a double edge on left side of picture and how may it be remedied?"

Inasmuch as a shaft and a spindle are one and the same thing, or rather "spindle" is a term soemtimes used when speaking of a small shaft, I hardly know what you mean by a "main shaft spindle." Presumably it is the camshaft you have in mind. If so it may be removed by taking off the aperture plate and the cast bar which holds the crank gear and then slipping out the left hand camshaft bushing. Unless I am in erorr the shaft bearing the cam may then be lifted out. (2) You will have to describe the effect closer. Be sure, however, there is no faint fingermark, or spot of oil on the lens. Operators when asking such questions must remember that it is necessary to describe the effect in minute detail. I am many miles off, usually, and if you cannot locate the trouble when you are right there on the ground certainly I must have very complete data to do it at a distance.

NEW UNION. Danville, Ill., writes: "Find enclosed list of members of the moving picture machine operators' union, auxiliary to Local No. 156, I. A. T. S. E., of this city. The operators were organized Feb. 11 last, with a membership of eleven. Since the organization was formed projection has improved greatly. Both the public and the managers show appreciation when the operator runs his union slide. Any city with several houses, in which the operators are unorganized will do well to get busy and get a charter. Full information may be had by addressing Mr. Lee M. Hart, Chicago, care State Hotel, who is General Secretary-Treasurer of the I. A. T. S. E. We have one of the Moving Picture World Bibles and are studying hard to pass the first city examination, and secure a license. It may help some as it ought to keep the six-dollar-a-week crank turners out. The list of members is as follows: Pres., Harry C. Hughes; V. Pres., Bert Walters; Business Agent, Edw. Dinsmore, Sec.-Treas, Jas. Goff; Searg. at Arms, Ray McKinnie; Members: Roolins Bean, C. J. Cain, Kenneth Cliffton, W. G. Calvin, Geo. Hamer, Ercel Maiden, L. W. Phillips."

Success to the new organization. I am pleased indeed to know that projection has been improved through this medium of the union. You did not give particulars on the very important topic of how this was accomplished.

WHAT'S WRONG? La Grande, Ore., writes: "What is the matter with the Eclair American Company? In their release of Nov. 28 'Miss Masquerader,' they spell guess 'gess,' leaving out the letter 'u.' In their Dec. 12th release, 'The Musician's Daughter,' they spell girl 'glrl.' In this same film there is a typewritten letter which is so out of focus with the rest of the film that it cannot be read at all, as it is too short to allow of focusing up and still give time to read it. This same film showed sprocket holes continuously on the left side. The photography also was poor; not at all like the French Eclair subjects."

This matter is respectfully referred to the American Eclair people. I print this for the reason that many complaints have come in concerning this same thing. It is up to Eclair. As to the other matter of which you wrote I do not think I can be of assistance, I am sorry to say.

A DISCOVERY. There is constant and growing tendency to get away from the cheap, temporary and usually more or less gaudy theater front. The present movement is toward comparatively simple, dignified and solid decorative effect and that is as it should be. As has been pointed out time and again in these columns, the motion picture theater is here to stay. It is a fixture. It is becoming more and more deeply rooted in the affections of the amusement loving people as time goes on. It therefore follows that the cheap, temporary decorative schemes used in the past will give way in favor of solid permanency. Moving picture theaters are now being constructed, seating around 1,000, which will compare favorably in every way with the regular dramatic houses. In the near future motion picture houses seating 1,500 will probably be the rule. They will be handsome structures, too. Really desirable material from which to construct theater fronts is limited. The ordinary material commonly used for theater fronts, where decorative effects are sought, is mostly rather poor stuff. A material combining the effect of solidity and dignified decoration is what is needed and it seems to me that I have discovered that very thing. A few days since I happened into the office of a builder who is planning a row of houses. On a table were displayed samples of brick which immediately arrested my attention. They were surely beautiful. I learned that they were called "tapestry" brick. I at once saw, or thought I did, in those brick a splendid material for theater fronts. I secured the address of the manufacturers, the Fiske Company, New York City, and betook myself to their office to view the material in sample panels. The colors are light red, clear medium red, dark red, dark red with dark flashed edge, dark brownish blue, flashed edge with olive center, light brown, flashed edge, with copper center, cream gray, brownish gray of three shades, golden brown of three shades, light yellow, chamois, pinkish yellow, golden and dark golden.

The face of the brick, which are exceedingly hard burned, is very rough, giving a sort of rug-like effect. It seems to me that some truly beautiful theater front effects could be worked out with this magnificent material. There are now in this city, I learned, three theaters, one of them owned by Marcus Loew, constructed with these brick.

I want it to be distinctly understood that this is *not* a "write-up," in the accepted sense of that term. I simply discovered this material and tell my friends of it that they may investigate for themselves. Those seeking gaudy effects, which are invariably more or less tawdry, will not be at all interested in this material. Those seeking something dignified and beautiful will do well to look into tapestry brick closely.

EXCHANGE MOVES.—The New York Film Exchange, of which my good friend, Will J. Smith is manager, has moved to 115-117 Nassau street, occupying the offices which for so many years housed the Nicholas Power Company. I wish friend Smith success in his new location. He is square and does a square business, and that is what we want. He deals in all kinds of motion picture theater supplies, projection machines, etc.

HOME PROJECTOR.—On a recent trip to Orange I had the pleasure of being shown through the immense plant of the Thomas A. Edison, Inc., plant, also of a short visit with Mr. Edison himself. Mr. Edison spoke enthusiastically of the progress he is making with the application of the phonograph to motion pictures. He made the assertion that within a comparatively short time, by the aid of his apparatus, grand opera, perfectly reproduced by pictures and phonograph, would be given in the smallest towns. Mr. Edison looks hale and hearty. He is at his laboratories on an average of eighteen hours a day.

While there I witnessed the projection of a picture on the miniature projection machine designed for home use. It is a marvelously perfect little mechanism, and a perfect projector. The film is a curiosity. It is seven-eighths of an inch wide and on it are three rows of pictures, reduced from the regular films. The first row is projected by running the machine in the regular way. The machine is then run backward for the center row of pictures and ahead again for the third row. The sprocket holes are between the rows; that is to say there is a row of pictures, a row of sprocket holes and then another row of pictures. The pictures are about seven-thirty-seconds of an inch in width and three-quarters that height. Eight running feet of this film is equivalent to 1,000 of the regular film. The design is to reproduce the regular films in miniature for home use after they have served their usefulness in the theaters. That is to say when their useful life in the theaters is done they will then be given over to the home machine. The Home projector certainly has a tremendous field. It will be marketed about April first.

EXPERIENCE NECESSARY. Washington, D. C., writes: "Have been studying projection for about five months with view to becoming an operator. On applying for license found that six months' experience as helper was necessary and that applicant for license as assistant must have a letter from his future employer, stating size of operating room, etc. Am acquainted with only one theater manager, and his operating room is too small for two men. Furthermore I am informed that the union men have resolved to help no one else to become operators. Therefore it is a pretty poor outlook for me. Can you suggest any plan?"

I am thoroughly in accord with the six months' apprenticeship. If I had my way it would be made a year. Suppose you proposed to become a locomotive engineer; would you expect to "study the business for about five months" and then apply for and receive a position as engineer? Would you ride on a road that employed such engineers? Would you employ a bricklayer to lay brick in the walls of a new home you were building who had merely "studied the business for about five months," and probably never actually laid a brick in his life? Would you employ an attorney or a doctor who had "studied the business for about five months"? No! Most emphatically you would not. But you expect to study operating for about five months—probably without doing any actual operating at all—and then inflict your rankly incompetent work on a long suffering audience. While I sympathize with you in one way I am most heartily in accord with the proposition of compelling would-be operators to serve an apprenticeship and learn practical projection, and learn it thoroughly too, before assuming charge of an operating room. I presume you will simply have to await an opportunity to get on as helper. Very likely the most feasible scheme would be to secure a position as usher with the understanding that you would be taken on as operator's helper as soon as practical. You must understand that in other trades and professions, some of them not nearly so difficult of mastery as operating, an apprenticeship of from one to five years is necessary. The day when "operating" means merely the ability to twist a crank is rapidly passing, and I am helping to make it pass by every means within my power. There now, I suppose you are good and mad at me, but the day will come, if you really become an operator, when you will realize and recognize the justice of my position.

SEVERAL QUESTIONS. New York City asks: "(1) How many amperes are we allowed to use in N. Y. City—25 or 45? (2) Is it right to protect a fifty-ampere meter with 50 A. fuses, or is it better to use 40 A. fuses when I only pull 25 to 30 at the arc? (3) Have a bottle of collodion. Can you tell me how much ether and film I should put in to make N. I. cement? (4) Have No. 6 wire from lamp and about half of it gets very hot. What can be the reason? No loose connection."

(1) You are allowed to pull 45 amperes, but that amperage must not be used without first making application to the Department for permission and having your installation approved for it. You must use link fuses for 45 amperes. (2) Fifty-ampere fuses will protect the meter and, assuming that you of course have a secondary set of operating fuses, which should not be more than 10 amperes in excess of your arc consumption, they are all right. If you have but the one set of fuses they should not be of greater capacity than 40 A. at most. This on the assumption that you use a rheostat. If it is A. C. and an economizer is used, that is something else again. Fifteen ampere fuses at the meter would probably be plenty large enough in that event. (3) It will hardly pay you to monkey with making cement just for your own use. (4) Most likely the wire is not up to standard in size and is quite old. Better get new lamp leads. It does not pay to use wires in that condition. Your manager should understand that those hot wires are wasting energy which is every bit registered on the meter, thus increasing light bills without getting the light in return. New leads probably would not reduce the bills but it would increase the light and not increase the bills.

WEAK CURRENT. Ravenna, Nebr., writes: "Enclosed find diagram of wiring used in my theater. I am having some trouble with light. My object is to keep the sign lamps bright all the time during the show. When I cut down to start the show the lights are very dim because I use only 35 volts for the arc. I have a 110 volt D. C. generator running at half speed, or 1900 r.p.m. This dynamo is pulled by 3 h.p. Fairbanks-Morse engine. The sign illumination consists of eighty-five 2 c.p. incandescent lamps. I use the three-wire system as shown by sketch. Please give me an idea as to how to wire the plant to keep the sign lights burning to c.p. all the time; also so that I can have more power, as I have not enough to run fans or electric piano. Kindly state size of wire necessary. The distance is 125 feet from dynamo to operating room."

It is quite plain that your knowledge of electricity is rather weak. You say you use 35 volts at the arc and I see that you have a rheostat in series with the lamp. You also say that you are running your dynamo half speed. You will have to speed that dynamo up to its normal rating and keep it running that way all the time, using sufficient resistance in series with the projection arc to reduce the arc voltage to 45 or 48. It may be necessary to install a larger engine, but this is the only way you can secure satisfactory results. I would advise the use of No. 6 wires from the dynamo to the projection arc, although if you are not using more than 25 Amperes you could get along with No. 8; but No. 6 would be better. You are not using a three-wire system. That would be an impossibility with one dynamo. The third or middle wire is simply the field lead which enables you, through the rheostat, to regulate your voltage. Be sure the commutator of your dynamo is kept clean and in good condition. You will find a number of articles dealing with that proposition in the last few issues of the Department. It would be possible to conserve your power to some extent by using the sign lamps as resistance for the projection arc instead of a rheostat. To do this, however, you would have to have about 20 volt lamps and the installation of that kind would be a job for a competent electrician, and no other.

SALT BRINE. N. C. (Name of town suppressed), writes: "You doubtless remember that in January 13th issue I inquired concerning the heating of my lamp leads. I took your advice and have remedied the matter to some extent by getting new wires of as good grade as could be procured. In the February 10th issue you told of your visit to L. U. 181 of Baltimore and spoke of Mr. Gregory's Salt Brine scheme. I noticed that Westfield, Mass., tried it with not very good results. Ever since that appeared in February 10th issue I have been experimenting with this proposition and to date I find that if they are soaked for a longer period than four days they burn without needling and give a much whiter light than when soaked but a few days; also they hardly make a sound when burning, thus doing away with the annoying sing of the carbons. I first started by soaking them 2 days, then 4, 6, 8, 10, 12, 14, 16 and 20 days, but I find I get the best results by soaking them from 14 to 16 days. It seems to make the carbon softer. I would like to hear from others on this point. Now here is a question I would like you to answer, and I think a great many more of the operators and managers would like to hear it answered also. You hear so often statements to the effect that, 'The machine is anchored solid to the floor,' and my picture is 'nailed to the screen' or 'painted on the screen.' Now, friend Richardson, I have been in the operating game for the last eight years and to date I cannot say that my picture has been nailed to or painted on the screen; but I can say that every manager I ever worked for has made the assertion that I produced the best picture ever projected for them. Now what I would like to know is do these nailed-to-the-screen operators mean that their picture is nailed to the screen even after the mahcine is anchored to the floor? To date I have been unable to get a picture that does not move a little, though hardly enough for the audience to notice. I believe it is impossible to do this as the sprocket holes are imperfect and this will cause the picture to move a little, no matter what you may do to the machine. I have been around a little myself but that painted-to-the-screen proposition has not yet been presented to my gaze. In my letter in the January 13th issue I told of writing two letters to the Baltimore L. U. 181 and not receiving an answer. Since their explanation appeared in January 27th issue I have to date written Mr. Ewell two more letters containing two stamped addressed envelopes, but am sorry to say that I have no answer from either. I wonder what is the matter; I only seek information as to become a member."

The writer of this letter is the only man who to date has reported an exhaustive test of this Salt Brine proposition, and he seems to have discovered the secret. Those who try this should remember that Mr. Gregory said his brine was strong enough to support an egg. It seems the time of soaking given me was too short. It also seems that the scheme is of real genuine value. I have before intimated that I thought there was something in this, and I am glad to know that N. C. has solved the problem. I would like to have reports from others. I would not advise operators to soak a whole package of carbons; put ½ dozen in. Make the brine as directed, so that a fresh egg will float and soak the carbons 12 or 14 days, allowing them to dry thoroughly before testing. I should say that it would probably take a week for the carbons to get thoroughly and completely dry, though the process may be hastened by lying them in the sun. Probably they might dry out in a much less time, but in the beginning it is best to take no chances. Certainly friend Gregory had a phenomenal light for A. C.; much better than any I ever looked at, considering the low amperage he was using. Therefore it seems a positive fact that the soaking of the carbons contains some element of large value. As regards that nailed-to-the-screen proposition you are perfectly right. In a very few instances where a projection machine in perfect adjustment, with a perfect intermittent sprocket, was in use, running a new Pathe film or even the films of one or two other manufacturers having perfect perforations, I have in rare instances seen a film run for perhaps 100 feet without being able to see any movement whatever. This performance, however, is very rare indeed, and at this stage of the game it may be said that the moving picture which is perfectly steady throughout is not to be obtained, though with certain makes of films it is possible to approach the nailed-to-the-screen effect very closely. As regards the Baltimore letter affair; now that is up to Baltimore and I would suggest to my good friends and brothers of L. U. 181 that they slap brother Ewell on the wrist, because letters of this kind are certainly deserving of a reply even though it is impossible for the party to become a member owing to the six months' residence law.

GOOD POSITION. Tucson, Ariz., writes: "A year ago when I was Manager of the Automatic Theater in Los Angeles, Cal., I wrote you. I am now operator at The Clifton Theater, this city, and when I say operator I mean that I have an operator's position and not an all around handy man. We run two shows a night with a Sunday matinee, four reels of three to four weeks licensed films, no songs. Have a four-piece orchestra, admission ten and twenty cents, bucking one house with a ten cent straight admission and another at five, ten and fifteen cents. I took this position last June with a promise of a raise in one month if I made good, but before 24 hours was over I was informed that the raise would take effect immediately. Am fair at banner and picture work and for this I am paid extra. Don't know as it is any great feat, but I have just completed a four months' run without having to shut down during a reel. Use Power's No. 6 with a motor drive and a mercury arc rectifier, with a No. 5, and transformer for emergencies, which have not happened up to date. I carefully inspect every change before running same and overhaul the machine thoroughly once a month and sometimes oftener. Have yet to receive my first order or complaint from employer, who is a pioneer picture man of Arizona. This I think is because of the fact, that next to my wife and babe I love my work and spare no time or pains in endeavoring to project an A-1 picture."

The fact that you have run four months without a shut down is a high tribute to your painstaking care and to your ability as an operator. I have printed what appeared to be in the nature of a personal letter because it shows what can be done by one who is willing to expend energy and training in the accomplishment of perfect work. I like to get such letters as this, provided they are always backed up by performance as I have no doubt is the case with yourself.

NEW THEATER FOR GALVESTON, TEXAS.

A new theater to cost $35,000 is planned for Galveston. It will be erected by the Texas Amusement Company, Inc., of which E. H. Hulsey is president and A. L. Scudder is secretary. The new building will be three stories high with a frontage that the plans promise as geing the handsomest front in the city.

ALL PREVIOUS RECORDS BROKEN.

"Victim of the Mormons" Makes Unprecedented Record in Rochester. Booking Extended for Second Day.

The following telegram from the Feature Film Company of America to the Great Northern Special Feature Film Company explains itself and is proof positive that the film is all that has ever been claimed for it by the distributers:

Rochester, N. Y., March 18, 1912.

Great Northern Special Feature Film Company,
42 East 14th Street, New York.

"Victim of the Mormons" played Colonial Theater, Main Street, Rochester, to-day to record breaking business, smashing all previous records in receipts. Manager Wolfe extended booking for to-morrow. Film pleased large audiences from early morning until eleven P. M. Without doubt greatest box office attraction in moving pictures ever presented in this city. The Feature Film Co. of America.

Scene from an Eclair Comedy, "The White Aprons."

Scene from an Imp Comedy, "The Chef's Downfall."

EXCLUSIVE NORTH

ASTA NIELSEN

SEC

The TOURNAMENT

WE CAME---WE SAW---WE BOUGHT

While Others Talked --- We Acte

AND SECURED THE

Supreme Dramatic Production

WHICH ARE BOUND TO BE

America's Film Sensatio

State Rights Are Now Being Sold A

Display Advertising at Cost

One Sheet--Three Sheets--Dodgers--Heralds--Photos--Electros, et

SELECT STATES YOU WANT THEN STATE YOUR WANTS

AMERICAN RIGHTS

FEATURE FILMS

D BY

FILM COMPANY

Our First Release of

ASTA NIELSEN FEATURES”

APRIL 1st, 1912

The Three Reel Masterpiece

“GIPSY BLOOD”

Bargain Prices. Your Golden Opportunity

Guaranteed Perfect In Every Detail

Photography -- Scenery -- Properties -- Settings -- Acting -- Costumes

DN'T DELAY
Cnmunicate
A Once with

TOURNAMENT FILM CO.,

TOLEDO
OHIO

Scene from Essanay's Tragedy of the Far North, "At the End of the Trail."

Scene from Essanay's Drama, "Lonesome Robert."

MAJESTIC QUITS SALES COMPANY.

Elsewhere in this issue of The Moving Picture World will be found the announcement of the withdrawal of the Majestic Motion Picture Company from its alliance with the Motion Picture Distributing and Sales Company. The Majestic Company was not a member of the Sales Company organization, but by a special arrangement its product was distributed by the Sales Company, which required the payment of two cents per foot commission for the service. The owners of the Majestic Company have arrived at the conclusion that two cents a foot is more than they care to part with for the service of the Sales Company, and will hereafter go it alone. Their position and proposition to exchanges are stated explicitly in their advertisement, the most interesting feature of which is a practical reduction of their product to nine cents a foot. Just what the effect of this reduction in price will have upon the market remains to be seen. One thing certain is that the Majestic people have confidence in their product or they would not thus attempt to go into the open market.

LESSER BUYING FEATURE FILM.

Sol. L. Lesser, of the Golden Gate Film Exchange of San Francisco, California, is in New York for the purpose of buying feature film subjects, and is making his headquarters at the Hotel Astor. He will remain in the city for a week or ten days. While in New York Mr. Lesser placed an order with the Nicholas Power Company for fifty Power's No. 6 cameragraphs with all its new features. He is also selling agent for the Oriental Film Company.

SIMON WILL PLAY YOUR PICTURES.

Mr. Walter C. Simon, formerly with Lyman Howe playing the pictures, and who composed the special music for several of Kalem's feature pictures, will be at liberty after April 1st and desires to make a few special engagements to play pictures. It is Mr. Simon's intention to limit these engagements to two nights, it being his purpose to give a practical demonstration of the proper method of fitting piano music to the picture. He is one of the best in his line and his work is a feature in itself.

POWERS' MEXICAN BORDER FILM.

The Powers' Motion Picture Company's organization in New Mexico has secured a splendid picture of scenes on the Mexican border, showing the United States troops who are protecting Uncle Sam's interests in that troublesome locality. This film is already dated for release. The Powers people desire to announce to exhibitors that they are giving away handsome sepia-toned photographs, 9 x 11, of eight of their leading players. Any exhibitor may have them upon application and the payment of a nominal sum sufficient to cover the cost of mailing.

"ODYSSEY" STATE RIGHTS NEARLY ALL SOLD.

The Monopol Film Company announces that only a few minor rights for Homer's "Odyssey" remain unsold at the present writing. According to advices received from Monopol the press campaign was a regular whirlwind.

"Frank Winch was engaged to engineer the publicity promotion—that he did and did well. His advent into the film field was quickly followed by other prominent press agents, and more will follow.

PRAISES CHARLEROI THEATERS.

Factory Inspector J. C. Delaney, of Pennsylvania, recently paid a visit of inspection upon the picture theaters of Charleroi, Pa. As a result of his investigation of conditions in that city he wrote a letter complimenting in the highest terms the conditions existing in the Coyle and the Palace Theaters of that city. The Coyle is owned by Robert S. Coyle and the Palace by R. L. Barnhart.

IMP HAS A NEILSEN PICTURE.

The Imp Films Company announces that it has secured a picture entitled "Woman Always Pays," a 2,000-foot subject in which Miss Asta Nielsen plays the leading part. This picture will be released by the Imp Films Company on Thursday, April 18th.

CHANGE DATE OF GREAT NOTHERN RELEASE.

Ingvald C. Oes, of the Great Northern Film Company, announces that the Great Northern feature film entitled "A Dream of Death," advertised for release on Saturday, March 30, will not be released until Saturday, April 27. The change, Mr. Oes explained, is due to delay in the work of production.

MISS LEAH BAIRD.

Miss Leah Baird, although one of the Vitagraph's most recent acquisitions, has already become one of the most popular of photoplayers. She is a young lady of great beauty, both of face and form, added to which is a most pleasing personality. Her success before the camera is unusual for one who so lately has come from the speaking stage.

Miss Baird has been a photoplayer only since last November. Her first appearance in moving pictures was in a comedy which also marked the first appearance of Marshall P. Wilder for the Vitagraph Company, the comedy being entitled "Chumps." Her work from the start was well up to the standard and it has improved ever since. It was not a difficult task for her to make the transition from footlights to moving pictures. Miss Baird is a little above the average in height and is well suited to the work of playing leads in drama or comedy.

Previous to her debut in picturedom, Miss Baird had an experience of five seasons on the dramatic stage. Two years of that time was spent with "The Gentleman from Mississippi." Later she appeared in "The Mummy and the Humming Bird." For this work she was well prepared by several seasons in stock work in Toronto, Buffalo, Wilmington, Del., and Troy, N. Y. Miss Baird is a Chicago girl, in which city she is well known socially. After having tried both the legitimate and the pictures, Miss Baird is all for the pictures and declares her intention of sticking to picture work just as long as she can.

"THE CHINESE REVOLUTION" PICTURES.

Several pieces of film from the Oriental Film Company's picture, "The Chinese Revolution," have been received by the Moving Picture World. The photography seems clear and the scenes shown incline us to the belief that the picture is interesting. The manager of the company writes that one insertion of his advertisement in the Moving Picture World brought a flood of inquiries and he is sanguine of being able to dispose of all State rights at a very early date.

There is no question but that a picture such as described will arouse great interest as the subject is a live one that is receiving much attention from the newspapers. While we have been reading of battles and bombardments, but little of a pictorial nature has come along up to the present writing. There ought to be some easy money for State rights men on this picture.

Manufacturers Advance Notes

"LONESOME ROBERT" (Essanay).

The high standard of splendid, virile dramatic subjects maintained by the Essanay Company is well known to exhibitors throughout the entire photoplay world, and the excellence of their productions is being commented on widely by discriminating showmen who know the value of first-class subjects and desire to give their patrons the best on the market.

In "Lonesome Robert," a splendid dramatic offering soon to be released, the Essanay Company have constructed a simple yet powerful plot that lends itself charmingly to film adaptation.

Robert Woods is a cripple. His father is a policeman. Tom Norris passes the window of Robert's home every day and they become great friends. Tom is the wireless operator in the employ of Mr. Harding, who owns a great manufacturing plant nearby. Each day Tom visits Robert and finally teaches him the mysteries of wireless telegraphy, installing an outfit in the boy's home which connects with the instrument at the plant, and the two exchange messages whenever opportunity offers until little Robert becomes quite proficient.

Scene from "Lonesome Robert" (Essanay).

Finally, one night Tom is asked to remain at the office to guard a large amount of money in the safe. Two ruffians see the money put away and hang around watching for a chance to steal it. During the night they attack Tom and bind him to the table upon which the wireless apparatus rests and then proceed to break into the safe. Tom manages to flash a message which is received by little Robert. The boy is awakened by the sputtering of the instrument and calls his parents to tell them what it says. Robert's policeman father gets into his uniform and summoning other officers succeeds in arresting the robbers before they are able to get away with the money.

Francis K. Bushman splendidly portrays Tom Morris, Thomas Shirley is cleverly effective and well nigh perfect in the role of "Lonesome Robert," Frank Dayton and Helen Dunbar are well cast as Robert's parents, Harry Cashman is distinguished as the capitalist and the two crooks are played by Bryant Washburn and Mr. Carrol. The picture is booked for release April 12th.

"ACROSS THE SIERRAS" (Nestor).

A pretty Western drama in which friendship, love, morality and kindness combine with positive success to overcome the evils of neglect, carelessness and jealousy, which have been fostered and allowed to thrive in the person of Dan Harding through his weakness for the cup that drives men of even greater and stronger personal qualities to the brink of, if not into, the abyss of destruction.

Harding, a miner with profitable employment, is blessed with the possession of a loving wife and a sweet girl child, who is strongly attached to John Webster, a young friend of her father's. Her childish innocence and simplicity have drawn him toward her also. After many pleadings, Harding promises his wife to give up his friends of the barroom and cast aside and overcome his desire for liquor; but on pay-day his promise is forgotten and he again drops into the gilded saloon, where among his so-called friends his week's earnings are soon spent. At home, wife and little Elma are anxiously awaiting father's homecoming. John comes by on his way to his lodgings. To save their feelings, he tells them that Dan is working late at the mine and pretends to go on his way. In the saloon he finds Dan empty of pocket, but not of liquor. He coaxes him to his shack, where the stupefied man soon falls asleep. John slips his own money into Dan's envelope and takes it to Mrs. Harding, saying that Dan is still working and would not be home for a few hours. The child insists upon Webster remaining for supper, and afterwards climbs into his lap for a story or childish prattle. Thus they are overtaken by drowsiness.

Scene from "Across the Sierras" (Nestor).

Meanwhile, Dan partly recovers from the effects of drink and staggers home. The sight of John and Elma asleep in the chair and his wife sewing nearby, quickens the man's wits. Believing that his wife and his friend love one another, he stealthily leaves the house to return no more.

Twelve years elapse, Mrs. Harding and Elma, now grown into womanhood, have moved to a new home across the Sierras. Mrs. Harding's needle has been their chief support, and John, having found work at the Dexter Mine, follows them. Friendship for the child has developed into love for the young woman and an engagement is at hand.

Dan Harding, struck with remorse, has swerved from his evil ways and prospered, now being owner of the Dexter Mine. Arriving to arrange the settlement of a strike, he meets John, learns the truth, is happily re-united with his family and blessings are upon the heads of Elma and John.

This is indeed a most interesting and finely acted pictureplay, all the participants giving ample evidence of talent, training and thorough knowledge of what makes for perfection in pictures. George Gebhart, as Dan Harding, and Jack Conway, as John Webster, play their parts in a manner that is deserving of great praise. Eugenia Forde, as Mrs. Harding, Little Elma and Betty Keller, as the grown-up girl, are also very good. Nestor is to be congratulated on the class and character of its plays and players. Released March 27th.

"THE SOCIAL SECRETARY" (Lubin).

A dainty love story, just a bit removed from the usual thing in that line, is soon to be released by the Lubin Company under the title of "The Social Secretary." Laura Tryon is a young widow with a small boy named Brooks. She has found it very hard to make a living writing stories for the magazines and accepts the position of social secretary to Beatrice Wallington, a society favorite. Miss Wallington is engaged to be married to Kempton Greene, a society man, but neither seem to be greatly in love. The match is considered an excellent one on both sides and the engaged couple are very attentive to each other.

Greene is a frequent visitor upon Miss Wallington, of course, and is attracted by the pretty and intelligent secretary; in fact, he really falls in love with her and tells her so. Although the little secretary is willing to respond, she decides that it would not be loyal to do so and, frightened by the circumstance, decides to quit her position and run away rather than cause trouble. Returning to her former humble lodging, Laura attempts to take up magazine writing again, but finds that she has lost many of her former patrons and that her success is consequently less than before.

Scene from "The Social Secretary" (Lubin).

Soon after the disappearance of the secretary, Beatrice Wallington falls in love with a young duke and begs Greene to release her from the engagement. He does so willingly and then starts out to locate the little widow, but without success.

Meanwhile the little widow is having a desperate time to earn a living. Though very young, her little boy Brooks comprehends the situation and decides to get a job and make some money for his mother. He makes a brave attempt, but is not successful until he happens into the office of Kempton Greene. Though Greene was a very busy man, the smallness of the applicant for a position compelled his attention and after a few inquiries, he learns the name of the little fellow's mother. That was sufficient for Greene and in a moment he was away in quest of the little widow for whom he had searched so long. He arrived at a dilapidated tenement just as the landlord came down the stairs growling about the poor people who could not pay their rent. Greene follows Brooks into the room and in a moment the little widow was folded in the protecting arms of the man she could love and who would give little Brooks a job.

"A QUESTION OF EVIDENCE" (Reliance).

As a picture without a love episode, this subject should be welcomed by various individuals who have declared themselves against love pictures as a steady diet. Being a picture without women, it is of course a man's picture and being a man's picture one may readily guess that it is a war picture.

The story was written by Mr. J. Russell O'Leary and deals with the rough life of a lumber camp. In idle moments the men are inclined to rough play, which sometimes leads to blows. The opening scene shows a quarrel on this account in which one of the jesters is knocked down by a big lumberman. The others witness the affair and to them it is more or less of a joke. Very soon afterward the two parties to the quarrel shake hands and agree to forget the matter. Apparently they are soon as good friends as ever and together they set forth on a hunting and fishing expedition, having one rod and one gun between them. The young fellow who had been knocked down by the other rambled off with the gun while the other remained fishing at the shore. The gun was accidently discharged in the hands of the young lumberman and he received a fatal wound. Passing nearby at the time was a poverty-stricken woodsman who became frightened at the accidental tragedy and ran home, possessed of the idea that he would surely be accused of the murder if found thereabouts. This poor fellow was burdened with the care of a sick wife for whom he was not able to provide food or medical attention.

Scene from "A Question of Evidence" (Reliance).

Naturally suspicion turned toward the lumberman who had struck down the deceased a few days before. No one had heard of their reconciliation and the circumstances of the case made it appear as though it were a case of spite or revenge. He was taken into custody by the sheriff and things looked bad for him. Meanwhile his father had offered a reward of $500 for the murderer, firm in the belief that his son was not guilty. The poor woodsman, seeing in this an opportunity to provide the necessaries his wife required, went to the prisoner's father and declared himself to be the guilty man and requested that the $500 reward be turned over to his wife. In other words, he gave himself up. He did this none too soon, for the rough, angry lumbermen had already broken open the jail and were preparing to lynch the prisoner. Everything came out O. K. in the end, for it was not long before the men discovered the real motive of the poor woodsman and saw to it that he was given assistance, because the delay he caused was the means of saving the life of an innocent man. There are some excellent glimpses of shore scenery in the picture, one or two of which measure up to the highest artistic standard.

HUTCHINSON BACK IN CHICAGO.

Mr. S. S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago last week after a three-week sojourn in sunny Florida. Mr. Hutchinson spent his time at St. Petersburg, Fla., where he found an abundance of good fishing, boating and bathing.

A PHOTOPLAY BUREAU.

Sam Marks has opened a photoplay bureau in connection with Len Spencer's Lyceum at 46 East 14th Street, New York, for the purpose of booking actors and actresses for motion picture productions and for handling photoplays.

"THE COWARD" (American).

Here is a Western picture by the American Company that has for its motif the apparent physical cowardice of its principal character. Jack Walton, as he is named in the story, has no liking for the manly art of self-defense and his companions on the ranch make great sport of him and brand him as a coward because he will not fight. Finally, when tormented beyond endurance by a Mexican, Jack's feelings break all restraint and he kills his tormentor with a shot from his revolver. This is clearly against the rules of the game and he becomes at once a fugitive from justice. Taking refuge in the mountains, Jack successfully evades the sheriff and his posse until he is driven out by hunger. He manages to get by the posse and enters a house where he compels the mistress to provide him with food. While in the house he discovers that the woman's child is ill and in need of a doctor; he volunteers to summon one and starts on his errand of mercy when he is severely wounded by one of his pursuers. Jack manages to escape and forgetting his own wound, sends the doctor to attend the child of the woman who fed him. The child proves to be that of the sheriff who is pursuing Jack, so, when that officer gets a message from the fugitive reading: "If you still think me a coward, come to Sage Ridge and see," he finds it convenient to forget about the fugitive.

Scene from "The Coward" (American).

Scene from "The Coward" (American).

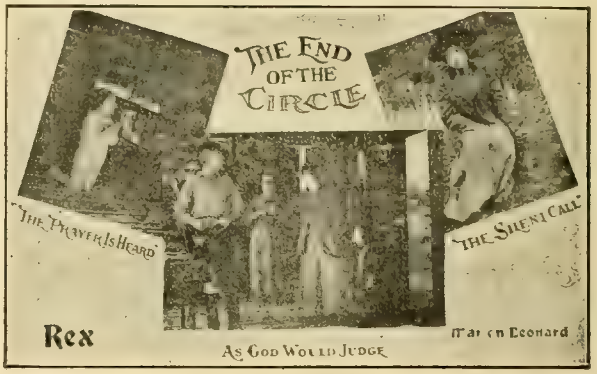
GERKE—ARNSTOOS.

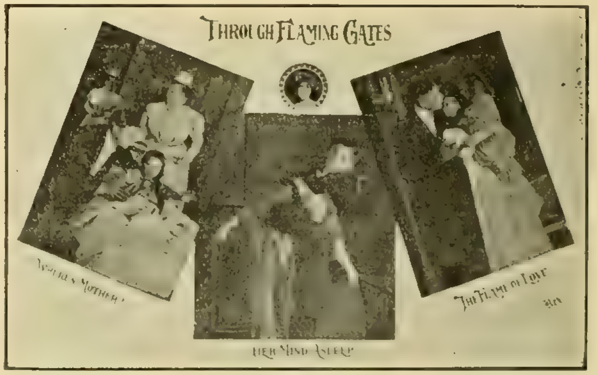
Charles Gerke, foreman of the Thanhouser Company printing room since the inception of that concern, was quietly wed February 10 to Miss Anita Arnstoos, of New Rochelle. Mr. Gerke, while still a young man, has seen many years of service in the film manufacturing business, beginning with Lubin in Philadelphia.

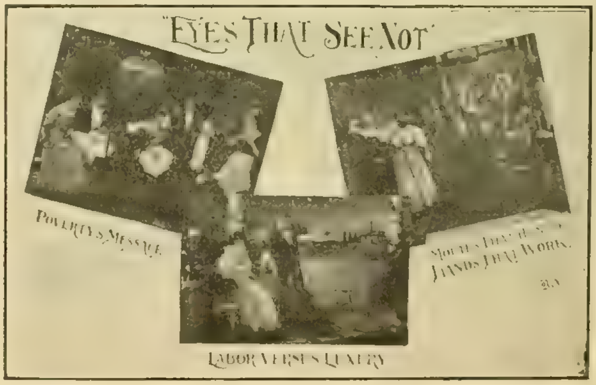
REX POST CARD REMINDERS.

The Rex Reminder is an innovation that has been adopted by the Rex Motion Picture Masterpiece Company, of New York. It is in the form of a souvenir post card. With each new Rex release there will be mailed to exhibitors everywhere one of these cards announcing the new production. This plan will be followed in order to keep the exhibitor posted as to just what is being done by the Rex Company, and in the event that any of their announcements of releases should have escaped the exhibitor's eye through any of the usual channels of publicity.

These cards represent a considerable expenditure both of time and money, with the result that they are really artistic and worthy of more than passing notice. Each card contains on an average of three scenes from every new picture, and each picture will have a card of its own. The cards are nicely glazed and feel good in the hand, much the same as an expensive playing card. Some of the cards will also be sent to the independent exchanges. Exhibitors who have a mailing list, and follow the custom of keeping their patrons advised, by mail, of the good things they are going to have, would do well to write the Rex Company, who will be glad to supply these cards in quantity to such theaters, at a nominal sum to cover the mere cost.







"SONS OF THE NORTH WOODS" (Selig).

Who of us, at some time or other, have not felt the lure of the great Canadian Northwest? How eagerly we peruse the writings of London, Servace, Connor, White, and others, whose clever pens paint for us pictures of the rough, hardy types of men, and women occasionally, who work, live, laugh, play, toil and love up in that great wilderness—the Canadian Northwest. In "Sons of the North Woods," the Selig Polyscope Co.'s release of March 25th, we are given an accurate, true-to-life portrayal of a romantic incident in the lives of an isolated group of these danger daring, big hearted though rough, people of the last great west.

Babtiste (Charles Clary), a jovial, hardy, lighthearted young woodsman, kisses his sweetheart Janie good-bye, and with his loaded sled and dog team starts north on a trading trip. At about the same time Hank Peters, a drunken trader from the north settlement, starts south with a good supply of liquor and his loaded sled. He carries with him a note to Janie MacKisson (Kathlyn Williams), whom he has never met, from the proprietor of the northern trading post. He indulges quite freely in the whisky and its influence is marked when he meets Babtiste coming north. The drunken braggart tells Babtiste that he is going south to make love to Janie. Babtiste tries to stop him, but Hank starts on his way south. Babtiste considers the proposition for a moment, then turns his own dogs south again. In the meantime Janie's father discovers an Indian trapper in the nearby woods suffering from a broken leg. He brings the Indian to his shack and, with Janie's aid, doctors the broken limb. Babtiste and Hank are now engaged in an exciting race over the snow trail to see who will reach the MacKisson cabin first. Babtiste's dogs bolt after a rabbit, and Hank forges ahead. When he arrives at the cabin Janie and Indian Jim are the only ones there. Hank, drunk with joy at his victory, as well as with liquor, tries to embrace Janie. The Indian comes to her aid, however, and at the point of a gun drives Hank out into the snow. Babtiste later finds Hank almost frozen in the snow, where he has fallen, and returns good for evil by saving his life.

Scene from "Sons of the North Woods" (Selig).

KERRIGAN HAS A BAD FALL.

Warren Kerrigan, that popular star of the American Film Manufacturing Company, suffered a bad fall while acting an Indian part in a coming American release entitled "Indian Jealousy." This picture is notable for some beautiful backgrounds in a nest of heavy boulders near La Mesa, Cal. The scenario called for a thrilling fall down the side of one of these giant boulders. Kerrigan, attired in Indian costume, refused to rehearse the actual fall, but promised to do his best when the camera began clicking. Mounting the rock, which is a trifle over fifty feet high, closely pursued by a posse, Kerrigan threw up his arms and allowed himself to fall backward. His body hurtled downward with tremendous speed, striking rocks and brush on its way. The brush assisted in breaking the fall, but did not prevent Kerrigan the pain of a much bruised body and slightly sprained arm. The part called for much heroism and Kerrigan is to be congratulated on his more or less lucky escape.

"SQUNK CITY FIRE COMPANY" (Imp).

Squnk City did not have a fire brigade, so in solemn meeting the chief men of that famous center of light and leading determined to remedy that condition. All the public spirited citizens got together one night, resolved to form a company and opened a subscription list, which was liberally patronized.

There they fell to appointing each other to offices and when this part of the business was completed the purchase of the engine was made.

For a long time Squnk City was without a fire, but one night the alarm bell rang and the officers got together in their paraphernalia around the sacred engine. But these wise men had forgotten one essential. They had voted each other into their respective high offices, but they had omitted to define their respective duties. So the occupants of the threatened house felt themselves in great danger, whilst the mmbers of the fire company debated amongst themselves as to whose duty it was to start the work of extinction. In the end somebody got to work, and the somebody was a fireman, who in putting out the fire won himself a wife.

Scene from "Squnk City Fire Company" (Imp).

This comedy, which is full of side-splitting humor, won a prize in the Imp Films Company's recent competition. March 30 is the release date.

HUDSON THEATER INSTALLS HALLBERG ECONOMIZER.

The Hudson Theater, Hudson, N. Y., have just purchased from Hallberg, "The Economizer Man," one of his 40 to 50 ampere, A.C. to D.C. economizers. Mr. Hallberg is also shipping one of his 110 volt D.C. economizers to Sherman, Texas. One Powers No. 6 moving picture machine was shipped to Lawler Bros., Greenfield, Mass. One Powers No. 6 to Wm. H. Beadle, Washington, D. C., and one No. 1A Motiograph to M. S. Millner, Grand Theater, Corning, N. Y.

THEATER CHANGES HANDS.

The Crystal Theater on Pine Street, Burlington, Wis., recently changed hands, C. W. Tiede selling out to H. C. Hansen and Martin Prailes, both of this city. It will be the policy of the present owners to give Burlington up-to-date shows, changing shows each Monday, Wednesday, Friday and Sunday night, with a change of vaudeville each Saturday and Sunday night.

JULIA R. HURLEY—45 YEARS AN ACTRESS.

Mrs. Julia R. Hurley is celebrating her 45th year on the stage and is justly entitled to be called "The Grand Old Woman of the Stage." She began her career in Chicago at Col. Wood's Museum in the role of Little Mary, in "Waiting for the Verdict." One of the original "Oliver Twists," she has played with most of the old Broadway stars as well as the later ones. She was for seven years at Niblo's Garden, and was rehearsing with James Fiske's company when that gentleman was assassinated. She was also in the famous Brooklyn fire, playing with Kate Claxton in the "Two Orphans," and has had experience in almost every branch of the theatrical business. Lately she has been making a wonderful success, playing character parts with the different moving picture companies, and is at present one of the prominent members of the Reliance Company.

"Mother," the Reliance release of April 6th, will, in many respects, be a noted production. It is a strong dramatic story of a son's ingratitude and a mother's sacrifice, and an abundance of heart interest carries the spectator through many big dramatic scenes back to the pathetic little mother who cannot think ill of her son, no matter what his treatment of her. Mrs. Julia R. Hurley is featured in the role of "Mother," and her characterization is one of the exceptional features of the production.

FRANK WINCH RESIGNS FROM CIRCUS.

Frank Winch, one of the best known press agents in the country, has resigned from the Barnum and Bailey Circus, which opened this week at Madison Square Garden. Early last fall Mr. Winch, who was the general press representative of the Buffalo Bill Show, was engaged by John Ringling for the Barnum and Bailey Circus this season. The week that Mr. Winch was to have commenced his duties with the circus he resigned, owing to business matters that will require his presence in New York City for some time to come. Two years ago he broke into the publicity game in New York. The record he established then with Buffalo Bill and subsequently maintained for two years on the road was phenomenal. Winch has the faculty of getting stuff by the editor in pages.

SIDNEY AYRES WITH NESTOR.

Sidney Ayres, the well-known actor and long identified with Selig, is now scintillating in Nestor motion picture plays. The first Nestor release featuring Mr. Ayres will be announced in the very near future. What a matchless combination Nestor photography and Ayres' acting will make!

LAST CALL FOR OHIO CONVENTION.

President M. A. Neff, in behalf of the Motion Picture Exhibitors' League of Ohio, extends a hearty invitation to all motion picture exhibitors to come to Dayton, Ohio, on March 26th and 27th. Great preparations have been made for this convention and it is anticipated that there will be present exhibitors from all over the United States and Canada. Although this is but a state meeting, it bids fair to assume the proportions of a national convention, for hundreds of exhibitors, not members of the State League, have already signified their intentions to be present. Special arrangements have been made for the entertainment of visitors and the ladies, especially, will be taken care of. There will be something doing all the time. You can arrange to spend a few days' vacation to advantage by going to the Dayton meeting.

GEORGIA EXHIBITORS ORGANIZE.

A meeting of exhibitors of the State of Georgia was held at Cordele, Georgia, on February 21, and an association was formed to be known as the Motion Picture Exhibitors' Association of Georgia. Mr. F. Whire, of Albany, Ga., was elected president, and A. J. Woods, of Brunswick, Ga., secretary and treasurer. The question of better service was one of the chief objects of the meeting. Another important subject of discussion was the exorbitant and unreasonable special state tax, which is levied on every motion picture show in Georgia. The rate of $10 per month is considered outrageous and the association hopes to be able to secure a reduction. It is the intention to urge this measure before the next session of the Georgia legislature.

McINTYRE AND KERR JOIN HANDS.

James L. McIntyre, formerly of the Nestor Moving Picture Co., and other firms in the trade, has formed a partnership with Mr. J. Willard Kerr, who is well known in the real estate business. The new combination will be known as McIntyre & Kerr, with offices at 147 4th Ave., New York. They will cover a field which has not yet been covered in the motion picture trade. In effect they will be resident buyers, purchasing for out-of-town people, any and everything in the cinematographic line, such as film, machines, supplies, and general equipment. It is not their intention to carry a stock of material, but to occupy their full time in investigating anything pertaining to the trade that is advertised or mentioned, and to report favorably or unfavorably thereon as the case may be, in return for a nominal commission.

HAL REID JOINS RELIANCE.

On March 30, Mr. Hal Reid, who has for some time been Scenario Editor and producer with the Vitagraph Co., will join the Reliance Motion Picture Co., of New York, in the capacity of producer. Mr. Reid has had a long and varied experience in theatrical business. For years he toured America with that famous play from his own pen, entitled "Human Hearts." He wrote a number of other stage plays before engaging in moving picture work. For the Vitagraph he wrote many successful photoplays. One of the best of them is a picture called "The Seventh Son," soon to be released by the Vitagraph Co. "The Seventh Son" is reviewed at length elsewhere in this issue.

CHANGES AT FOND DU LAC, WIS.

J. A. Prinsen and E. C. Prinsen, who have been conducting the Royal Theater in Fond du Lac, Wis., for some time past, have purchased the interests of D. C. Sargent and A. N. Merritt in the Idea Amusement Company and the Fond du Lac Orpheum Company, thereby securing control of the Idea and the Henry Boyle theaters. The theaters are now in the control of the new managers.

A. N. Merritt has been secured by the new company to continue managing the Henry Boyle Theater for the remainder of the season. E. C. Prinsen, who has been managing the Royal Theater, will manage the Idea. The Royal Theater will be continued as in the past.

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WOLCOTT COOMBS, DEAF-BLIND MARVEL IN SELIG FILM.

On April 5th the Selig Polyscope Co. will release one of the most interesting educational subjects of recent years. The first half of the split reel shows Wolcott Coombs, the seventeen-year-old blind and deaf boy, who in three years, under the instruction of Harry L. Virden, has accomplished more than most sighted boys do in twice that length of time. The scenes show a partial list of his accomplishments, such as expert hammock weaving, caneing chairs, reading and writing in the various systems for the blind, using the typewriter, etc.

In this country there is no school for the deaf blind and very few of those thus afflicted have the proper equipment with which to study. Three years ago, Harry L. Virden, then principal of the Oklahoma School for the Blind, became interested in young Coombs, who was attending the institution. Without hope of remuneration, Mr. Virden resolved then and there to devote his entire time to perfecting this boy's education and practical training. The film shows the result of his efforts, which are being watched with more than usual interest by educators and psychologists throughout the country.

Young Coombs is as ambitious as he is interesting, and is now preparing to enter college where he will be taught history, languages, economics, etc., under the direction and tutelage of his friend and teacher, Harry L. Virden. Later on Coombs hopes to establish a shop where he may direct other sightless boys in the practical arts. But the greatest and most praiseworthy of all his ambitions is the hope that some day he may be instrumental in establishing a school for the deaf blind in this country, where others in his condition may secure the educational advantages that he has enjoyed.

The other portion of this excellent split reel will be entitled "With the Boys of the Figure Two," and will show many thrilling and gripping scenes of the life, sports, and pastimes of cowboys on the West's largest horse ranch.

PICTURE FOLKS IN HOTEL FIRE.

The Mountain View Inn, an enchanting hotel in beautiful Hollywood, Cal., not far from the studios of the Nestor Film Co., was completely destroyed by fire Thursday, March 14. Among the many guests who had thrilling escapes from death were Mr. and Mrs. David Horsley and their little son, "Buckeroo" Stanley; Mr. and Mrs. Thomas Ricketts, Mr. and Mrs. Milton H. Fahrney, and the various leading members of the Nestor stock companies. At least twenty lives were saved, due wholly to the prompt and fearless work of Alfred E. Christie, who, together with Messrs. Tenbrook, Maloney, Murphy, Woods, Brierly, Edwards, Harris and Horace Davey, all Nestorians, rushed to the ill-fated hotel and, disregarding danger, fought the fiercely raging flames with exemplary heroism and stopped only when there was no one else and nothing else to save. Mr. Horsley wires that he had no idea the Nestor Co. possessed so many true-blue heroes.

Messrs. Pritchard and Moraine, camera-men, took some long chances in order to take a number of excellent pictures of the fire, the havoc, the fighters, the rescuers, et al. About two hundred feet of this sensational picture will shortly be seen on the screen.

THIS MAY NOT BE AS BAD AS IT SOUNDS.

The Third Kentucky Regiment Band has leased Holland's Opera House at Hopkinsville, Ky., and will conduct a moving picture show during the coming summer. The proceeds will go to purchase new instruments and uniforms.

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MR. L. R. THOMAS.

Mr. Thomas was recently elected secretary of the Motion Picture Exhibitors League of West Virginia. He is an exhibitor at Moundsville, W. Va. Mr. Thomas attended the Dayton, Ohio, convention.

"AN EXCLUSIVE REP."

Once more the Republic Film Co. have taken steps to put over what, at this distance, looks like a "good one." Beginning Monday, March 18th, the Cattle Raisers' Association held a big convention in Fort Worth, Texas, at which there were present ten thousand cattle men and cowboys, and fifteen million dollars worth of prize cattle for which there are six thousand entries. This association represents two hundred million dollars.

The Fort Worth Chamber of Commerce and newspapers arranged affairs to show people in other parts of the world how Texas does things on the same comparative scale as her size is to the other states in the Union. Push ball on horseback was one of the great diversions, and will certainly make a most interesting piece of film.

The largest mule market in the world is located in Fort Worth and also the largest fireproof stock yards. Word comes from Fort Worth that the Chamber of Commerce got up a big comedy, entitled "The Roundup," which was enacted by one hundred of its members, just to have a good time and give the Rep camera man a chance.

In contemplating that one will sooner or later see a moving picture film of events of this kind, the regret that, through lack of time or money, we cannot travel from place to place and view these in person, is very much lessened.

George Kleine announces that he will release early in May a magnificent Cines film production entitled "Josephine." It is to be about 1,100 feet in length, and will be an epoch maker in gorgeous settings and powerful acting among one-reel feature subjects.

CAN you afford to do without the Moving Picture World? 100 pages, up-to-the-minute. Domestic, $3.00. Canada, $3.50. Foreign. $4.00.

Calendar of Independent Releases.

MONDAY, MARCH 25th, 1912

AMERICAN—Fidelity (Dr.) 1000
CHAMPION—A Night's Adventure (Com.) 950
IMP—The Romance of an Old Maid (Dr.) 1000
NESTOR—Romance of a Gambler (Dr.)

TUESDAY, MARCH 26th, 1912

ECLAIR—A Living Memory (Dr.)
GAUMONT—He Who Laughs Last, Laughs Best (Comedy)
GAUMONT—Jimmie and His Donkey (Comedy)
MAJESTIC—Opportunity (Dr.)
POWERS—His Daughter's Loyalty (Dr.)
REPUBLIC—An Ex-Convict's Ordeal (Dr.)
THANHOUSER—For Sale—A Life (Dr.)

WEDNESDAY, MARCH 27th, 1912

AMBROSIO—Photographs, $5,000 Each (Com.)
CHAMPION—Thou Shalt Not (?) (Com.) 950
NESTOR—Across the Sierras (W. Dr.)
RELIANCE—A Tragic Experiment (Dr.)
SOLAX—Billy's Shoes (Com.)
SALES CO—Animated Weekly

THURSDAY, MARCH 28th, 1912

AMERICAN—Winter Sports and Pastimes of Coronado Beach (Sporting) 1000
ECLAIR—Brooms and Dustpans (Com.)
IMP—Tempted But True (Dr.) 1000
REX—Love's Four Stone Walls (Dr.)

FRIDAY, MARCH 29th, 1912

BISON—The Crisis (Dr.)
LUX—Oh! Listen to the Band (Com.) 380
LUX—Bill Becomes a Favorite With the Ladies (Com.) 504
SOLAX—Handle With Care (Com.)
THANHOUSER—My Baby's Voice (Dr.)

SATURDAY, MARCH 30th, 1912

GAUMONT—The Village Idiot's Gratitude (Dr.)
GREAT NORTHERN—Young Woman's Protective Society (Com.)
IMP—The Baby (Com. & Ed.) 400
IMP—Squnk City Fire Company (Com.) 600
NESTOR—The Bachelor and the Baby (Com.)
POWERS—Who's Who? (Com.)
RELIANCE—Fur Smugglers (Dr.)
REPUBLIC—Life or Gold (Dr.)

SUNDAY, MARCH 31st, 1912

ECLAIR—On the Eve of Austerlitz (Dr.)
MAJESTIC—The Lighted Candle (Dr.)
REX—The Light on the Way (Dr.)

TUESDAY, APRIL 2, 1912.

GAUMONT—Calino as Mason (Com.)
GAUMONT—Aunt Aurora (Com.)

SATURDAY, APRIL 6, 1912.

GAUMONT—The Margrave's Daughter (Dr.)

"THE TANKVILLE CONSTABLE" (Imp).

The Tankville constable applied the literal letter of the local law to over-speeders. The limit was 10 miles. Of course, he had his hands busy. Unfortunately he tries to stop the local Judge, and the local Judge makes a detour, and comes to grief in his car, being thereby much injured.

Now, the Tankville constable dreams a dream: He dreams that he is arrested and sent to jail for the offense of which he is guilty, and in his dream he goes through a series of very harrowing, and, from the spectators point of view, very amusing experiences. He is chased, and electrocuted and maltreated in a variety of other ways. Finally the Tankville constable wakes up and he is so impressed with the absurdly impracticable speed law that he ostentatiously changes the 10 on the board to 100, thereby assuring himself from further trouble of stopping local magnates in their rides.

This comedy gives rise to a bewildering series of diverting situations. It is well acted by the members of the Imp Calfornian Company. It will be released March 23.

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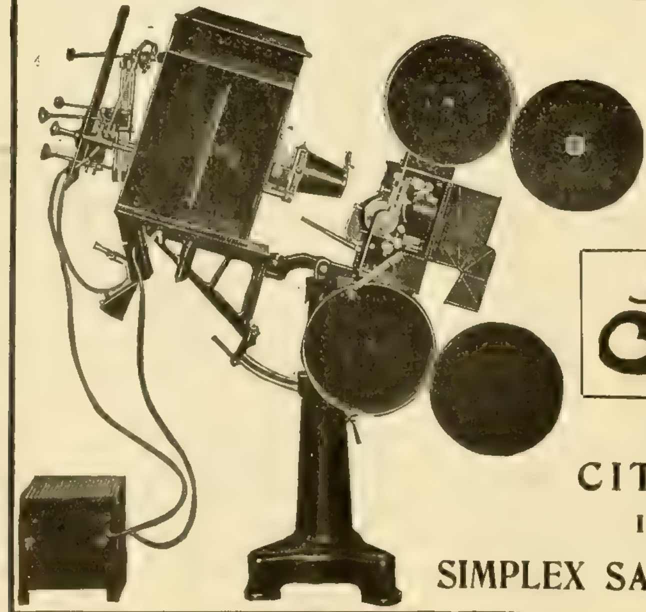

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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, MARCH 25th, 1912.

BIOGRAPH—The Goddess of Sagebrush Gulch (Dr.)..
KALEM—The Trail Through the Hills (Dr.)..........1000
LUBIN—Hoodooed (Comedy)..........
LUBIN—Her Uncle John (Com. Dr.)..........
PATHE—Pathe's Weekly No. 13—1912 (Topical)......
SELIG—Sons of the North Woods (Dr.)..........1000
VITAGRAPH—The Price of Big Bob's Silence (Dr.)..1000

TUESDAY, MARCH 26th, 1912.

EDISON—The Lighthouse Keeper's Daughter (Dr.)....1000
ESSANAY—"Alkali" Bests Broncho Billy (Comedy)....1000
C. G. P. C.—Radgrune (Dr.)..........
CINES—Reunited (Dr.)..........
CINES—Pisa, Italy (Sc.)..........
SELIG—The Hobo (Dr.)..........1000
VITAGRAPH—His Mother's Shroud (Dr.)..........1000

WEDNESDAY, MARCH 27th, 1912.

EDISON—Archibald Chubbs and the Widow (Comedy)..........1000
ECLIPSE—True Love (Dr.)..........1000
KALEM—Outwitting Father (Comedy)..........
KALEM—The Kidnapped Conductor (Comedy)......
PATHE—A Victim of Fire Water (Am. Dr.)..........
LUBIN—Rice and Old Shoes (Dr.)..........1000
VITAGRAPH—The Governor Who Had a Heart (Dr.)..........1000

THURSDAY, MARCH 28th, 1912.

BIOGRAPH—The Girl and Her Trust (Dr.)..........
ESSANAY—At the End of the Trail (Dr.)..........1000
LUBIN—Nutty's Game (Com.).......... 400
LUBIN—Tim and Jim (Com.).......... 600
MELIES—The Remittance Man (Dr.)..........1000
PATHE—A Mexican Elopement (Com.-Dr.)..........
SELIG—A Waif of the Sea (Dr.)..........1000

FRIDAY, MARCH 29th, 1912.

EDISON—How Washington Crossed the Delaware (Hist.-Dr.)..........1000
ESSANAY—When a Man's Married (Comedy)........1000
KALEM—The Banker's Daughter (Dr.)..........1000
SELIG—All on Account of Checkers (Comedy)........1000
C. G. P. C.—That Terrible African Hunter (Comedy)...
C. G. P. C.—Winter on the Baltic Sea (Sc.)..........
VITAGRAPH—The Haunted Rocker (Comedy)...... 500
VITAGRAPH—The Suit of Armor (Comedy)......... 500

SATURDAY, MARCH 30th, 1912.

EDISON—A Funeral That Flashed in the Pan (Comedy)..........1000
ESSANAY—An Arizona Escapade (Dr.)..........1000
CINES—A Christian Slave (Dr.)..........
LUBIN—The Social Secretary (Dr.)..........1000
PATHE—Jimmy's Misfortune (Com.-Dr.)..........
VITAGRAPH—Nemesis (Dr.)..........1000

ADVANCE CALENDAR.

MONDAY, APRIL 1, 1912.

BIOGRAPH—Oh, Those Eyes! (Com.)..........
BIOGRAPH—Those Hicksville Boys (Com.)..........
KALEM—Jean of the Jail (Dr.)..........1000
LUBIN—Hello, Central (Dr.)..........1000
PATHE—Pathe's Weekly No. 14—1912 (Top.)..........
SELIG—His Chance to Make Good (Dr.)..........1000
VITAGRAPH—The Star Reporter (Dr.).......... 656
VITAGRAPH—His Mother-in-Law (Com.).......... 346

TUESDAY, APRIL 2, 1912.

EDISON—The Mine on the Yukon (Dr.)..........1000
ESSANAY—Cured (Com.)..........1000
C. G. P. C.—The Clemency of Isabeau (Dr.)..........
CINES—Naming the Baby (Com.)..........
CINES—Assissi, Italy (Sc.)..........
SELIG—Tenderfoot Bob's Regeneration (Dr.)..........1000
VITAGRAPH—She Never Knew (Dr.)..........1000

WEDNESDAY, APRIL 3, 1912.

EDISON—Two Knights in a Barroom (Com.)..........1000
ECLIPSE—Taken by Surprise (Com.)..........
ECLIPSE—Scenes in Amsterdam (Sc.)..........
ECLIPSE—Transformation of Scrap Iron (Ind.).......
KALEM—The Spanish Revolt of 1836 (Hist. Dr.)......1000
LUBIN—The Sacrifice (Dr.)..........1000
PATHE—Tiger's Claws (Dr.)..........
VITAGRAPH—The Seventh Son (Dr.)..........1000

THURSDAY, APRIL 4, 1912.

BIOGRAPH—The Punishment (Dr.)..........
ESSANAY—A Lucky Mix (Com.)..........1000
LUBIN—Shall Never Hunger (Dr.)..........1000
MELIES—A Man Worth While (Dr.)..........1000
PATHE—Brave Heart's Hidden Love (Dr.)..........
SELIG—Me and Bill (Dr.)..........1000

FRIDAY, APRIL 5, 1912.

EDISON—Charlie's Reform (Dr.)..........1000
ESSANAY—Teaching a Liar a Lesson (Com.)..........1000
KALEM—The Schoolma'm of Stone Gulch (Com.)....1000
SELIG—Wolcott Coombs—The Phenomenal Deaf and Blind Boy (Edu.).......... 500
C. G. P. C.—The Queen's Necklace (Dr.)..........
VITAGRAPH—The Illumination (Biblical)..........1000

SATURDAY, APRIL 6, 1912.

EDISON—Rowdy and His New Pal (Com. Dr.)........ 675
EDISON—Dr. Brompton Watts' Age Adjuster (Com.).. 325
ESSANAY—A Road Agent's Love (Dr.)..........1000
CINES—Love and Hypnotism (Dr.)..........1000
LUBIN—Fooling Father (Com.)..........1000
PATHE—The Sins of the Father (Dr.)..........
VITAGRAPH—The Unknown Violinist (Dr.)..........1000

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Song Slide Releases

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"When I Was a Kid Like You"—Pub. by Gus Edwards Song Review Co., New York.

"In the Good Old 'Used to Be' "—Pub. by Gus Edwards Song Review Co.

"Wake, Baby Eyes of Blue"—Pub. by M. Witmark & Sons.

DeWitt C. Wheeler.

"Oh, You Little Bo-Peep"—F. A. Mills.

"Hand in Hand"—Pub. by J. H. Remick & Co.

"I'll Try Anything Once"—Pub. by J. H. Remick & Co.

"They Gotta Quit Kickin' My Dawg Aroun' "—Pub. by M. Witmark & Sons.

"I Love to Hear an Irish Band Upon St. Patrick's Day"—J. Schwartz Pub. Co.

"Oh, You Beautiful Coon"—J. Schwartz Pub. Co.

"I'd Like to Be in Peachland With a Peach Like You"—M. Witmark & Sons.

"Under the Dreamy Moon"—M. Witmark & Sons.

A. L. Simpson, Inc.

"I Am Lonesome Without You, My Dear"—Pub. by Joe Reinhorn, New York.

"In the Spring"—Pub. by Musicians' Music Pub. Co., New York City.

"The Turkey Trot Glide"—Pub. by Weymann & Son, Philadelphia, Pa.

"Give It to Me"—Pub. by William Cutty, New York City.

"Jolly Dancers' Serenade"—Pub. by Chas. I. Davis, Cleveland, Ohio.

"If a Rooster Can Love So Many Little Chickens, Can't a Man Love More Than One?"—Pub. by Geo. W. Meyer Music Co., New York City.

"That Military Rag"—Pub. by Musicians' Music Pub. Co., New York City.

Scott and Van Altena.

"Take Me to Your Arms Again"—Chas. K. Harris.

"The Hour of Love"—Weymann.

"Yankee Love"—Ted Snyder Co.

"At the Ragtime Ball"—Forster Music Co.

"Precious Little Thing Called Love"—Harry Von Tilzer Music Pub. Co.

"Oh! John! John! John!"—Harry Von Tilzer Pub. Co.

"Three Things I Love"—Theo. Morse Music Co.

"Please Don't Take My Lovin' Man Away"—York Music Co.

"Chic Chic Chic"—Jannotta & Dunn.

Levi & Co.

"The Gaby Glide"—Pub. by Shapiro.

"My Marguerite"—Pub. by Shapiro.

"He Never, Never Said Good-Bye"—Pub. by Shapiro.

"You're Just the Girlie I Adore"—Pub. by Shapiro.

Century Slide Company.

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"Forever More."
"Remember Me to My Old Gal."
"Meet Me at the Meat Market, Winnie."
"Years, Years Ago."
"A Little Bit of Irish."
"If I Forget."
"Let Me Call You Sweetheart."
"Take Me to Your Heart Again."
"The Boys of the U. S. N."
"Beloved."
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"Hoola-Boola Glide"
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Correspondence

INDIANAPOLIS.

The Indiana Union Traction Company is preparing to build the largest motion picture theater in this part of the country. It will be located at Broad Ripple Park, north of this city, and will seat three thousand persons. The building will be about 80 by 160 feet, will be of frame construction and will cost about $8,000. It is expected that work on the structure will start early in the spring.

The Colonial was built for a vaudeville theater some years ago and is owned by M. Marks of New York City, who conducts the Kinemacolor Theater in that city. Mayor Shank, if he assumes the management of the local theater, contemplates putting on a line of high-grade colored motion pictures for an admission fee of approximately $1.

With an authorized capitalization of $7,500, the Franklin Amusement Co. of Evansville, has been organized to operate motion picture theaters. Those interested in the company are: J. R. Brannen, Philip Fine and Harry Kornblum.

So successful has the Vista Theater been during the few months of its existence, that H. T. Harrell, the owner, is preparing to build a $5,000 addition. The theater, which shows motion pictures exclusively, is located in the residence district and was built at a cost of $15,000.

A new film exchange has been established here by the Exhibitors' Service Company, which has been organized and incorporated with an authorized capitalization of $10,000. Directors and incorporators of the company are: W. H. Cleveland, Glen Thompson and Glen O. Dixon.

Hattie J. Church, who has conducted a motion picture theater at Terre Haute for some time, has filed a voluntary petition in bankruptcy in the federal court in this city. She states that her liabilities are $12,207.76 and her asets $7,385.

H. T. Harrell, owner of the Vista motion picture theater, has notified Mayor Shank he will head a subscription list with a contribution of $1,000 toward the erection of a colliseum in Willard Park, at East Washington Street and State Avenue.

George B. Rubens of this city, and J. J. Rubens of Aurora, Ill., owners of the Fox Theater, a motion picture house in Aurora, have leased a building from T. E. Walters in that city for twenty-five years, for $82,500. The Fox Theater is on the banks of the Fox river and can be reached only through a lobby in the Walters Building. The lease on the Walters Building was taken to protect the entrance to the theater.

PHILADELPHIA.

J. T. Davies, of Chicago, who has had considerable experience in the management of parks in and around that city, has been appointed superintendent of Willow Grove Park, to succeed George C. Wynkoop, who resigned recently to assume management of a business in Reading.

An innovation in the moving picture line has been made by Dr. Theodore Weisenberg, professor of neurology at the Medico-Chirurgical College, who before a large number of students and several physicians, successfully introduced the pictures as a means of studying nervous diseases. One reel showed a man suffering with the "tic," a twitching of the abdominal muscles; another was that of a boy suffering from St. Vitus' dance, the lad being unable to remain in the same position for more than a moment at a time. Several other pictures of persons suffering from uncontrollable muscular diseases proved to be highly instructive to the students.

A war of vaudeville syndicates is believed to be back of the attempt on the part of Comstock & Gest to regain control of the Savoy, one of the best paying vaudeville picture houses on the Atlantic City boardwalk. Comstock & Gest some years ago took over the Savoy, under a lease from Nixon & Zimmerman of this city, but after two years sublet the house to Brown & Wesley for the remainder of the lease. Through a change of management the new lessees have made the Savoy a station on the Keith circuit. Comstock & Gest declare that the lease was merely a week-to-week understanding and have brought action to evict Brown & Wesley, under the landlord and tenant proceedings.

The Attel-Kilbane fight pictures were shown at the Empire this week and made a big hit. The lifelike appearance of the fight pictures created great enthusiasm by imparting a realistic impression of occupying a ring seat, while interesting explanations were a pleasing accompaniment.

The suit of Berg Brothers for an injunction to restrain Sigmund Lubin, the Moving Picture Company of America, and the Royal Amusement Company from rebuilding the first story of No. 926 Market Street for moving picture show purposes was called for a hearing before Judge Staake in Common Pleas Court No. 5.

Mayor Kosek of Wilkesbarre, Pa., has ordered the moving picture houses not to show the "Passion Play" on Sunday, at the request of several ministers, who claim that it has caused a falling off in church attendance.

A charter has been applied for by "The Exhibitors' League of Pennsylvania," whose purpose is to promote friendly and social intercourse with the members of the league; to foster and protect the morals of the community; to elevate the tone of public entertainments; to encourage a higher standard of morality in the exhibition of fixed and moving pictures and vaudeville shows and to encourage the safe and sanitary condition of moving picture places.

J. Johnke and Thomas J. Mooney are having plans prepared for a one-story moving picture theater, 80 x 165 feet, to be built at Germantown and Huntington Park Avenues, at a cost of about $50,000.

A charter has been issued to Point Breeze Park, an amusement enterprise for this city with a capital of $25,000. Charles P. Donnely and Thomas J. Ryan, who are interested in amusements at Willow Grove, Coney Island and other places, are holders of practically all of the stock.

Accessories used in the moving picture business are affected by the decision of the United States Supreme Court, just announced, to the effect that the owner of a patent has an unrestricted monopoly upon all articles used in its operation, may fix its price and prescribe its use. The Chief Justice, in his dissenting opinion, which was read with great interest by local moving picture men, said, by way of illustration of the far reaching effect of the decision, that the man selling a pateited engine had the right, by contract, to bring under the patent laws all contracts for coal or electrical energy used to afford power to work the machine.

The contract has been placed for alterations to the Photoplay Theater, Fifty-second and Market Streets.

A two-story moving picture theater will be erected at Ridge Avenue and Lauriston Street. It will cost $2,800 and will be 38 x 88 feet.

ST. LOUIS.

One hundred and twenty-five prominent St. Louisans who returned recently from a business trip to Panama brought back some very interesting motion pictures which will shortly be shown before the St. Louis Business Men's League.

Talbot's Hippodrome has proven to be the theatrical sensation here in years. The daily spectacle of 500 to 1,000 people lined up for a block outside the Hippodrome awaiting admission is a daily sight along Sixth Street, the St. Louis "White Way." Basil Webb, the popular press agent for Mr. Talbot, is doing yeoman service. He has a pleasing personality and is a star in his profession.

The Fire Prevention Bureau and the Insurance Interests generally are making an earnest effort to pass a bill in the Municipal assembly restricting office buildings and other large structures against occupancy by exchanges which handle moving picture films. The bill, which is now in committee, provides that film exchanges shall not be housed in a building larger than two stories.

Gra Weller, known in his day as one of the best singers in the country and who was for years with the Dockstader minstrels, is managing the Orpheum on Easton Avenue. Mr. Weller's voice still holds its liquid clearness as it did in the days when he was a national favorite

F. J. FEGAN

HOUSTON, TEX.

The new Gem Theater has opened. This is the third picture house opened by Wick's & Co. within the past twelve months.

Wyndham Robertson Moving Picture Supply Company, of Houston, while the big fire was still spreading, took twenty-four views of the $7,000,000 fire and produced authentic slides of same.

During February Mr. Danemeyer, of the Pastime Theater, opened his new picture house known as the Crown. It has a seating capacity of 240 and is new in every detail.

On the 23d inst. at the new Bender Hotel, Houston, every local picture exhibitor was in attendance at a social gathering, at which points of interest in the show business were discussed and refreshments indulged in. Mr. Hennesey Ezell, of the General Flm Company, of Dallas, was among those in attendance.

The Pathe & Gaumont camera men arrived in Houston on the 22d to take views of the recent big fire.

PITTSBURGH.

The latest Jas. B. Clark enterprise shows itself in the Arsenal Theater at Forty-first and Butler Streets. The Arsenal is admitted to be the last word in motion picture theater perfection by Pittsburgh picturedom. One of the ablest motion picture men in western Pennsylvania, and the pioneer exchange man is the owner of this amusement emporium. The guiding spirit of this theater is one of the youngest and most successful motion picture house managers in this neck of the woods, Mr. J. P. Donovan. This young man was formerly chief executive at the Family Theater, Braddock Ave., Braddock, Pa., another of the Clark enterprises. The Arsenal Theater is a one-story building, built to be used for motion pictures only. The lobby is open and has a depth of 15 ft., a length of 47 ft., and a height of 22 ft. and is studded with six solid marble columns, four in the front and two in the back. The cashier's office is built of the fine white marble which comprises the building material for the rest of the lobby. Ample exits, entrances and three four-foot aisles are provided. The fresco which borders the walls and the outside lobby are truly admirable creations of art, and depict scenes of interest to all photoplay goers. The operating room at this theater is roomy and well ventilated. The projection battery consists of two 1912 Motiographs.

The first newspaper to feature a motion picture page in this city is the Pittsburgh Leader. The strong way it is featuring that motion picture page is a delight to all of this city's exhibitors, and these exhibitors appreciate it too, for fully one-third of the page consists of paid advertisements from the leading photiplay theaters announcing coming features.

Mr. Ben F. Jones, the enterprising manager of the Feature Film and Calcium Light Co., of 125 Fourth Ave., is sending weekly notices to Picturedom in Pittsburgh and vicinity of their weekly releases. Bookings have poured in both through the mail and through personal calls. Mr. Krugh is the able assistant of Mr. Jones. The machinery and supply department is managed by Mr. Smith.

Mr. A. S. Davis has just returned from a tri-state tour which lasted almost a week and is back again ready to recruit more exhibitors under the Independent banner.

EDDIE WHEELER.

LOUISVILLE.

A. F. Mayer, local representative of the Swanson-Crawford Film Exchange, has secured another house, the Parkland, and has begun to provide service. West End patrons have returned a favorable verdict in connection with the pictures shown.

Fred Gernert, a lumbarman, who is something of a fanatic on religious matters, has turned his attention to moving picture houses, declaring that one in particular, engenders immorality abonm children. Mr. Gernert's complaint is said to be lodged against the Preston Theater, Preston and Ormsby Streets, that being the only one in the locality to which he refers. Mr. Gernert declared that the matter would be taken into the courts, and if necessary, would be carried to the Court of Appeals. Speaking before about 200 parents and teachers at a meeting, Mr. Gernert delivered himself of the following: "I don't know but that the moving picture shows in this district are an abomination. They have an amateur night every week, and the children are invited to participate in amateur performances." Mr. Gernert in reporting to his audience, was careful to confine his criticisms to amateur nights, and not to the films themselves.

Colored moving pictures were utilized for advertising purposes in this city, recently, the National Cash Register Company hiring a hall and presenting the colored pictures to the public free of charge. Views of the factory at Dayton, O., were mingled with others of more general interest. The exhibition lasted five days.

The West End Amusement Company has filed articles of incorporation. It has a capital stock of $2,500, divided into shares of $25 each. The incorporators and their holdings are: Joseph J. Hancock, four shares; Thomas J. Gilligan, 148 shares, and Joseph F. Kieffer, four shares. A moving picture house will be established in the western section of Louisville.

The Ruby Theater, for colored people, will resume business at Ninth and Walnut Streets shortly, after being out of business a month on account of damage wrought by fire.

Arthur V. Sheckler, local manager of the Gomes Theatrical Exchange, of Cincinnati, has returned from the Queen City, where he held a conference with R. J. Gomes, head of the exchange. Mr. Sheckler provides vaudeville for a number of Louisville photo theaters. He is thinking seriously of moving his office to Owensboro, Ky.

Arn & Simmons, who have practically completed the erection of a new theater at Maysville, Ky., have invited the public of that town to select a name for the new house. A prize of an annual complimentary ticket will be given to the patron whose suggestion is accepted.

Earl K. Lyon, of Lexington, Ky., will enter the moving picture business soon, having leased a site at Frankfort, Ky. Work on the new house will begin at once. Several companies were competing for the lease, among them being the Colonial Amusement Company of Paris, Ky., but Mr. Lyons got there first. The Colonial is still looking for a site in Frankfort, besides now erecting a new theater in Paris. By way of financing the new theater, the capital stock of the concern has been increased from $10,000 to $30,000. Not only will a new theater be erected in Paris, but the company will make improvements in the Colonial and Star Theaters in Lexington. Both will be repainted and decorated, besides which the lighting system will be overhauled. The company has won over officers of the schools in Lexington, offering free admission for one performance to pupils who went through 30 days without being tardy at school. The plan is said to have transformed the school children of the city. Another innovation worth noting is the fact that Michael Crawley, doorkeeper of the Colonial Theater, has been commissioned as a private policeman with authority to make arrests, and has executed bond to act in that capacity.

The doors of the Princess Theater, Nashville, Tenn., were thrown open to the public recently.

The house represents an expenditure of $75,000, and will seat 1,500 people. The theater is located at Church Street and Fifth Avenue. W. P. Ready is manager and part owner of the Princess. The theater will offer both vaudeville and moving pictures, the arrangement being a novel one. The morning show will begin at 10 o'clock, consisting of moving pictures, at five cents admission. At 2.30 o'clock, animated pictures will give way to vaudeville, which will last until 4.30, ten cents being the price. From that time until 7.30, moving pictures will again reign, at a reduction in price. Two vaudeville performances will be given in the evening. The theater embodies many modern points and is said to represent the last word in theater construction. It has two entrances, one on Church Street, the other on Fifth Avenue. Safety was an important consideration, and that phase is cared for by fourteen exits, each indicated by a red light. While the doors are inaccessible from the exterior, anyone on the inside may open them by a pressure on the knob. The idea is a late one. The floor of the theater is sloped, allowing a good view from the rear. City Health Officer Hibbett contributed his ideas to the ventilating and heating system. Five brick furnaces are used in the latter, the air being blown from them through the theater. Counter-suctions take out the foul air. That means that the air in the Princess will be completely changed every five minutes. By reversing the system, cool air will be distributed. A dozen dressing-rooms are features of the equipment behind the scenes. In front, everything has been arranged with the idea of comfort and beauty. The seats are heavily upholstered, while the indirect lighting system is used. The decorations of the asbestos curtain are from the painting of "Thanhauser" and cost $1,500.

Pleasant weather has again struck Louisville, and moving picture men in the city are enjoying full houses after a temporary depression due to unfavorable weather conditions.

The Standard Film Exchange, of Louisville, recently experienced trouble with R. M. Mock, a collector, the difficulty being adjusted satisfactorily, however. Manager H. A. Tickenor appeared in the Police Court, when the colector's trial came up and explained that the company owed Mock a sum of money equal to that which he was accused of stealing. The case was dismissed.

The Dream Bijou, Second and Market streets, has decided to admit children under ten years of age free on certain days, when accompanied by adults. If the plan proves a success, it will be made a permanent institution.

The Sun Theater, Eighteenth and Gallagher streets, is rapidly nearing completion and will be formally opened to the public on Easter Sunday, April 7. H. B. Struby is head of the Pastime Amusement Company, which is erecting the new house. He also owns the Empire Theater, Shelby and Market streets. The Sun will cost several thousand dollars and will be one of the most pretentious in the outlying districts.

Several changes have been announced in the Princess circuit. Ernest Gilman will sing at the Casino Theater, Fourth street, near Green, hereafter. Billy Green will be the vocalist at the Orpheum, Jefferson street, near Fourth, and Clyde Leonard will sing at the Columbia, Fourth street, near Market.

The Star Theater, 728 West Market street, which was recently damaged by fire, is still closed. Mose Bass, owner of the theater, has made no announcement as to whether it will be reopened.

Despite the fact that the Whallen Brothers, who own the property on Jefferson street, near Fourth, have made no definite announcement, much credence is given the rumor that they will erect a big vaudeville and motion picture theater on the site. The Whallens recently returned from a trip through the East, where they conferred with theatrical men regarding the proposition.

The West End Amusement Company, recently incorporated, has begun work on the erection of an airdome at Twenty-sixth and Alford streets. The theater will go up on the southwest corner. If weather conditions are propitious, the first performance will be given about May 1. The heaviest stockholder in the enteruprise is Thomas J. Gilligan, others interested being Joseph J. Hancock and Joseph F. Kieffer. The name for the theater has not yet been selected.

Lexington, Ky., may enter the contest for the State meeting of Kentucky moving picture exhibitors, according to reports from that city. President M. A. Neff, of the Motion Picture Exhibitors' League of America, has written to Manager John Skain, of the Phœnix Hotel, Lexington, asking what facilities could be given the convention. The meeting is scheduled for April, the exact date not having been designated.

Moving pictures will be presented shortly in the Davidson Hall, Barbourville, Ky., work on the building having started. W. M. Sawyer, R. H. Newitt and S. B. Dishman, Jr., are the men interested in the new theater.

Out of 571 names received, the proprietors of the new theater at Maysville, Ky., selected that of the "Gem" as the most appropriate. Arn & Simons offered a year's ticket for the patron whose title was accepted. No less than seven individuals thought of the Gem, and the ticket will therefore be split up. Several reasons were given for the choice, among them being because it is appropriate; because it is easily displayed on an electric sign because of its shortness, because it is easily said, and finally, because it cannot be nicknamed.

J. P. Masters, Bowling Green, Ky., manager of the Crescent Amusement Company, closed the Columbia Theater in that city during Sunday recently for alterations. Two new machines were installed in the operating room, while the theater proper was repapered and decorated. Work began after the Saturday night performance, the theater being open Monday morning.

The Lincoln Theater has opened in Winchester, Ky. Only colored people are admitted. The house is built on modern lines, electric lights and other essentials being in evidence. Early business indicates that the venture will be a success.

Good crowds greeted Kinemacolor pictures shown in Louisville, recently. The National Cash Register Company, of Dayton, O., gave the performances, which were free. Among the attractive features were pictures showing methods of beautifying the surroundings of the factory with shrubbery and flowers.

G. D. CRAIN, JR.

NEW ENGLAND.

Mr. A. Martin intends to open a first-class photoplay theater in Somerville, Mass., provided certain citizens do not bother him too much. At present there are a number of Somerville people who do not wish a theater to be operated by Mr. Martin. No definite action has been taken by the mayor.

The Central Square Theater, Lynn, Mass., which offered vaudeville and pictures until recently, and which is now offering stock company attractions, will close this month. The Central Square may return to pictures again and it may remain "dark." At any rate it can not continue to offer straight drama, as the Auditorium Theater of Lynn, has taken all the available shows itself, leaving the Central Square without any attractions.

Work on the rebuilding of the Bates Opera House, Attleboro, Mass., will be started as soon as the weather becomes more favorable. The Opera House was badly damaged by fire this winter. The new house is promised to be far more up-to-date than was the old house.

R. L. Moore, the well-known secretary of the educational department of the Y. M. C. A., has decided that moving pictures will be a great addition to the Worcester, Mass., Y. M. C. A., and announces that educational photoplays are to be a regular feature as soon as he can perfect plans for the installation of the machine, etc.

The new theater being built in Bridgeport, Conn., for S. Z. Poli, is now well under way, and is expected to be completed about October 1, 1912. This house is to be one of the finest in the country, and Mr. Poli's representatives say the cost will be nearly $400,000. The total seating capacity will be about 2,700. With this house in the process of erection it would take a very optimistic man to build a house in Bridgeport.

The Colonial Theater, Lawrence, Mass., which was presenting vaudeville and pictures, was closed some time ago, due to poor business.

Some time ago the writer stated in these columns that the Colonial could be made a winner, but that expert management and good shows were needed. The Colonial has a large seating capacity, but is not in a prominent location. It is rumored that Marcus Loew has acquired this house, to be opened immediately by him, as a vaudeville and picture house. Now that the Colonial has come into capable hands the writer is positive that this house will show a balance on the right side of the ledger.

The Cambridge Theater, Cambridge, Mass., has rounded up the two men who stole $250 from the box-office. W. H. Flannagan and Thomas Connors have been caught and are being held in $500 for the Grand Jury.

The Bright Theater, Meriden, Conn., is another new house devoting itself to pictures and vaudeville. The house is strictly first-class in every way, and is one of the best in Meriden. Mr. S. Mule has the management of the Bright Theater, which seats 800. First reports from this house state that S. R. O. has been the case every evening.

The new Union Theater, Providence, R. I., is doing very nicely, with a program of vaudeville and pictures. Mr. Charles Allen has charge of the Union.

H. W. Gibson, connected with the Men and Religion Forward Movement, at a conference held in Lawrence, Mass., stated that motion pictures should be used in connection with Sunday school work. Mr. Gibson remarked that young people demand action—"something doing" all the time. The lack of action in the usual Sunday school explains why there are so many vacant seats, and so many uninterested pupils. Motion pictures supply the action and life that is needed, and, on this account, Mr. Gibson believes in motography as an aid to modern Sunday school work. Local exhibitors inform the writer that it is their opinion that most of the Congregational churches of Lawrence will install machines, as a result of Mr. Gibson's views.

The new Apollo Theater, Boston, Mass., has come in for some free and undesirable publicity. It seems that C. W. Cooper, a special officer, had badly beaten a young boy of 13 years. Officer Cooper ejected this lad from the Apollo Theater because of a disturbance in the house of which the boy was thought to have been the leader. Later in the week the boy came to the Apollo again, making no disturbance. Officer Cooper remembered him and refused him admittance. It is claimed that the boy was struck by Cooper on this occasion. Cooper has been fined $20 for this assault and has appealed the case. This is mighty bad business for any theater to be mixed up in and especially a new house like the Apollo. The affair created considerable comment locally.

Exhibitors hereabouts are in receipt of a communication from the Sales Company, which tells that the Independent manufacturers have gained an importat legal victory as regards the Latham Patent. The letter also states that any exhibitor, using independent service exclusively, can depend on the Sales Company to defend any law suit for alleged infringements of patents. The letter brings out the word "exclusively" very prominently. It is stated that there are a number of houses in New England that are exhibiting both licensed and independent service, although this has never been proven.

The Orpheum Theater, East Elm Street, Brockton, Mass., has been opened, after being closed all season. The house is under new management, and is using Licensed pictures and vaudeville. Business is reported to be satisfactory.

Keith's Theater, Campello, Mass., which has been presenting a straight picture show, is now adding vaudeville to the programs. Manager Foster is experimenting with his new house, and business is not over good so far.

The Palace Theater, Boston, evidently found the "Crusaders" to be an unusually good box-office attraction, and played a return date this week.

The Plaza Theater, Malden, Mass., opened to the public last week with a bill of licensed pictures. Manager Singer evidently found the public of Malden did not care for this entertainment, and closed the house after a life of one week. The truth is that the Malden Auditorium has the situation in Malden too well in hand, and there is but small chance for any competition to win out. The Auditorium is one of the finest theaters in Massachusetts.

It is rumored that William Durfee, owner of the Savoy Theater, Fall River, Mass., will soon start work in enlarging his house. The house will seat close to 3,000 when completely renovated. The house is reported as successful, playing vaudeville and pictures, but may change its policy to stock in the near future.

The Lawrence Central Labor Union hopes to gain funds from the concert to be held at the Grand Opera House, Boston. This concert is to aid the striking textile workers of Lawrence, and is being arranged by the joint committee of the Boston Central Labor Union executive board and other similar organizations. The local union of moving picture operators have promised to supply a good proportion of the show.

The Colonial Theater, Newport, R. I., is reported to be doing mighty well this year, and is offering a big program of vaudeville and pictures.

The Theater Comique, of Revere Beach, Mass., one of New England's great resorts, and a miniature Coney Island, announces its opening of the season, on Sunday, March 24. The Dream has been open for some time, and is doing a big business, with pictures. Admission is 5 cents, and packed houses are the rule, especially on Saturdays and Sundays.

David A. Ellis, of the Boston School Committee, recently predicted that motion pictures would soon be used in all Boston schools. This statement is distinctly encouraging, as the Boston School Committee has not looked over favorably on motography, and some of the members have publicly voiced their adverse attitude.

Bennington, Vt., is to have a new vaudeville and picture house, located on North Street. Bennington is behind the times as regards modern photoplay houses, and the contemplated house should find things all its own way.

The Plaza Theater, Northampton, Mass., which was just opened to the public, is finding business very good. Goldstein Brothers, owners of the Plaza, entertained members of the city government, the press and officials at the opening performance. After the show this party was entertained by an after-theater supper at Rahar's Inn.

The Lyric Theater, Bridgeport, Conn., has decided to enlarge its seating capacity by means of a balcony. Manager Isham claims he is unable to accommodate the crowds.

HENRY.

Among the Exhibitors

Kendallville, Ind.—John Snider has purchased the Princess Theater from A. L. Helton and will take possession.

Oakland, Cal.—E. Van Loan will erect a one-story theater on Telegraph between 25th and 26th Streets at a cost of $4,900.

Washburn, Ill.—A new moving picture theater is to be established here.

Pueblo, Colo.—Frank L. Goff, capitalist, will erect a new theater at 219-21 W. 6th Street at a cost of $60,000.

Bowling Green, Ky.—Dr. John E. Gray has had plans prepared for a new theater to be erected at State and 11th Streets.

Basin, Wyo.—Mr. Kingsbury and Mr. Smith will open a moving picture theater in Fraternity Hall.

Fargo, N. Dak.—The Fargo Theater Co., capital $50,000, Alex Stern, P. H. Cummings, James K. Banks and George Fowler.

Petersburg, Ill.—Court White will open a new picture show in the Branson building.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

EQUIPMENT WANTED.

WANTED—Second-hand Moving Picture Machine. Must be in A-1 condition. H. E. JORDAN, Unadilla, N. Y.

WANTED—Good Powers No. 5 or No. 6. Asbestos booth for either one or two machines and piano. Lowest cash price. Cook, 109 Manhattan Ave., New York City.

WANTED AT ONCE—225 Opera Chairs. New or second hand. Jefferson Theater, 465 First St., Hoboken, N. J.

EQUIPMENT FOR SALE.

FOR SALE—3 Powers Machines complete, $100 each. 2 Edison machines, model B, $100 each. 1 Edison Underwriters model, $90. All guaranteed in A-1 condition. Shipped subject to examination on receipt of 25% to pay express charges. **Stern M. P. Supply Store, 43 East 21st Street, New York** City.

FOR SALE—Iron Folding Gates (Ornamental), six feet high, eighteen to twenty-two feet in length. Examine and make offer. Quincy Theater, 880 Quincy St., Cor. Ralph Ave., **Brooklyn**, N. Y.

EDISON EXHIBITION MACHINE—Complete N. Y. approved model. Just rebuilt. $75.00. Powers' No. 5 Head in good condition, $35.00. Will ship C. O. D., subject to examination, on deposit of express charges both ways, which will be deducted from purchase price. FEIBER & SHEA, **Theatrical Enterprises, Bijou Theater, Orange, New Jersey.**

SITUATIONS WANTED.

OPERATOR AND ELECTRICIAN—**With New York, Jersey City and Massachusetts cards. Experienced on any machine. Will work anywhere. MARR, 124 Jefferson Avenue, Everett, Mass.**

MANAGER OPERATOR—Seven years' experience. Wants position with reliable company who appreciate first-class men. Have machine. References. Married, sober. A-1 advertiser and poster writer. P. O. BOX 453, Watertown, So. Dak.

POSITION WANTED—by experienced operator with knowledge of all machines. Best of references. Will go anywhere. Address GEORGE KRUG, 2991 Archer Ave., Chicago, Ill.

OPERATOR—With experience on all machines, wants position in or near Chicago. First class references and Chicago license. Address C. M. KRUPP, 5845 N. Clark Street, Chicago, Ill.

COMPETENT—reliable operator with three years' experience and Chicago license, wants position in Chicago or within 300 miles. Address GEORGE RINHART, 1935 Jackson Blvd., Chicago, Ill.

AN OPERATOR—Temperate, thoroughly dependable. 31 years old, married, 7½ years' experience. First class reference. Handle any style machine. Practical electrician. 3 years last place. Chicago, or will go any reasonable distance for permanent engagement. Chicago license. Address M. Y. T., care of Moving Picture World, Chicago, Ill.

MOVING PICTURE OPERATOR—wishes position. 4 years' experience. Will go anywhere. New York license. A. R., care of Moving Picture World, New York City.

ORCHESTRA LEADER—(Violinist) Union. Now employed. Wants position as leader in high class picture house using orchestra. Am making a specialty of picture playing and can produce results. Have excellent library and can play it. Salary is my object. Address LEADER, care of C. B., 419 Electric Blvd., Cleveland, Ohio.

OPERATOR—desires position anywhere. Experienced. Best of references. State salary paid. Address HARVEY CHISM, General Delivery, Bloomington, Ill.

AT LIBERTY—Expert Operator. Two years' experience, wishes position outside of New York City. Understands electricity. $12. MacDONALD, 1619 71st St., Brooklyn, N. Y. C.

MOVING PICTURE OPERATOR—New York license. Would like position in New York City or vicinity. Experienced electrician. OPERATOR, 270 Virginia Ave., Jersey City, New Jersey.

MANAGER—Married man, would like position as manager or helper in Motion Picture House. Wife is good piano player of experience. State terms. B. L. J., care of Moving Picture World, New York City.

MANAGER—With nine years' vaudeville and moving picture experience would like to locate with reliable company. Bond if required. Apply A. B., Moving Picture World, New York City.

SUCCESSFUL—Experienced Moving Picture Manager, desires to make change to larger field; also open for summer proposition. Address SUMNER CLARKE, Bijou Theater, Lakewood, New Jersey.

EQUIPMENT FOR SALE.

FOR SALE—Moving Picture machine head. **Used three days. Cheap. No dealer. Sent subject to** examination. C. M. CHENEY, **5856 Calumet Avenue**, Chicago, Ill.

BUSINESS OPPORTUNITY.

FOR SALE—A half interest in moving picture weekly publication. Fine opportunity. E. HAYDON BOZEL, Fredericksburg, Virginia.

MANAGER—At liberty for airdome. Good judge of acts, music, etc.; thoroughly experienced, reliable, best of integrity. Original programmer. State terms. GEORGE BOWLEY, Eagle Hotel, Nyack, New York.

OPERATOR WANTS POSITION—Experienced, Edison or Powers. Good mechanic. Address JOHN HENRY PEYROT, 1420 West Ohio St., Chicago, Ill.

OPERATOR AND MANAGER—Two years' experience. Reference. Address MACK, 1215 East 8th St., Kansas City, Mo.

THEATERS FOR SALE.

THEATERS FOR SALE—Following propositions listed. Houses wanted everywhere:

Connecticut, seating 445, $3,000.
New York State, seating 275, $1,500.
Ohio, seating 250, $1,800.
Illinois, seating 400, $2,700.
Indiana, seating 368, $5,300.
Pennsylvania, seating 200, $2,500, including building.
Kansas, seating 540, $10,000.

Unless you have the necessary cash and mean business, please do not reply. MOVING PICTURE THEATER AGENCY, Box 485, Madison Square P. O., New York City.

FOR SALE—Airdome picture show, only one in town. County seat, population 8,000. Cheap, $700. CYRUS BENNETT, Charleston, Ill.

THEATERS FOR SALE—Binghamton, N. Y., population 50,000. Finest and only motion picture theater on Main Street. Long lease. Ideal location. Thoroughly equipped. An opportunity. Capacity 400. Too far away for me to handle properly. GEORGE COHEN, Best Theater, Poughkeepsie, New York.

New York, N. Y.—Norman Lederer has plans for a new theater to be erected at Amsterdam Avenue and 157th Street. The Riverside Viaduct Realty Co. is the owner. Will cost $45,000.

Maysville, Ky.—J. C. Simons and Sherman Arn will erect a moving picture theater at a cost of $4,000. W. J. Kerwin will be manager.

Seattle, Wash.—Rufus Merriam of Spokane has announced that $100,000 will be expended on the erection of a two-story theater at Howard Street and First Acenue. Seating capacity 1,000.

Hoboken, N. J.—The Lyceum Theater Co. of this place recently organized with a capital of $105,000 will erect a new theater at Broadway and E. 38th Street, Bayonne, N. J.

New York, N. Y.—Herbert R. Brewster of Manhattan has the contract for the erection of a new $200,000 theater to be erected here. Seating capacity 1,500.

Richmond, Ind.—Murray Theater Co., capital $10,000, O. G. Murray, O. M. Murray and A. E. Urban, incorporators.

New Orleans, La.—Herman Fitchenberg will erect a new picture theater on Canal Street at a cost of $100,000.

Sterling, Ill.—La Grille & Middleton, owners of the Grand Theater, have purchased the Scofield picture house in Rock Falls.

Chicago, Ill.—C. H. Kusel will erect a new theater, 4165-9 Armitage Avenue, at a cost of $10,000.

St. Louis, Mo.—The Lafayette Theater property at 1641 S. Jefferson Avenue has been purchased by the Jefferson Amusement Co. from Jacob Berger, vice president of the First National Bank.

Spokane, Wash.—A new $100,000 theater is planned for the Merriam property at 1st Avenue and Howard Street. Seating capacity of 1,000.

Ft. Smith, Ark.—Chauncey A. Lick and associates contemplate the erection of a $60,000 theater.

Chicago, Ill.—Buehlmann & Meyer will erect a new theater at 4037 Elston Avenue at a cost of $8,000.

Redding, Cal.—The Coast Theater Co. has plans for a new $25,000 theater to be built on Tehania Street.

Americus, Ga.—Sherlack & Co. will erect a new theater here.

Detroit, Mich.—The Greater Amusement Co. will erect a new theater on Chene Street near Gratiot Avenue.

DeWitt, Neb.—C. A. Wolf will soon begin the erection of a new opera house here.

Fremont, Neb.—Frank J. and J. W. Parr of Dodge have purchased the Bijou moving picture theater here.

Indianapolis, Ind.—Benj. V. Barton and Chas. Olson will erect a new moving picture theater at 135-9 N. Illinois Street at a cost of $50,000.

Philadelphia, Pa.—Hopkins & Milgram are planning the erection of a new theater at South and Leithgow Streets.

Los Angeles, Cal.—Work has just been started on the erection of the new Belasco theater at Broadway and 8th Street which will cost $1,500,000.

Cherrytree, Pa.—A new theater will be erected by the business men of this town. Will have seating capacity of 300.

Ambridge, Pa.—Col. T. J. Keenan is having plans prepared for a new theater to be erected here.

New York, N. Y.—Plans been prepared for a new two-story theater to be erected at St. Nicholas Avenue and 166th Street.

New York, N. Y.—Henry Martinson will erect a new vaudeville and motion picture house at 7th Avenue and 131st Street at a cost of $135,000. Will have seating capacity of 1,400.

Allegan, Mich.—A. Richter, owner of the Variety Theater, has purchased the Star Theater.

Brazil, Ind.—The Dreamland Amusement Co. of Wabash, is installing a moving picture theater here which will be known as the Princess.

Modesto, Cal.—Architect R. P. Marrell of Stockton has completed plans for the new theater to be erected here by W. R. Mensinger.

Clinton, Ill.—A new open air theater is to be erected at North Quincy and W. Washington.

Marshalltown, Ia.—The Busby Theatrical Co. has been organized with a capital of $1,200 by W. L. Busby of Quincy, Ill., and others.

Long Beach, Cal.—The Wiswell Amusement Co. will erect a new theater building at Fourth Street and Pine Avenue at a cost of $50,000.

Toledo, Ia.—The erection of the new opera house here will commence as soon as possible.

Winona, Minn.—Preparations are being made for the erection of the new theater of Roesner & Mott on Main Street.

Baltimore, Md.—Architect A. L. Forrest will prepare plans for a new theater to be built on Howard Street, 525-27.

Chicago, Ill.—G. F. Stricker will erect a two-story theater at 4719 Lincoln Avenue at a cost of $8,000.

Laramie, Wyo.—The Laramie Amusement Co. has been incorporated with a capital of $12,000. by Fred Cameron and Mrs. J. S. King. An opera house is contemplated for this city.

Salt Lake City, Utah.—Plans are well under way for the erection of a new Orpheum theater at 52 W. Second South Street.

Bloomsburg, Pa.—Wm. Fegley of Sunbury and L. T. Williams of this city will build a $10,000 moving picture theater here.

Iowa City, Ia.—W. H. Englert, proprietor of the Bijou vaudeville house, has purchased property on E. Washington Street and will erect a new vaudeville theater there.

Lakeview, Ore.—C. U. Snider will erect a new opera house here.

Pacific Coast Exhibitors, Take Notice

We buy every Feature. Connect with us. Machines on terms. Supplies reasonable.

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IN SELF-DEFENSE

The Majestic Motion Picture Company Voluntarily Withdraws From

and ceases further affiliation with the Motion Picture Distributing and Sales Company

and will sell its product to any and all Independent Exchanges which are willing to assert

THEIR REAL INDEPENDENCE!

The penalty of **2 cents a foot commission** exacted by the Sales Co. from the Majestic Company has reached such proportions that for many weeks we have paid them approximately **$1000 a week.** Common sense will tell everybody that nobody could continue under such extortion.

Of all the Independent manufacturers marketing through the Sales Co., the Majestic alone was called to pay this enormous bounty.

If the Independent Exchanges had derived any financial benefit from this impossible situation, we would not mind it so much, but we understand that every cent of this bountiful fee was placed in a fund which lessened each manufacturer's contribution to the legal controversy with the Motion Picture Patents Company.

Whatever profits may arise from the continued efforts of this company, justly belong to the company itself and may be distributed any way it disposes and, with that in mind, we make the following proposition to all Independent Exchanges:

OUR PROPOSITION TO ALL EXCHANGES!

Two cents of every ten cents paid by any and all Exchanges for Majestic pictures went to the benefit of the Sales Co. We now are willing to share that two cents a foot with all Exchanges in the following manner—shipping the releases to the Exchanges direct.

Our price will be 10 cents a foot to any exchange buying either Tuesday or Sunday release

A discount of 10 per cent will be given to any and all single exchanges which buy both the Tuesday and unday releases

This 10 per cent. cannot be obtained by one Exchange in one city buying one release and a branch Exchange in another city buying the other release. Each Exchange must stand alone.

All shipments to be made on a cash basis and will begin with release of March 31

All posters will be 5 cents each, and they will be artistic ones

The first release to be shipped direct will be "The Lighted Candle" a wonderfully strong dramatic picture. Release date Sunday, March 31st. The last release shipped through the Sales Company will be "Opportunity" Tuesday, March 26th.

NOW ABOUT MAJESTIC PICTURES

The Exhibitors throughout the country have emphasized their appreciation of the quality of Majestic pictures by their continued demand—their letters to us prove conclusively that our pictures are the favored ones—we will hold that confidence for all time because we will now spend more money than ever to attain all that is perfection in story, producing, acting and photography.

Our ALL STAR STOCK COMPANY is composed of some of the greatest favorites in the motion pictures business—we will not stop there, but will secure more of the favorites from time to time until the Majestic is the most popular picture in the industry.

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OUR FIRST TWO RELEASES DIRECT:

Sunday, March 31st. "THE LIGHTED CANDLE"

Drama with an intensely thrilling climax—a great catastrophe averted at the critical moment.

Tuesday, April 2nd. "KEEP QUIET"

A farce comedy of domestic complications

Sunday, April 7th. "A DANGEROUS MODEL"

Tuesday, April 9th. "A WARRIOR BOLD"

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THE MAJESTIC MOTION PICTURE COMPANY

145 W. 45th St.
New York City

LICENSED Film Stories

VITAGRAPH.

THE STAR REPORTER (April 1).—Jack Wilson has saved and deposited two thousand dollars in the Northern bank, in his wife's name. The bank is reported to be shaky. The editor of Jack's paper assigns him to look into the matter for the next morning's edition, Jack gets into the director's room and hides. He overhears that they will close the bank at 3 o'clock that very day. Jack's presence is discovered. They try to detain him until after 3 o'clock. Jack, breaking away, makes a bee-line for the newspaper office with his story. He telephones his wife to go to the bank and draw her money. She gets there just in time to draw it. As she comes from the bank Jack's report is being shouted by the newsboys, announcing the failure of the Northern bank. They purchase a new home with their savings.

HIS MOTHER-IN-LAW (April 1).—His mother-in-law, whom Jones has never seen, writes her daughter she will visit her for a few days. She encloses a photograph of herself. Mrs. Jones takes the photograph from the envelope and replaces it with a comic post card, labeled "His Mother-in-Law," advertising a show by that name. Jones reads the letter. He is furious, leaves the house in a "peeve." He meets a bill-poster putting up one sheet of the play 'His Mother-in-Law." In a mix-up with the paster he comes out second best. He goes home and hides behind a screen, ready to give his wife's mother a warm reception. She enters. He beholds a sweet- kindly lady, with whom he at once falls in love. His wife shouts with laughter:—"April Fool!"

SHE NEVER KNEW (April 2).—Left with the care of his little grandchild through the death of his daughter, old Mr. Blinn tries in every way to give her the care and attention which she needs. The little one is taken sick. His mind is disturbed and the strain and worry so upset him that he makes mistakes in his accounts and his employer discharges him.

He never lets his little grandchild know of his position, always maintaining a cheerful appearance in her presence. Unable to secure employment he begs upon the streets to secure means to pay a physician to attend the little girl. Her sickness is a fatal one and when it seems impossible for the old man to hold out longer, she peacefully passes away. Left alone, the old man happily and resignedly awaits his fate and the summons: "Well done, thou good and faithful servant, enter thou into the joys of the Lord."

THE SEVENTH SON (April 3).—At the outbreak of the Civil War in the United States, the six sons of widow Beecham enlist. The seventh son is very anxious to join the army and fight for his country, but his brothers insist upon his remaining home with his mother. At the "Battle of Bull Run" three of the brothers are killed. The seventh son, fired with patriotism, goes to the front, leaving his old mother alone. He distinguishes himself for bravery, saving his colonel's life during the "Battle of the Wilderness" at which three more of the widow's sons are killed. The youngest boy, his nerves shattered, flees in terror. He is brought up on charges of desertion and sentenced to death. Secretary of War Stanton receives an appeal from the boy's mother, but refuses to recommend his pardon.

The widowed mother calls on the President personally. She is granted an interview. Lincoln listens with the tender sympathy for which he was noted. The bereaved mother unbosoms her overburdened soul and tells him of the six graves filled with the bodies of her sons, who fought and died for their country. With tears, she pleads for her last and only boy, the hope and love of her old age. The old lady anxiously awaits his decision and is about to leave his presence when the President calls her back and hands her her boy's pardon, saying: "You have given six sons for your country and I am going to give you the seventh."

THE ILLUMINATION (April 5).—The Illumination depicts the last days of Christ. His death and burial; in and about Jerusalem under the Roman rule and occupancy during the reign of Caesar. The story is that of Joseph, a young Jew, who is led to believe in Christ through His miraculous power and spiritual influence among men. He is denounced by his family and friends, but he continues to follow the Nazarene, and shows such purity and sanctity of mind and character that they, too, become followers of Jesus. Even the imperturbable Roman centurion, Maximus, who would have killed the Christ, is brought under His gentle influence.

After the crucifixion, as He uttered His last words: "It is finished!" the Temple of Jerusalem is rent. A great darkness pervades the earth. The heavens pour out lurid flashes of light as if searching the uttermost corners of the globe to lead them to the truth and pointing the way. Scoffers and unbelievers hasten to do homage at His tomb.

THE UNKNOWN VIOLINIST (April 6).—The precious Cremona, owned by the old violin maker, is his model to equal which is his one ambition. Upon retiring for the night he locks it in the drawer of his cabinet with the same anxiety he would his own soul. He is not well asleep when a poverty-stricken violinist of former fame breaks into the shop, forces open the cabinet and takes out the violin. At once he thinks of his achievements in concert and his greatness in public. As he clasps the Cremona to his bosom he sees pasted on the wall an announcement of a violin contest to be held the following evening. He steals the coveted instrument and, in all his rags and tatters, appears as a participant in the contest. His skill and all the spirit of his being is thrown into the great Cremona and amid the applause and bravos of the audience, he is presented with the first prize, a magnificent silver cup. His heart is filled with rejoicing and gladness.

At midnight he returns to the violin-maker's shop. Finding the place in darkness he steals in and leaves the violin, with the silver trophy, to pay for the use of the Cremona, on the violin maker's bench, where the old musician finds it the next morning. His joy is unbounded, but imagine his astonishment when he beholds the silver emblem, inscribed as the first prize, won by the unknown violinist. He understands what it means and more fully values his possession.

ESSANAY.

THE LOAN SHARK (March 15).—Richard Montague and his pretty wfie are very happy in their little home. Montague is a collector for a business concern and, one day, accidentally loses $150 of the firm's money. Realizing he must replace the money at once or probably lose his position, Montague reads a "loan shark" ad in the paper, goes to the "shark's" office and secures the necessary money by signing a promissory note and agreeing to pay the exorbitant rate of 20 per cent. interest on the principal. Months go by and Montague has already paid the principal back in interest, but still is compelled to go on paying interest because of the note he has signed. His wife, however, finally questions him and he confesses to her his trouble. Realizing the clutches of the "loan shark" must be thrown off or their home wrecked, the wife goes to the "shark's" office and, through a clever trick, obtains a large package of notes from the desk, springs to the fire and threatens to burn them all unless the "shark" cancels her husband's note and mails it before her eyes. Seeing he is trapped, and realizing he must give up one victim in order to keep the other notes, the 'shark" obeys her command, then rages as she smiles sweetly on him and leaves. That evening Montague learns what his brave little wife has done, takes her in his arms joyfully and happiness once more reigns in the home. (This picture was released in place of The Madman," scheduled for release on this date, but which the Essanay Company is holding for some future date.)

CURED (April 2).—Millicent Madden, a pretty young woman of wealth, falls desperately in love with a photo of the popular singer, Adolfo Frenzee. Millicent worships before the photo daily and finally writes Adolfo a letter raving over him and adding that to possess a lock of his hair would be bliss. Millicent now drives her father to the railway station in their electric runabout, sees him off on the train, then happens to discover an ad in the paper inserted by Madam Frenzee, wanting a neat, willing girl for light work. Millicent immediately applies for the place, so as to be near her adored Adolfo. However, she soon finds that all is not so charming as she had thought. Madam Frenzee clips a lock of hair from the dog, encloses it in a letter and sends Millicent to mail it. Millicent discovers the letter is addressed to her, opens it, finds the dog-hair, and is furious at such deceit, Stormng back into the house, she finds Adolfo, who has arrived in a dreadfully bad temper. He storms at her attentions and finally compels her to bathe his feet in a tub of water. This is too much for Millicent, who, realizing Frenzee is far from the idol she thought, souses him with the tub of water and rages home a sadder and wiser girl. Consequently the great Frenzee is confined to his bed that night with a severe cold and his recital is postponed, thanks to Millicent's water-bath.

A LUCKY MIX-UP (April 4).—Howard Missimer loves Eleanor Hill, but she writes him a letter saying she is leaving home for reasons she cannot explain and hopes to meet him some day under more happy circumstances. Howard is in despair, but resigns himself to his fate. Three years later Howard falls deeply in love with a stunning widow. One evening he calls with flowers and is dumbfounded to see the widow in the parlor with a young man who is caressing her most tenderly. Howard rages out, then has an idea, pretends to be in the last stages of intoxication, returns and creates a scene in the widow's library, making her wildly jealous by pretending to be in love with an actress whose photo he has clipped from the morning paper, and whose name is LaBelle Daisy. In a glorious fit of jealousy, the widow storms to the theater, meets LaBelle Daisy in her dressing room and a hair-pulling match ensues that lands them both in the nearest police station. Howard is informed of the affair, goes to the station and bails both women out. They are a sight in their torn finery and frowsy hair, and Howard is about to escort the widow home, when a scream from LaBelle Daisy causes him to turn. One look and he grabs her in a fond embrace. She is his long-lost Eleanor, and the widow collapses in the arms of the nearest cop as Howard disappears out the door with Eleanor clinging proudly to his arm.

TEACHING A LIAR A LESSON (April 5).—Billy Barclay is a natural-born braggart. He butts into the love-affair of George Lessing, an artist, wins the affection of Mabel and absorbs all of her attention, much to the supreme disgust of Lessing and Fred, Mabel's brother. One afternoon Billy calls on Mabel and immediately begins a long-winded harangue of how he once was unjustly sentenced to death in a French prison, but easily escaped. The scene changes, and we see Barclay in the prison, a ball and chain about his ankle. A drove of gendarmes enter and the death-warrant is being read when Billy tears it up, wallops the gendarmes into a heap in the corner with the iron ball, then twists the bars from the windows and coolly wafts himself down some thousands of feet to safety. The next tale Billy tells is of foiling a band of Russian Anarchists, and we see him brave the Anarchists in their den. His disguise is penetrated and he is left bound to a table with a huge bomb sizzling on his stomach. But again he easily frees himself and, when the Anarchists enter, scatters them to the four winds with the aid of the lighted bomb and secures valuable data for the Czar. Now these yarns have been heard by Lessing and he plans revenge. He inserts an ad in the paper asking Barclay to call at a certain number "as there is something coming to him." Barclay calls, is met by Lessing, who is disguised as an agent of the Czar, frightens Billy out of his wits and gets his signature to a paper confessing he was never in France, never saw an Anarchist and that hanging is too good for him. Thus it is that Billy goes his way a sadder but wiser man, while Lessing wins back Mabel for his wife.

A ROAD AGENT'S LOVE (April 6).—May Parker, a pretty western girl, drives to the railway station one morning for a trunk. The trunk is much too heavy for her to handle and she is making futile efforts to lift it into the buggy when a stalwart young fellow steps up, lifts the heavy affair easily into the rig and doffs his hat politely. May is greatly smitten with his handsome face. May is him prettily and drives away. Later, old Parker gets into financial straits and is pressed for time by a crabbed money-lender who threatens trouble if the mortgage is not settled. The landlord, Perkins by name, now meets May and instantly falls in love with her. He now proposes to Parker that he will extend hic all the time he wants to get financially on his feet if he can have May for his wife. Parker informs May, who heroically agrees to sacrifice herself to save her father. She now meets the stalwart stranger and tells him of their trouble. Later this stranger receives a note from May saying she is going to marry old Perkins to save her father from giving up their home. With an air of determination the stranger crosses to an old tree-stump on which is a placard offering a reward of $5,000 for the capture of Fargo, a notorious bandit. With a grim smile he gazes off toward the smoky hills—for he is Fargo! An hour later May receives a note from "a friend," telling her Fargo is hiding in Rattle Snake Cave and for her to capture him and get the reward, thus save herself from Perkins. May summons the sheriff and a posse and leads them to the cave where Fargo quietly submits to capture. May recognizes him and starts to plead with the sheriff to set him free, but Fargo prevents and is led away. May is paid $5,000 and old Perkins, a picture of bitter disappointment, pockets the mortgage money and leaves, while May promises her mother to wait for Fargo until he is released from jail.

KALEM.

JEAN OF THE JAIL (April 1).—It was the boast of Pedro, the enfeebled old jailor, that in his many years of service he had never lost a prisoner. His success was in a large measure due to the co-operation of his daughter, Jean.

Jose, a dashing young Spaniard, who was in love with Jean, sought her hand, but the young woman coquettishly postponed her answer from day to day.

At length there came to the jail a party headed by the Alcalde, which had as a prisoner Garcia, a noted bandit. He was placed within a cell and, as usual, Pedro announced that he would be kept securely until the time of trial.

The old jailor did not seem to understand that the years were pressing down upon him and shortly after the arrival of the bandit, the old man was stricken with an attack of sickness. Jean ministered to him faithfully. Neither saw the approach of Luisa, a Spanish girl and confederate of Garcia, who crept to the prisoner's window and passed him a file, with which he penetrated the bars and effected an escape. Hearing a commotion, Jean rushed to the cell just in time to see the couple escaping on the one horse, and a misdirected shot from her pistol brought Luisa to the ground. The bandit, assuring himself that his companion was dead, took to the hills.

Soon the Alcalde would arrive and take the prisoner, and Jean was almost overcome with ap-

(*Continued on Page* 1196)

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An ingenious comedy telling how that important question was finally settled.

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An interesting scenic

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Comedy

Scenes in Amsterdam

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EVENTS COVERED AND RELEASED WEEK ENDING MARCH 16th

MARCH 11th
The Great London Coal Strike.
Italian Parliament Annexing Tripoli.
Celebrating Champ Clark's 62d Birthday in Washington.
Carpenter Winning Lightweight Championship of Europe at Monte Carlo.

MARCH 12th
English Strikers Deserting Largest Mine in England.
Suffragettes' Delegation Going to Albany and Washington, D. C.
Theodore Roosevelt in Mineola Court House as a Juror.
Countess of Warwick Arriving in America to Teach Us Socialism.

MARCH 13th
Plot to Dethrone King of Siam.
Killing Chinese in Streets of Peking.
The "City of Savannah" and "Navahoe" in Head-on Collision.
Supreme Court Trying Gompers, Morrison and Mitchell.

MARCH 14th
Assassin Tries to Kill Italy's King.
Wreck of the 20th Century, Ltd., at Hyde Park, N. Y.
Five Pullmans Imbedded in Ice on Hudson River.
General View and Rail That Caused Wreck.

MARCH 15th
The Maine in Havana Harbor.
24-hour New York-St. Louis Special in Head-on Collision.
American Soldiers Defending Foreign Legation at Canton, China.
Mrs. C. H. Anthony Wearing Diamonds in the Heels of Her Slippers.

MARCH 16th
"Oceana" Sinks at Sea—10 Lost.
Virginia Outlaws Kill 5 in Court House.
Dr. Harvey, Uncle Sam's Pure Food Expert, Resigns.
Mrs. Pankhurst, Noted Suffragette, Smashing Windows in London.

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Continued from Page 11[illegible]

prehension. She told Jose that here was a chance to demonstrate his worth. If he would capture the outlaw, she would give him her hand. With such an incentive, Jose followed the fleeing Spaniard over crag and torrent. Through the rough country sped pursued and pursuer. Abandoning his horse, Garcia climbed a cliff but Jose, close at his heels, overcame him and after a desperate struggle, brought the prisoner back to the jail.

Meanwhile the Alcalde had arrived and was censuring the fast falling Pedro for his inefficiency. Jean, having confidence in her lover, pled for time and at last Jose arrived with his captive. But the shock had been too much for the old jailor and his years of service were at an end. As the prisoner was conducted from the room, Jean and Jose knelt at the bedside and offered a prayer that their lives might be as honorable.

THE SPANISH REVOLT OF 1836 (April 3).—Juan Alvarado, a Californian, found himself deeply in love with Isabella, daughter of Galvez, the Alcalde. When he made it known that he wished to pay court to the young lady, she announced that no ordinary man could win her hand.

Alvarado was not the only one attracted by the fair Isabella. Chico, the cruel and irascible Governor, became infatuated with the Alcalde's daughter and openly insulted her by his advances. When she spurned him, Chico, seeking vengeance, removed her father from office, falsely stating that he was grossly incompetent.

The people arose in indignation and demanded that Chico resign from the office of Governor. This he refused and when the people became threatening, he ordered Galvez, the Alcade, thrust into prison and then asked that he pacify the Californians by appealing for the Governor—a proceeding which the Alcalde refused to consider.

The people looked to the young Alvarado as their leader and it was to him that Isabella came, asking that he liberate her father and deliver them from the tyrrany of Chico. As the Governor refused all audiences, the open revolt began and the presidio was bombarded. The Californians had secured possession of several cannon and the Governor's soldiers were unable to withstand the fierce assault. The tyrant was forced to abdicate. the Alcalde was released and Isabella, finding that Alvarado was a hero in every sense of the word. gave him her promise.

THE SCHOOLMA'M OF STONE GULCH (April 5).—Dick, foreman of the Way Up Ranch, learns that Bess, the new school teacher, is his employer's niece. At the dance which takes place the day following her arrival, Dick asks her to dance with him, but as they have not been formally introduced, she refuses. The next morning Bess mistakes Dick for the cook, and orders him to prepare the lunch which she takes to school. Dick, appreciating the situation, fills her lunch pail with raw onions, eggs, just from the nest, and a loaf of stale bread. When noon time arrives, Bess is indignant at the trick played upon her, and when Dick comes with the buckboard to take her home, she refuses to ride with him, declaring she will walk. Dick gives Bess his gun to scare away the Indians. He drives off and Bess, very much afraid, starts on the long journey home. Dick drives off the main road, hides the horses and awaits the young lady's arrival.

How Bess is finally conquered and the old saying: "It's funny what a difference a few hours make," are depicted in detail in the film

ECLIPSE.

TAKEN BY SURPRISE (April 3).—When the police attempt to capture Sam Slick, a noted criminal, he treats his pursuers to a series of surprises that quite take their breath away, both literally and figuratively. Something unexpected happens every minute.

SCENES IN AMSTERDAM (April 3).—A beautiful series of views showing the Canals, the Mint Tower, St. Nicholas' Church, and many other places of interest.

TRANSFORMATION OF SCRAP IRON (April 3).—Showing how scrap iron is collected by means of a magnetic crane, pressed into blocks, and then put into the furnaces to be made into pig iron.

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LUBIN.

NUTTY'S GAME (March 28).—"Nutty," a harmless lunatic, one day sneaks away from his keepers. He then runs amuck and brandishing a large knife tells Buxton Brown to run. The people on the street are badly scared and permit the lunatic to chase his victim. At last Brown falls down and Nutty, with leaps and bounds, reaches him. Nutty throws his knife away and touches Brown on the shoulder shouting: "Tag, you're it." At this point the keepers, followed by the crowd, run up and lead Nutty away.

TIM AND JIM (March 28).—Sylus Jenks, an old widower, has a daughter Bess, and in the house also is pretty Nora, the cook. Like most children of 17 or 18, they have sweethearts, much to dad's worryment. Nora loves Tim Sullivan, the grocery boy, and Bess Jenks loves Jim Jones. Dadda don't like Jim any too well and will not have him in the house. One day Nora catches Jim kissing Bess and thinks it is Tim. She goes up in the air and for a few seconds there is "rough house." When the mistake is discovered Nora gets an idea, the first she has ever had. Tim is coaxed into a dress suit and a letter is planted where Dad will find it. The letter supposedly written by Jim, disclosed the fact that he and Bess will elope that evening. The old man goes on a hunt for Bess and failing to find her, grabs Tim thinking him to be Jim. Jim and Bess slip off and get married while dad is having his session with Tim. Then the bride and groom come back home to be forgiven and congratulate Nora on her engagement to Tim.

THE SOCIAL SECRETARY (Mar. 30).—Laura Tryon, a young widow, finds it hard to make a living for herself and her son, Brooks. She answers an ad for a social secretary and is engaged in that capacity by Beatrice Wallington, a society girl. Beatrice is engaged to Kempton Greene, a society man, but the pair are not really in love with each other. Greene and Laura fall in love, but Laura, believing that she is doing Beatrice a wrong by taking Greene's love away from her, leaves the Wallington home. Greene tries in vain to locate the young widow. Beatrice, meanwhile, falls really in love with a young duke and asks Greene to release her from their engagement. Greene does so without regret. After leaving the Wallington home, Laura and little Brooks are about to be turned out of their little room, when the child gets a notion in his baby head that he will go to work and make some money. He steals from the house and starts on a job hunting expedition. The little fellow tackles everyone he meets and causes much amusement to different people by his earnest request for a "job." But fate guided the child in his search. Kempton Greene, in his office, was surprised when a very little boy entered and with all the seriousness in the world announced that he wanted to work for Greene in order to make money for his mamma. Greene decides he'd take little Brooks home. He did and found that the little man's mother was the woman he cared for more than all else in the world. Greene married the young widow, while Beatrice married her duke.

EDISON.

THE MINE ON THE YUKON (April 2).—Mr. Black died in the wilds of the Yukon district while searching for gold and left a wife and daughter in straitened circumstances. One day the widow receives a letter from one of her husband's former companions stating that he died without leaving anything of value.

The mine he owned and worked is looked upon as worthless and can hardly be considered an asset. Mrs. Black, however, has not lost faith in her deceased husband's judgment and putting her daughter in a boarding school, she manages to scrape together enough money to make the journey. Her

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arrival at the camp creates a sensation and she is duly installed in her husband's cabin and then escorted to his mine. Here she engages several men to work the abandoned mine. Her small supply of money soon dwindles. The men she has employed leave in disgust and she decides to work the mine herself. The men in camp ridicule her and it is only through the efforts of Bill Jones that she is left unmolested. Her hardships are finally rewarded and she strikes a rich vein only to collapse completely from the strain of the work. Through the nursing of Bill she is again brought around. Upon her recovery she finds that a Swede has jumped her claim. During a blizzard the Swede falls exhausted in the snow while his partner manages to crawl into camp and give the alarm. The men refuse to venture out in such a storm and it is only through the efforts of Mrs. Black that he is rescued. In return for this service the Swede returns to her the mine, and her cup of happiness is filled by the unexpected arrival of her daughter.

TWO KNIGHTS IN A BARROOM (April 3).—Weary Willie, wending his way to the main thoroughfare of the town, starts his panhandling at a bakery, where he is thrown out. He then tries his luck at the cobbler's, clothing store and barber shop, and in each instance meets with severe treatment. He is half famished when he meets two young men about town who for a joke invite him to have a drink. Entering a cafe, they behold the barkeeper fondly gazing at two suits of ancient armor mounted upon pedestals.

They repair to the bar and the tramp indulges to his heart's content, after which he curiously examines the knights' armor and falls asleep on the chair. He dreams that the knights come to life and offer their services as his body guard. We now see him leading the knights forth. First he goes to the baker's cellar, where he commands the knights to throw the baker into a vat of dough while he gobbles down pies and cakes. Next to the cobbler's, where he confiscates a pair of shoes, while the knights hammer the tall, protesting cobbler down, reducing him to a dwarf. In the clothing store he succeeds in securing a new outfit. They next proceed to the barber shop, where the knights coerce the frightened barber into shaving the tramp and cutting his hair in the latest fashion. Weary Willie drags the barber under the shower bath and receives a goodly portion of the spray himself. At that moment he is rudely awakened by the barkeeper's siphon playing a forceful stream on his face.

CHARLIE'S REFORM (April 5).—A clerk is seen calling upon his best girl and surrounded by her family, including very unwelcome small brothers and small sisters. Her parents refuse to allow her to go out with him in the evening and they consequently separate. He goes to one of the cheaper dance halls. The result of this incident is that the love story is broken and we see the young man go from bad to worse until he finally loses his position and spends his time in saloons.

Meanwhile the girl has been invited to one of the social centers at one of the public school buildings, has joined the dancing class there and met other boys and girls. So it happens that after a lapse of time our hero sees his one time sweetheart in the company of another young man. He follows them out of jealousy, forces his way into the social center and pushes past the old doorkeeper in an attempt to find the youth who has supplanted him. When he finds the girl the young man is not with her, but by this time the director of the social center has brought an officer to put the intruder out. The girl, however, stepping forward, forestalls the director by introducing our hero as her friend and asking the director to make him welcome. This, and the director's kindness, completely disarms the young man, and having had a glimpse of other kinds of fun he is only too glad to become one of the frequenters of the social center. Of course he wins back his lost position and of course he wins the girl.

ROWDY AND HIS NEW PAL (April 6).—Bob is sent on an errand, leaving Rowdy on the porch with orders to stay there, but the temptation is too great, so Rowdy disobeys and follows. However, among the crowds Rowdy loses the scent and is soon hopelessly lost. Several newsboys, realizing this, grab Rowdy and start to abuse him. He is rescued by Pietro, also a newsboy, who takes him to his little shanty and shares his bed and board with the homeless pup. In the meantime poor Bob is disconsolate.

Rowdy takes kindly to his new home and his pal, but one morning Pietro finds himself too ill to get up and work. Rowdy tries to rouse him, but finding this of no use, decides to provide for his sick protector, so visits the neighboring houses and soon returns with a stolen loaf of bread. A bottle of milk is the next contribution.

In the meantime the neighbors aroused at having their bread and milk stolen, decide to watch for the thief. Rowdy is detected and followed to the shack and there in the midst of the stolen plunder, Pietro is found weak and exhausted. An ambulance is called and Pietro is hurried to the hospital.

Bob and his father passing by are just in time to see Rowdy enter the ambulance and in company with the officer hurry to the hospital. Here a happy reunion of Bob and Rowdy takes place and Bob's father, hearing of Pietro's lonely existence, offers to take him home. He accepts.

DR. BROMPTON-WATTS' AGE ADJUSTER (April 6).—An elderly couple pass Dr. Brompton-Watts' Sanatorium, where they read his alluring sign. They go inside to talk it over with the doctor. The husband decides to try getting his youth back and is only too successful, as he takes an overdose of the restorative so that sixty years are taken off his life and he becomes an infant again. Then the little one drinks the rest of the dose and it is transformed back to the monkey stage of man's evolution. The doctor discovers the mistake and gives him just enough to make him a young man, which is what he wanted.

The wife, being satisfied with her age, refuses to take the treatment, and when she sees her husband a youth she tells him she liked him better as an old man, so he is brought back to his original age.

SELIG.

HIS CHANCE TO MAKE GOOD (April 1).—Spike Dorgan, ex-convict, by chance meets Lizzie Hogan, the daughter of an aged washerwoman. The Hogans, though poor and illiterate, are good people with certain high minded ideas, and Spike is not long in their company before he "cuts out" all of his old pals, etc. His reformation is practically complete when he "spruces up" and secures honest employment as a plumber. With the earnings of his first job, he buys a $1.98 "diamond" engagement ring, and proudly presents it to Lizzie. Dreams of the future were never more rosy than those indulged in by Lizzie and Spike, when suddenly their happiness is marred by Spike's arrest. He is charged with having stolen his "diamond" ring from the home of wealthy Mrs. Rankin, whom he had visited that day in his capacity of plumber. Spike, Lizzie and the ring are dragged into court. Spike's past record is brought out and shown to Lizzie. As Spike is about to be convicted on the flimsy circumstantial evidence, a report reaches the court that the ring has been found. Spike is acquitted and Lizzie assures him that his past is his own—and his future hers.

TENDERFOOT BOB'S REGENERATION (April 2).—Bob Haines, a rough, irresponsible fellow, is seen with a crowd of drunken companions in a small cattle town of the West. The good citizens of the community have decided to rid themselves of Bob and his kind. The Committee finds Bob in a saloon, overcome with drink. Among the ranchers is an old cattleman who has long had a friendly feeling for the unfortuiate boy and at a crucial moment rescues him from those who would drive him from the town.

The old man finds a letter from the boy's aged mother in the East; she is poor and in dire financial straits. At the solicitation of the old cattleman a few of the citizens, unbeknown to Bob, make up a purse and send it to the poor woman. She receives the money by telegraph and finding it to be more than her needs require, telegraphs back her thanks to her generous son and informs him that she is coming to visit him in his far-off Western home. Bob receives the message and learns of the old cattleman's generous deed. The old mother arrives in the little town and, thanks to the deception and generosity of the old cattleman, finds her son (as she believes) a prosperous, benevolent citizen.

ME AND BILL (April 4).—The story starts with Sam and Bill as youngsters back in the quaint days of the Forties. They are inseparable, companions, and from the school days down to extreme old age their life journey together is shown. Each loves and afterwards marries a lass in the home town, and the two couple settle down as neighbors. Bill becomes the father of a girl, Sam the father of a boy. The life story of these two is then taken up and carried along with those of the old men. The children grow up to be the comforts of their fathers' lives, especially after the good mothers are called by death.

Kitty and Bill, Jr., plight their troth, but before the marriage is consummated the Civil War breaks out and Bill, Jr., marches away to the front. There he is killed in the explosion of an ammunition wagon. The news of the boy's death almost prostrates poor old Sam, who finds consolation only in his old friend, Bill. Kitty, agonized by the knowledge of her lover's death, is last seen sitting in the old rowboat at the edge of the water, where so often she and Bill, Jr., sat, and their fathers before them. As Sam and Bill walk beside the shore that afternoon, Bill comforting Sam for the loss of his boy—the body of Kitty drifes to their feet. Then it is Bill who finds himself face to face with awful grief, and the two bereft old friends turn to each other with one impulse in their hour of mutual gloom.

WOLCOTT COOMBS—THE PHENOMENAL DEAF AND BLIND BOY (April 5).—Young Coombs is deaf and blind and only seventeen years of age, yet in three years he has accumulated more education and practical knowledge than most sighted boys master in twice that time. To those who are familiar with the career of Miss Helen Keller, this boy's accomplishments will be doubly interesting. Three years ago he came under the supervision of Mr. Harry L. Virden, then principal of a large school for the blind. Virden was so impressed with young Coomb's determination to secure an education that he decided to devote his entire time to furthering this boy's training. Without funds or training facilities, there veing no school for the deaf-blind, the outlook was far from bright, but progress proved rapid, however, and young Coombs expects to enter college in the near future. The picture shows us Coombs weaving rugs, making hammock, caning chairs, typewriting, reading, writing and "hand talking" in the various systems used by the blind, any many other scenes of remarkable interest.

WITH THE BOYS OF THE FIGURE TWO (April 5).—Showing many thrilling scenes of life on the West's largest horse ranch. Cowboys in their daredevil, break neck, sports and pastimes. If you liked life on the Diamond S Ranch, don't miss this.

MELIES.

WANTED—A WIFE (April 11).—Tired of leading the lonely bachelor life, Tom resolves to dispose of himself in wedlock, and, having no particular girl of his dreams, advertises for "a pretty wife."

Of more than a hundred responses from willing girls, old maids, grass-widows and otherwise, Tom chooses that of an orphan girl, twenty-two years old, signing herself "Mary Smith," and arranges to meet her on the arrival of the express in Range Town. A striped parasol is to be the mark of identification.

Unfortunately for Tom, his suddenly voluminous mail arouses the suspicion of the cowboys to the extent that they investigate and discover his secret intent. A dozen heads plot to play a joke on him. They hire an ugly cook to play the part of Mary Smith.

Tom engages a bridal suite at the hotel, and in his Sunday best, goes to meet his bride-to-be. His heart beats faster at sight of the striped parasol, but great expectations are quashed on discovery of the ugliness beneath it.

Meanwhile the boys have smuggled the real, pretty Mary Smith to the home of one of their married number and left her in care of the wife while they follow the fate of Tom. But Tom has already had enough of his supposed intended and makes his get-away at the first opportunity. Riding in the woods he meets with the real Mary, who, out for a walk, has sprained her ankle. He carries her to the house and learns the true story. Love is instantaneous and mutual, and the boys return to find the joke turned on themselves.

CINES.

OUT OF TUNE, (March 16).—Mr. Stout and his charming neighbor, the Widow Slattery, try to perform a duet, but judging from the awful expressions upon the usually smiling countenance of Mr. Stout, it is evident that the tones do not accord with his delicate sense of harmony.

Consequently, they part in anger, much to the distress of Mr. Stout's son and the widow's daughter. However, the young people cleverly exchange the music, and eliminating the discord, bring about a reconciliation of their parents. At the same time, they make the best of the opportunity for themselves to act in perfect harmony.

ZOOLOGICAL GARDEN IN ROME (March 16).—An extremely interesting topical subject showing the fine collection of lions, tigers, bears, seals, various birds and many rare specimens.

NAMING THE BABY (April 2).—Jones and his wife have their first quarrel over the momentous question, the baby's name. The altercation waxes more furious and finally Mrs. Jones, unable to stand it any longer cries out: "You're a monster, I shall go back to mother!"

Her parents do nothing at first but complicate matters, but finally the mother has a bright idea. She writes the following letter:

"Dear Children—You, my daughter, want to call the baby Anthony, your husband insists on calling it Mark. Let it be Mark Anthony and stop this fuss. "YOUR LOVING MOTHER."

The pair do exactly as they are told, and promise each other never to quarrel again.

ASSISSI, ITALY (April 2).—Picturing in an interesting manner a panorama of the town, the principal gate, many historic churches, the prison, and several famous castles.

LOVE AND HYPNOTISM (April 6).—Helen Thomas, a doctor's wife, meets the handsome Albert Barker at a social function, and acts in a manner to arouse her husband's jealousy.

The doctor suspects his wife of indiscretions, and determining to find out the truth of the matter, places Helen under a hypnotic spell, and forces her to rehearse before him the events of the preceding night.

His suspicions are not in any way allayed by the test, and in anger he turns her away from home.

However, the next day, he finds a letter addressed to Helen Thomas, and impulsively breaks the seal. Discovering through the letter his wife's innocence, he is heartbroken at his cruel action, and does not waste a moment until he clasps her in his arms once more.

BIOGRAPH.

OH, THOSE EYES! (April 1).—Gladys simply could not make her eyes behave, and whenever she flashed them on a member of the stronger sex, from that moment he was her abject slave. Her papa often reprimanded her for what he called flirting. But the poor girl could not help being vain of the power of her luminous orbs, and exercised this to the limit. However, when her father finds his clerks wildly fascinated, he decides to help them

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See Mr. Hoffman's comment in last week's issue, March 23rd, Moving Picture World.

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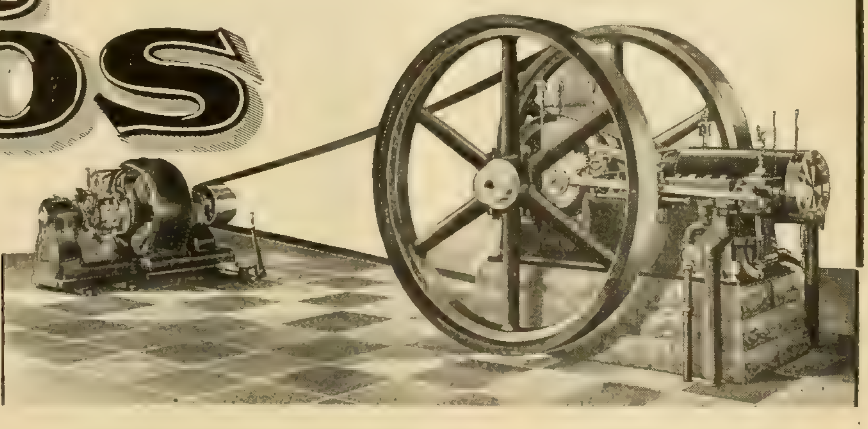

teach her a lesson, with what result the picture shows.

THOSE HICKSVILLE BOYS (April 1).—Hank and Zeb do a vaudeville act at the Town Hall for the benefit of the new school house, and immediately the town tells them they are wasting their time in Hicksville; they should be on the stage. So they start out to become real actors. An interview with a city manager gets them a "tryout," and on the strength of this they telegraph home their "act is a hit." Their fate, however, is "the hook." A long walk home, lugging their trunk, is their task. Zeb enters an orchard to steal oranges, but is shot at. To make a get-away, he hides in the trunk. This move causes a lot of trouble for Hank.

THE PUNISHMENT (April 4).—The fruit grower's pretty daughter is insulted by the landowner's son, which insult is resented by a blow from Lucian, the girl's sweetheart. The little family feel that this episode wil cause their eviction, as the son is the ideal of his widowered father. The son reports the incident to his father and seeks vengeance, both going to the fruit-grower's cabin, but upon arriving there the father is deeply impressed by the girl, and later sends a letter, offering to marry her and give her parents full title to the grove, stipulating that the helper, her sweetheart, must go. Shortly after the marriage, the son, watching for a chance for vengeance, hides in a chest in her room in order to surprise her and Lucian, the latter having come to return her rosary, which he had found. The girl leaves the room for a moment and walks into her husband. Lucian, seeing him, escapes by the window. The husband brings her back into the room, and she, not knowing of Lucian's escape, is very agitated, arousing her husband's suspicions. He sees the chest lid move, and thinking she has her lover concealed, springs the lock and gives them both an hour to live. The landowner learns too late that in his efforts for vengeance he has caused the death of his own son.

PATHE.

PATHE'S WEEKLY, No. 13, (March 25).—New York, N. Y. Aviator Coffyn keeps the public on the qui vive with his sensational flights over the bay in his hydroplane, "The Canvas Back Duck."

Washington, D. C. The delegates from the Lawrence strikers appear before the Congressional Committee investigating labor conditions in the Committee Room in the House Office Building.

Liverpool, England. The Bayardo, the steamship cast upon the rocks in the recent gale, breaks amidships.

Moscow, Russia. The City Councilmen of Paris, on the hundredth anniversary of Napoleon's disastrous retreat from Moscow, visit the monument erected to those who perished on the march.

New York, N. Y. The police throw into the sea two miles east of the Sandy Hook Lightship, $10,500 worth of pistols, guns, knives, dirks, stilettoes and brass knuckles seized under the broad interpretation of the Sullivan Law against the possession of concealed weapons.

Le Ferrol, Spain. The King and Queen of Spain witness the launching of the first battleship of the new Spanish navy.

Mineola, N. Y. Ex-President Theodore Roosevelt is drawn for jury duty, attempts to serve and is peremptorily challenged by counsel for the N. Y. Central Railroad, defendants in a suit for $50,000.

El Paso, Tex. The revolutionists keep Juarez, Mexico, just across the river, in an uproar.

Hyde Park, N. Y. The 20th Century Limited, trying to make up lost time, hits a broken rail, and five cars crash through the ice into the river, injuring 26 passengers and crew.

TIGER'S CLAWS (April 3).—A hunter returned from his trip, finds himself at a house party. He loves his hostess's sister and she loves him and to complicate matters, another girl loves him also. By a carefully planned plot she attempts to compromise the sister and thus win the man for herself, but though she almost succeeds she is ultimately found out and sent away. Another fine American tale which shows up the villain in her true colors and proves that it doesn't pay after all to play a mean and contemptible act.

BRAVE HEART'S HIDDEN LOVE (April 1).—A little girl whose parents were killed by Indians grows up the adopted daughter of a white settler and the one Indian who lives in the same hut with him. They both love the girl dearly and finally, when an artist comes along with whom she falls in love and who ultimately takes her away to his Eastern home, Brave Heart is disconsolate and wanders along the banks of the stream carving the name of his sweetheart in the barks of the trees. A touching story of the prairie. Everyone will sympathize with the lonely Indian Brave Heart.

THE SINS OF THE FATHER (April 6).—The story is that of a youth who discovers that his father was a thief and that the father of his sweetheart served a term in jail for his own father's guilt. When his future father-in-law learns of it he is ordered from the house, but as he has made restitution to the man his father robbed, the latter calls on the man who has suffered for the crime of another and persuades him that the sins of the father should not be visited upon the children and all ends happily.

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C. G. P. C.

CLEMENCY OF ISABEAU (April 2).—This story hinges on the ancient right of a guest to protection in the house of his host or hostess if the guest be unwelcome. In this instance, Isabeau's only son had been killed in a duel, and the victor, pursued by Isabeau's henchmen, seeks refuge in flight and finds himself in the presence of Isabeau herself in the castle. She hides him and while he is hiding she learns that the man's victim is her son. Torn between conflicting emotions she finally decides not to violate the right of asylum and thus saves his life.

THE QUEEN'S NECKLACE (April 5).—This story, made famous by Dumas, is so well known as to need little description. The plot by which the countess and her husband endeavor to steal the magnificent diamond necklace the queen desired, but refused from the hands of her husband, and how the plot was discovered and foiled, and the ultimate punishment of the countess, makes a most dramatic and enthralling story, powerfully acted, beautifully staged and magnificently photographed.

Among the Exhibitors

Philadelphia, Pa.—W. E. Dotts & Co. are figuring on plans by Stuckert & Sloan for enlarging the moving picture house at 5206-8 Market Street.

Crowley, La.—E. A. Schultz, of Decatur, Ill., has leased a building on Parkerson Avenue and is having it remodeled for a new motion picture theater.

Portland, Ore.—Work is being rushed on the play house of Sullivan & Considine at Yamhill and Seventh Streets, which will cost $750,000.

Hoquiam, Wash.—Sun Motion Picture Company incorporated, capital $5,000. Incorporators H. C. Thomas, L. B. Thomas..

Bancroft, Ia.—The Idle Hour Theater will be opened soon.

Creston, Ia.—The Gem Moving Picture show has been opened here.

Leon, Ia.—Pruyn Bros. sold the Idle Hour Theater to R. E. Rogers & w. A. Bigley.

Rockwell City, Ia.—J. K. Sutton bought a motion picture theater here.

Odebolt, Ia.—S. L. Frick has sold the Cozy Theater to James Harmon.

Bostrop, Tex.—Baca & Kneblig leased the Bostrop Opera House and will conduct a motion picture show.

Elkader, Ia.—John Flanagan will open a motion picture theater here.

Lacona, Ia.—S. Chipps will open a motion picture theater here.

Lisbon, Ia—Mr McDonnell will open a motion picture theater here.

Manchester, Ia.—A. T. Prescott has disposed of the moving picture business in Charles City, Iowa.

Muscatine, Ia.—J. D. King sold the Bijou theater to F. E. Chenoweth.

West Cheer, Ia.—Sprinkle & Baxter have opened a motion picture theater here.

Osceol, Ia.—Sherm F. Myers has bought the Majestic Picture Show in this city and has taken possession.

Marquette, Mich.—H. R. Cohodas has leased the first floor of the Murphy building on Superior Avenue, in Baraga, and will open a moving picture house in that village in the near future.

Muncie, Ind.—Consolidated Amusement Company, Muncie, Ind., to operate theaters; capital stock, $2,000; directors, R. H. Cannau, L. H. Dunmyre and T. C. Lacy.

Colusa, Cal.—is soon to have another theater for the accommodation of local talent and traveling shows. Manager Kauffman, of the Gem motion picture theater, has made arrangements to enlarge the stage and seating capacity of the theater. He has also ordered seven new sets of scenery.

Delavan, Wis.—The Pastime Theater of this city changed hands recently, Messrs. Zillhart & Becker taking over the house. A number of changes and improvements have been made and the Pastime is now equipped with everything of the best and latest.

Waupaca, Wis.—John D. Ross has purchased the "Lyric" theater of this city, formerly owned by Con. Gmeiner.

Philadelphia, Pa.—Negotiations have been made and work has started for the erection of a high-class vaudeville and moving picture theater here which will be under the ownership of Mrs. Jennie Effinger. The location of this new enterprise is at the northwest corner of Lancaster Avenue and Forty first Street, and will be able to accommodate with seats about 2,000 patrons.

Jackson, Mich.—Col. W. S. Butterfield, owner of a string of vaudeville theaters, will erect a new playhouse at East Pearl and West Main Streets.

Bogalusa, La.—New management has taken possession of the Mt. Pleasant Hill Theater and has re-opened it exclusively to high-grade motion pictures

Spartanburg, S C Mr. J. E. Osment has opened a new motion picture theater here which will be known as the Bijou.

Garden City, Kans.—W. H. Mitchell of Pueblo and C. H Ball of Colorado Springs have purchased the Electric and Alamo Theaters from Ralph Clark.

Eagle, S. Dak.—The foundation for a new opera house here has been completed.

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Independent Film Stories

NESTOR.

ROMANCE OF A GAMBLER (March 25).—Jim Carruthers, favorite nephew and legal heir to the vast estate of John Carruthers, his bachelor uncle, has gambling proclivities. The old man changes the terms of the will.

Ten thousand dollars in cash is duly marked for identification and sent to the erring one, with the stipulation that the same be returned intact at the end of one year from date of its receipt, otherwise the entire fortune shall go to charities. Previous to the receipt of the money and lawyer's advice, Carruthers meets Helen Murray, the daughter of a wealthy mine owner, returning from the East with her aunt chaperone, and young Gerald Gray.

Young Gray becomes the business manager for Murray's mining interests, is accepted as Helen's future husband and is honored and trusted. Secretly, however, the young lover has fallen into bad company and habits. He plays heavily and, led on by Jake Smith, a gambling crook, becomes deeply involved. He robs his benefactor and prospective father-in-law. It is here that the heart of the gambler, Carruthers, is revealed. He has long since learned of the hopelessness of his love for Helen, but in turn is devoted to her happiness. Threatened with exposure and in despair, Gray hastens from the gambling place to escape the shame of it by suicide. He is followed by Carruthers, who prevents the tragedy. Gerald then makes a clean breast of his guilt. Carruthers is shocked, leads him to his own cabin, makes him sign a confession of his deeds, also a pledge to forswear cards and drink, and to be to Helen a faithful husband, devoted to her honor and happiness. Unless Gray fulfills his pledge, Carruthers shall publish the confession of guilt. He gives Gerald the probation money, the return of which means his fortune, telling him to make good his defalcation.

Gerald Gray departs to start a better life and to fulfill his love's vows, while James Carruthers, having sacrificed fortune and lost his love's desire, remains alone with the memories of a brief dream of love's sweet song.

ACROSS THE SIERRAS (March 27).—Dan Harding, a miner, promises his wife that he will stop drinking. Little Elma, a tot of five years, loves her father's young friend, John Webster. That evening, despite his promise, Dan stops at the saloon and spends every penny of his week's wages. The wife and little Elma are waiting the father's return, when John comes past on his way home. He tells them that he believes Dan is working overtime. However, John goes straight to the saloon and, as he expected, finds Dan there with his empty pay envelope. He takes Dan to his own shack to sleep until he is sober, while he puts his own pay into Dan's envelope and hastens to the waiting wife. John has given the envelope to Dan's wife, telling her that her husband is still working, but sent home his pay. Dan, after having partly slept off the effects of the liquor, gets up and starts for home. When he arrives home, his wife is sewing, while John is asleep in his chair with the child. Dan sees the picture so, believing his friend in love with his wife and she with him, decides to go away and leave them to be happy. He slips out and writes a note, telling her that he is going away forever.

Twelve years later, we see Mrs. Dan Harding's new home across the Sierras, where she has taken her daughter. The mother has supported herself by sewing. John Webster has come to live not far from them, as he is working at the Dexter Mine. Little Elma's love for him has grown and they are now happily engaged. Dan Harding, in the meanwhile, has turned over a new page and is now the owner of the big Dexter Mine, although neither Mrs. Harding nor John knew of this.

Dan arrives to settle a strike at the mine, and there to his surprise, meets John. He learns the truth. It was the little daughter and not the mother that John loved. Dan is brought to Mrs. Harding. John is appointed Superintendent and a general reconciliation and forgiveness occurs.

THE BACHELOR AND THE BABY (March 30).—Roland Rosslyn, the bachelor, is not old as bachelors go. What is home without a wife? He casts longing glances in the direction of Eleanor Enomis. Eleanor knows her little book .and makes a grab for Roland. They become engaged.

It so happens that at the hotel, which the bachelor calls "home," comes Mrs. Fair, a fascinating young widow, her little baby and maid.

Roland calls on Eleanor for an auto ride. To his intense astonishment, he discovers the baby sound asleep on one of the limousine's seats; the widow's maid had placed it there by mistake. Eleanor promptly jumps at conclusions and accuses her fiance of being its father. The bachelor, not knowing what to do with the baby, takes it to his room

Meanwhile the baby's disappearance greatly upsets the widow. Hotel proprietor and detectives come to the rescue, but alas! despite their united and energetic efforts, baby cannot be found. Bachelor and baby get along famously until the latter's dinner hour arrives; then—well, then Roland is obliged to enlist someone's aid. This leads to the re-union of mother and child and later to the union of widow and bachelor. Baby will no longer be fatherless.

REPUBLIC.

TWO WOMEN (April 2).—Four prospecting miners while on the trail to the gold fields, stop and make a temporary camp. Jim Bonner, one of the miners, leaves the party to reconnoiter. He reaches the top of the hill, sees a prairie schooner in the distance and decides to learn the homesteaders' destination. Coming upon them, he finds that the party consists of Bob Slocum and his wife. The wife shows an interest in the stranger and he becomes infatuated with her.

Bonner finally confesses his love for Slocum's wife. Bonner learns that Slocum has become suspicious and decides upon leaving and taking Slocum's wife with him. He writes a letter which he attempts to hand to the wife, while Slocum's back is turned. Unfortunately Slocum has seen the action and forces his wife to give him the note, while Bonner is riding away. He becomes furious as he reads the contents and immediately sets out after Bonner. During the quarrel, Slocum's gun accidentaly is discharged and Bonner falls dead. Slocum continues his trip, during which his wife becomes ill and dies.

Fate takes Slocum to the Western town in which lives Bonner's widow and Slocum falls in love with her. He confesses to her that he killed a man. Slocum is startled to find that her husband is the man he shot. The widow thereupon rushes to the sheriff and informs him that she has a murderer in her home. When she returns to her home she finds Slocum still there and for the first time hears of her husband's deception. She throws the minions of the law off his track and follows him after the coast is clear. Fate plays a strange trick indeed in the lives of these two, who finally become mated after many adventures.

A DUAL PERSONALITY (April 6).—George Atwood is about to be married. On his way home after visiting his sweetheart, Alice, he falls and striking his head upon a rock, loses all recollection, forgets his name and becomes entirely another person. The day of the wedding arrives; guests have assembled; the minister is waiting and the bride and her mother are almost in hysterics. When all hope has been given up for the groom's appearance, the guests are dismissed and the tragic incident leaves an unhappy young woman mourning the loss of a sweetheart whose whereabouts are a mystery. In the meantime, the innocent cause of this tragedy is roaming the streets, not knowing who he is or where he belongs. He finally embarks on a vessel for Alaska, and enters the gold fields there, where he is successful. Meanwhile Alice cannot understand his disappearance and silence.

The mortgagee of the house in which Alice and her mother live, becomes infatuated with Alice's beauty and proceeds to make love to her. Alice does not favor him. Upon being rejected, he becomes ugly and threatens to foreclose the mortgage if Alice does not consent. George in his home in Alaska, meets with a second accident which has the effect of bringing hi mto a realization to his proper self. He does not understand the condition in which he finds himself, but all is explained to him by his partner in mining. George then explains to the latter that he should have been married to Alice and sends his partner to the post-office with a letter and instructions to enclose therein a certified check for a large sum of money. The letter explains everything to Alice and tells her to use the money in case she and her mother may be in need.

The letter arrives just as the Sheriff is about to take possession of the house and sell the contents. Alice stops the sale by paying the debt and leaving her mother in comfort goes to Alaska, where she finds George just recovering fully from the effects of the two accidents.

IMP.

WHERE PATHS MEET (April 1).—Old Reuben Ward has a pretty daughter who helped him keep house by working behind a store counter. The girl had a young lover and their acquaintance had reached that stage when an engagement was entered into..

James Bright purchased the ring for his bride-to-be and made his way to Reuben's home for the purpose of presenting the ring to little Alice. The girl was not proof against flattery and earlier in the day had listened to the honeyed accents of a chance admirer who came to the store. She foolishly made an appointment with him for that evening. Probably she would not have kept the appointment, but her father and fiance fell to drinking. This disgusted the girl and she sought temporary relief from the alcoholic atmosphere, in the auto of her admirer.

From the automobile ride to the gilded glories of Broadway was an easy and logical step. As the girl entered on this path her lover chose a parallel path, with alcohol as the guide.

After a few months poor Alice, being cast off by her deceiver, penniless and faint staggers into a low saloon to obtain drink. She had not the money to pay for the spirits she ordered. She was insulted by one of the saloon loungers. There was a quparrel and a row and she was rescuer from further degradation by a man who was unrecognizable at first. It was her former lover, James Bright. So their paths had met in a low saloon and from practically the same causes.

But James Bright kept himself together and took the poor girl home to her father. He reproached the latter with the bad example he had set. The father then swore off from the temptations of alcohol in the future, and so with promise of a better life all three cast off their old habits and the story concludes with James Bright producing the wedding ring for his recovered bride-to-be.

THE DOVE AND THE SERPENT (April 4).—The story has tô do with the love adventures of a Mexican girl, Tortola, who chooses the less worthy of two suitors for her hand. The result is that she suffers the agony commonly ascribed to a dove, or similarly tempered bird or animal, who has the misfortune to fall into the hands of a serpent. The serpent in this case was Luis Arguello. Still her suffering, great as it was, did not end here. Her chosen lover, Luis, and Pablo, the man she unwisely rejected, are both in the toils of a seductive village "belle," for whose favor the men cut the cards. Luis wins the girl. In this, her great trial, Tortola returns to her father's home, a very bruised bird indeed.

She is then again taken to his heart and here Pablo brings by force the faithless lover, but the girl now knows him as he is, and refuses to marry him. The serpent, however, is indifferent to his fate. Being off with the old love, he concludes to be on with the new one, whom he has won by cards. But alas, on returning to claim his prize, he finds it is an inherently faithless one; she has made a new conquest, and has placed her affections accordingly.

Little Tortola is cured of h erinfatuation and this clears the path for her responding to the advances of the true lover, who, regardless of the past, loves her still, and to whom she is finally united. The story ends with Luis, the serpent, seated on a rock, with bowed head, deserted by all—a fate he richly deserves.

THE CHEF'S DOWNFALL (April 6).—Jacques Proudhon was an ambitious chef, who posed as a French Count, in order to obtain the hand of a rich girl, whose father had designs to obtain his daughter a tiltled husband.

Jacques carried the game through very well by the aid of a disguise and much effrontery, but he reckoned without his host. In his case his host was a fellow menial, a woman servant, with whom the chef had dallied, who at the psychological moment gave Jacques away. The disguise of the bogus Count was penetrated and justice was done.

A CHANGE OF STRIPES (April 6).—Young Mr. and Mrs. Crosby start out for a day's outing in their automobile. They had not proceeded far on the journey when much to their dismay their machine broke down for lack of fuel. While Arthur Crosby was absent endeavoring to find water for the car, an escaped convict appears and at the point of a pistol compels Mrs. Crosby to part with some of her external clothing to him. Enveloped in this he takes possession of the car and proceeds to enjoy a little ride on his own account.

Soon he encounter Arthur Crosby returning with the pail of water and again the convict's adroitness stands him in good stead. At the point of the pistol he obliges innocent Arthur to change suits with him and he then appears clothed in the garb of civilization, and best of all, in his pocket he finds Arthur's address cards and the keys of his house, to which the convict instantly repairs.

Meanwhile a reward for the capture of an escaped convict has been publicly posted in the city and poor Arthur wearing the suit of one is in danger of arrest and immurement in prison, until he explains the tragic circumstance in which he finds himself placed.

The convict was hungry and virtually without money, for Arthur had carried little in his clothing; so when he finds himself in Arthur's house his first act was to make up a package of food and silverware, and then to spy out the land with a view to securing more bounty on his return. But his opportunity and liberty were to be of short duration, for Arthur accompanied by his friend and some police, jump into an auto and race for the house, arriving just in time to effect the recapture of the convict.

MAJESTIC.

THE LIGHTED CANDLE (Mar. 31).—John Bennet is engaged in the business of manufacturing explosives. He needs more money to extend his business and he seeks financial aid of Wm. Stone. Mr. Stone advances him the required amount, but exacts a bill of sale of the business in case of the non-payment of the loan.

John Bennet has a niece about five years old, with whom Mr. Stone and his daughter Edith are fascinated. Through this friendship for the child a stronger friendship is springing up between John and Edith.

When the note is due, John finds himself unable to pay the full amount and approaches Mr. Stone for an extension of time. This is refused. John

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tells his sister and she sacrifices the family jewels for the raising of the money. John at once proceeds to the office of the financier, Mr. Stone, and pays this money and receives a receipt. The clerk credits the money to the wrong account.

John takes his receipt back to his own office, where his little niece is playing on the floor with a doll given to her by Edith Stone. Bennet opens his safe and taking out his receipt file, opens it and places the receipt just obtained in the box, but his attention is distracted at this moment by the foreman of his factory, who comes in and speaks to him and a draught from the window blows the receipt out of the box and it falls on the floor, where his little niece is playing. She takes up the receipt and uses it for a curl paper for her doll's hair. John having finished talking to the foreman, turns, locks the box and puts it back in the safe, knowing nothing of the loss of the receipt.

John then notices his little niece playing with the doll, and knowing she obtained this doll from Edith, he takes it from her and throws it up on top of the safe and tells the child to go home, not wishing her to receive any presents from either Mr. Stone or his family. Later Mr. Stone brings the sheriff to the factory to take possession on account of the non-payment of the note. John at once claims that he has paid the money, goes to the safe, gets out the box to show them the receipt, and of course he cannot find it, with the result that the law compels him to give up his business.

John determines that another man shall not profit by the foreclosure. He lights a candle and places it in the magazine room. He returns to his home to be told by his sister that Edith Stone has called upon his little niece, found her crying because of the loss of her doll, and learning that it had been left at the office of the powder mill, volunteers to go back with her and get it, and accompanied by Mr. Stone, who was with Edith, they do so.

John realizes the peril of his little niece and also realizes that it will mean not only Stone's death, but also Edith's. He reaches the factory just as the wick is burning down to the explosive, while in the office his little niece, laughingly undoing her doll's curl papers, finds and shows to Edith and Stone a paper which they realize is the lost receipt. John stumbles in from the magazine room to be met by the news of the recovery of the receipt and Stone's apology and reparation for the error of his careless clerk. Edith also offers reparation of a still more gratifying nature to the happy John.

KEEP QUIET (April 2).—James Carson is annoyed by the cook by her loud singing. Unable to sleep, he arises in a rage and descends to the dining-room and discharges Mary. It so happens that Mary's mother and father bring back the weekly wash about this time, so Bridget, Mary's mother, proposes that she take Mary's place. Not being deaf and dumb she promises Mrs. Carson to assume those infirmities and is at once installed as the deaf and dumb cook, and Mary departs with her father, who is an iceman.

In the meantime, James has gone to an employment agency and secures a Chinaman, who passes himself off as deaf and dumb. Upon returning home with John the Chinaman finds that John's wife has engaged a servant.

The Irish and Chinese combination don't get along well and create a lot of disturbance which finally ends with Bridget throwing a custard pie in John's face. The much disturbed Mr. Carson and his frau rush into the kitchen and separate the combatants. James Carson takes John to another room, while Bridget is left alone in the kitchen with Mrs. Carson and explains to her what has happened. Mr. Carson, by chance, overhears this and thus becomes aware of the conceit being practiced in regard to Bridget being deaf and dumb. Thinking he will get even with his wife, he proposes to John that he make love to Bridget and get her so wrought up that she will finally speak and show the deception. This John at once proceeds to do, but unfortunately for him, just as he has Bridget in a fond embrace, her husband, the iceman, enters with a cake of ice. Misconstruing the situation, the iceman at once begins to chastise John, and John manages to escape with his life by the intervention of Mr. Carson and his wife.

Explanations follow and Bridget and John are sent on their way. It happens at this moment that Mary, their former musical cook, returns for some of her belongings and she is eagerly grabbed by James Carson and reinstalled as Queen of the Kitchen.

The next morning finds Mary again lighting the fire and making coffee to musical accompaniments. James Carson rises from his pillow, at first much disturbed at being aroused, but remembering his previous day's experience with the "so-called" deaf and dumb servants he congratulates himself upon being so lucky and sinks back with a contented smile.

GREAT NORTHERN.

YOUNG WOMEN'S PROTECTIVE SOCIETY (March 30).—Ella Merry loves Mr. Loveland, a magistrate, but cannot get her father to smile with favor upon her lover's suit. Soon after, Mr. Merry receives a letter from an actress asking him to take her to his country residence. He does so, and soon the two are enjoying an hour's courting. Meanwhile Mrs. Merry has learned of her husband's escapade and that he is not, as he led her to believe, holding a meeting for the Protection of Young Women. She hastens to the summer residence, but is forestalled by three tramps. The latter are just facing Mr. Merry's revolver when news is brought that Mrs. Merry is coming. The tramps are forced to each seize a bundle of papers, the actress gets out of sight, so that when Mrs. Merry appears, it is to find a meeting for the Society for the Protection of Young Women in progress. She withdraws, when Mr. Merry finds that one of the tramps has got the revolver, and he has to pay for the men to keep silence. He is just "cleaned out" when the police raid the house and drag them all off to the police court. Here, all except Mr. Merry, are remanded, while Mr. Loveland, for he is the magistrate, concludes a bargain with Mr. Merry, whereby all are satisfied.

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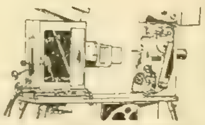

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CHAMPION.

KID CANFIELD (2 Reels, April 1).—Learning the gambler's art as a boy, Kid Canfield practiced it on his younger brother and sister. This aroused his father to a righteous indignation, the culmination of which was the driving of the boy out into the world. He started his career in a Western town, using his art with such adeptness as to make his reputation as a card shark and monteman, notorious throughout that section. Ten years later, he bloomed forth as the keeper of one of the most widely known gambling dens in the country.

The paraphernalia in evidence in this haunt of vice exerted its fascination on the youth and the adult alike, drawing them to the consuming flame of their own destruction. Into this mad vortex of the human passions came a youth. He was clever, and luck was with him; then the Kid marked him as a victim. We behold the hellish apparatus secretly prepared, and we see the fiendish operations carried out to their horrible conclusion. Black despair overtakes the miserable youth, and self-destruction is the penalty he pays for his folly.

Clutched in the hand of the lifeless victim was a photograph. Canfield loosened the fingers of the dead youth; but his eyes falling on the picture bulged without horror. The face was that of his mother! The boy, cold and stiff, whose young life was blasted out so cruelly, was his own brother! Recovering from the terrible realization that he was, indeed, a fratricide, the notorious Canfield registered a solemn oath before high heaven to forsake his evil ways and devote his entire life to the reclamation of the youth of the land he had corrupted.

Thus comes the grand final to this o'er true tale. Here we behold, in the second reel, the exposition and correct manner of manipulation of the various devices used by the gambling profession. This is a most fascinating part of the subject, morally, educational and instructive, in the sense of telling us and warning us of the pitfalls and slimy traps of the gilded dens of vice which abound around us.

THE DIVORCE CURE (April 3).—A young couple who are childless, growing weary of one another, decide to separate through the medium of the divorce mill. Through the good offices of a lawyer and doctor, a plan is set on foot to bring about a happy reconciliation. The plan was original, striking and remarkably successful. The unhappy wife is induced to adopt a friendless orphan child. This little innocent creeps into the heart of the woman and her husband. A new and greater love springs up between them, with the result that God blesses their union and sends them a little cherub of their own.

REX.

LOVE'S FOUR STONE WALLS (March 28).—He loved, and was loved by the girl—but her father was a broker, and Wall Street has its own patented way of supplying the climax for a romance. Wall Street consummated her father's downfall, and in despair he realized that he had but one means to survive the blow, to borrow sufficient money from his banker to hush the stentorian voice of Debt.

The banker loved the girl, too. So he offered to lend the money if he could marry the girl, and the father, not knowing the girl's heart and the love it sheltered—took the money. The girl was told; she looked over the yawning chasm of impending poverty, and saw the darkness in the depths; she saw the death of her father's honor, and the ghost of his respect among men—so she promised to marry the man. Perhaps the banker didn't know she loved another; perhaps he did.

The other tried to forget, and forgot everything but her.

So when her husband advertised for a secretary he applied, and got the position. And she saw him, and looked upon his face, and into his heart, and saw there written the reason for his coming.

It happened a few days later. That agent of Fate, Impulse, led his feet into her room, compelled his arms to draw her to himself, urged his lips to find hers; and then, the agent's work accomplished, Fate herself stepped in, bringing the husband with her. In a flash it occurred to him; to save the woman's honor and preserve her secret he snatched the pearls from her neck and stood before them a confessed thief. Four stone walls, in a prison built by love!

THE LIGHT OF THE WAY (March 31).—There was Mikey O'Donovan, whose stubby little hands were always shoved way down into the pockets of his tattered trousers, with that defiant air which made patent the fact that he would one day be a policeman; here was Gretchen Miller, whose golden

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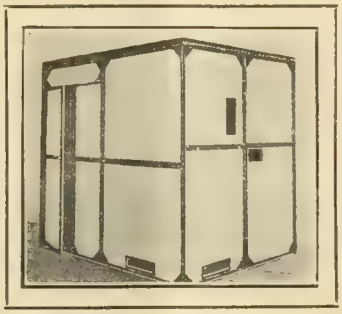

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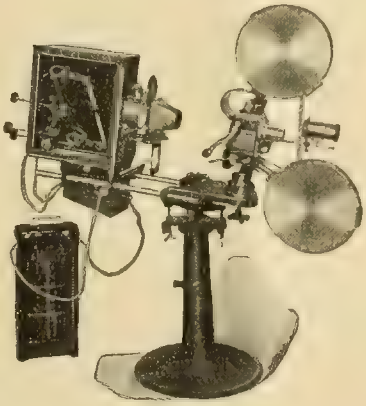

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hair and creamy skin were the envy of the other feminine members of the class and the objects of wholesale admiration from the male contingent, and little Mary Burke, the cripple, in whose wistful tiny face one could read the story of suffering and the record of stoic courage, and through whose eyes, despite her affliction, shone the sunbeam reflection of a happy soul; and there was Abie Rabinowitz, who always illustrated his mathematical problems by such objects as coats, trousers and suspenders, and who predicted every fire in the neighborhood by at least a week; and thin Annie Brown, who looked as though she was always cold and always hungry because she was. And Marion Leonard—who it isn't necessary to explain was the teacher of this group of children of the tenements—loved them, loved them with a mother-love and a sister-love, and the warm love of suffering humankind.

When their mouths hungered, she gave them food. When they were ill and their parents' destitution too great to help pay the doctor's rent, she brought the doctor and bought the medicine. The kids were her life, and the school room her world.

Miss Leonard couldn't pay her rent. The landlady called and stated her wrongs to the principal, and Miss Leonard was told to go. It broke her heart to leave those she loved, and it nearly killed her. She stretched forth her arms to the empty seats, and her soul spoke to the souls of the absent children.

The next morning the kids found that the world was a dark and dreary void. They went to the principal, and with warm tears in their eyes begged to have their savior back. They told him all she had done for them—and the principal understood. And the kids went back to their room with joy in their hearts and Miss Leonard in their midst.

POWERS

THE JOY RIDE (April 2).—Mary was possessed by one idea; she longed to pose as a lady. Unfortunately for Mary, she was only Mrs. Tadbury's maid of all work and therefore her ambition seemed hopeless.

Finally, however, the opportunity unfolded itself for the maid to impersonate her mistress and Mary was not one bit slow in grasping it. She took quite a little social whirl, went on a joy ride with a wealthy clubman and succeeded in weaving a web of circumstantial evidence around poor Mrs. Tadbury, that came nearly causing a divorce suit in the Tadbury household. The wealthy clubman, Charles Webb, also came in for his share of trouble, receiving some very rough treatment at the hands of the irate Mr. Tadbury. Mary came to grief, at last, and realized the full meaning of the text, "Pride goeth before a fall and vanity before destruction."

THE NEW VILLAGE DOCTOR (April 6).—Young Dr. Dana is crossed in love, or believes he is, which is much the same thing, and like many bereaved lovers, flees from the scene of his disappointment, without bidding his beloved Ethel farewell. Taking up a practice in a small town, his handsome face and dashing manner soon cause him to become the object of general attraction for all the pretty girls in the village. A group of these girls finally band themselves together for the purpose of forming his acquaintance. Their many and unique methods of accomplishing their purpose are, one after another, frustrated either by chance or the obtuseness of Dr. Dana, until the girls are finally reduced to despair. It is then that Ethel, unaware that the doctor has located in that village, visits there as the guest of a former schoolmate, who is also one of the doctor's most ardent admirers. Ethel joins the band without learning the doctor's identity, nor is the doctor aware of her presence. This state of affairs leads to complications that require the hand of Cupid, assisted by a course of the doctor's most severe treatment, to straighten out.

THANHOUSER.

THE STAR OF THE SIDE SHOW (April 2).—Her parents were humble peasants, and were fond of her when she was a baby, for they believed she would grow up to be a beautiful woman and make a good match. The trouble was that she didn't grow up. When she was nineteen she was no bigger than a child of six.

Naturally they were overjoyed when an offer for their daughter's hand was made by another midget who lived in the same village. To their astonishment and anger, the girl refused to entertain it, declaring the husband she chose would have to be a man of whom she could be proud.

Her home life was most unhappy after that, and the entire family rejoiced when a showman from the United States arrived and offered what seemed big money if she would join his "Congress of Freaks," which was quite an institution in America. And the girl went gladly.

In her strange new life, she found many things to wonder at, and one object to admire, to wit: the biggest giant she had ever dreamed of. Naturally she fell deeply in love with him, but he never even suspected it. The reason was that his giantly affections were all expended on the glorious snake charmer, whom he hoped to make his bride some day.

The midget, who thought her affections were returned, was disillusioned, and her romance shattered. Then the little man from across the sea crossed to America, and renewed his suit. She was won by his devotion, and accepted him.

THE GIRL OF THE GROVE (April 5).—The girl was young, pretty, and also a good business woman. When her father died she took up the reins of management and ran an orange grove with successful results.

Her capable hands were so busy that she had no time to think of love. One day, however, "the prince" appeared. He was a tourist from the North. It was love at first sight on both sides.

Then the awakening came. She learned that the man had a wife, an invalid and cripple. The man did not tell her, the news was broken to her by accident. Life had become bitter to her, and in a moment of weakness she decided to end it all, and wandered down to the sea.

Looking around to note if she was observed, she was just in time to see another woman leap overboard. The girl forgot her own troubles, jumped into the water, and saved the unfortunate. After she had brought her ashore and revived her, she recognized the unhappy one as the wife of the man.

The wife did not know her rescuer, but in gratitude told her story, of physical suffering, of neglect and coldness.

The self-reliant girl pitied the poor weak woman, and induced her to make her home with her. There later the girl received a letter from the man, telling of the death of "a rich relative" which, he explained, made their marriage possible. He added that he would call that afternoon to discuss the date of their marriage.

The man was promptly on hand. The girl met him, and led him through the grove to the house. Then she stepped aside and pointed to a woman asleep in an invalid's chair. The man looked and recognized his wife.

"I saved her life," the girl whispered. "Your neglect and brutality drove her to attempt suicide. Go, and never return."

The man made no comment, but departed. The wife awoke and sleepily asked the girl if they had had a visitor.

"No one that either of us know or ever will know," was the reply. "Go to sleep again."

The wife dozed off again while the girl watched her.

SOLAX.

THE WITCH'S NECKLACE (April 3).—A touring party composed of wealthy people explore the beautiful country around the world-famous Garden of the Gods, Colorado. They use pack mules, donkeys and other accessories. After visiting all the wonderful places in the neighborhood, including the Balanced Rock, and the canyons, the guide leads the party to a witch's cave. The witch has a weird-looking abode, the sight of which instills the feminine contingent of the party with shrinking terror.

Several of the women in the party are not afraid however. One has her fortune told and another of the party developed a liking for a mysterious-looking necklace which the witch has suspended from the neck of an oriental God. The girl determines to purchase the necklace, but her father wouldn't have it. The girl is piqued and sulky. When the explorers proceed she runs off and manifests her displeasure by spending the rest of the afternoon alone reading a novel.

She falls into a trance and imagines that the witch has presented her with the mysterious necklace. As soon as she puts it around her neck she is guided by an irresistible force into wild and unknown regions. She wanders on and on and on, aimlessly and without direction. When almost dying with exhaustion, she is awakened by a member of the party and told that the expedition is about to move on to the next town.

BILLY'S TROUBLESOME GRIP (April 5).—Billy Quirk starts out in the morning for his office. Billy has important papers in his grip and important matters on his mind. The trouble starts when Billy takes a car and in his hurry, when he reaches his destination, he grabs up a grip similar to his, but which happens to belong to a woman of an unknown temper and unsympathetic nature. When Billy discovers to his horrow that his grip, instead of containing valuable papers, contains lingerie and false hair, he nearly collapses.

In his confusion, before risking detection by his wife, Billy tries to get rid of the grip. In the meanwhile, Mrs. Uneven Temper discovers her loss and goes with clenched fists for the mere man who presumed to rob her of her appendages and rightful possessions. Naturally, when Greek meets Greek there is a tug of war. This refers to Billy's wife and Mrs. Uneven Temper. Billy, however, is not Greek. He ran for dear life and in doing so complicated things still more.

GAUMONT.

CALINO AS MASON (April 2).—Calino receives a contract to build a home after his own fashion. His ideas are notedly eccentric, so consequently the building. To begin with it is ominously unstable, which makes moving in particularly difficult. It is only accomplished after many a tumble of both family, moving men and furniture. Then, too, the carpenter failed to nail down the floor boards. The plumber did his work in perverted fashion. The gas fitter allowed ample room for an explosion and even the gentlest of zephyrs proved too overwhelmingly strenuous for the rocking edifice.

AUNT AURORA (April 2).—Uncle Adolph could be very happy with his two young comely nieces, if they but made their eyes behave. Alas the flirtations that they carried on whenever he relaxed in his vigil were such as proved a continuous source of annoyance. Things got so exasperating that poor Uncle Adolph began to look around for a female chaperon for the two jolly tho naughty girlies. One night the gentleman-oglers became so bold as to serenade the nieces much to Uncle's chagrin. That was plenty. A chaperon must be engaged—but who? An ingenious moment, suggested his sister-in-law, Aurora, whom he had not seen for more than twenty-five years. She was written to and on she came. But what a surprise to Uncle Adolph—instead of securing the aid of a typical spinster for the office, he found that he had brought a merry, yes flirtatious relative into his midst. Of course the girls were never checked in their flirtations and Auntie even encouraged them in their amusement of this variety, with the result that Uncle Adolph, so deluged with relatives of this kind, was finally forced to change his views and give his sanction.

THE MARGRAVE'S DAUGHTER (April 6).—"The Margrave's Daughter" reveals the story of a young girl whose love for a nobleman is strenuously opposed by her father, the margrave, a title of nobility corresponding to the French marquis. The two lovers, despite the father's disapproval, attempt to elope from the castle, only to be frustrated at the postern portal. The lover, after a combat with the margrave's knights on the bridge crossing the moat, is finally captured and condemned to decapitation after being adjudged guilty of treason. On the day of the execution the nobleman and his father confessor are slowly led to the platform where the executioners, with their axes and the death block, are awaiting. The margrave, his courtiers and their retinues are in the box overhead prepared to witness the young nobleman's death. A surprise is in store when the priest and the proscribed one reveal their identity, the priest as the young lover, the doomed martyr as the margrave's daughter, she having changed clothes with her lover quite unknown to all. The margrave is baffled as they embracingly kneel side by side and lay their heads on the block together. The stay of execution is ordered and instead the ardent couple is proclaimed man and wife.

LUX.

OH! LISTEN TO THE BAND (March 28).—The leader of the Blue Hungarian Band is about to be married, and invites all the members of his band to attend the ceremony. The band turns up to a man but leaves their instruments at home. As the instruments also desire to be present at the ceremony they march off in single file. Their passage through the streets is highly amusing. When the bandsmen decide to have a tune, by the way of celebrating, they find that their instruments have wandered off. Sitting down in despair, the bandsmen realize how much they love their instruments, but it all ends happily when the cornet, the trombone, the drum, the big drum, and the flute come trooping back with a host more of their comrades.

BILL BECOMES A FAVORITE WITH THE LADIES (March 29).—A Billesque, showing the amusing efforts of "Merry William" to win the affections of his ladylove. She shuns him. He seeks the magic spell, and through the misuse of same brings the affections of nearly every other lady tumbling around his little heart. The magic spell consists of burning a lock of the lady's hair. Well, how was a poor, innocent little male thing, like Bill, to know that a lady's hair is not always "Home-Grown."?

GREAT NORTHERN SPECIAL FEATURE FILM COMPANY.

CELL THIRTEEN (In three reels)—(April 8).—Dr. Russell, a specialist on diseases of the brain, is traveling with his young wife and stays for a few days at a fashionable hotel where the guests are given to merriment. There the wife meets one Marius, a polished man of the world, who is immediately smitten with the charms of the wife. She is not averse to a flirtation and at a ball they meet in a clandestine manner and Marius wins the woman.

Dr. Russell is summoned home, but his wife finds an opportunity to communicate with Marius and invites him to call on her in a secret manner. Dr. Russell returns to his home, which is a private sanitarium for the treatment of the insane. His wife has arranged with Marius to effect an entrance into the home by waving a lamp as a signal that the coast is clear. Marius arrives during the absence of the physician, sees the prearranged signal and enters the house, which is in darkness. He is groping about trying to find the woman when the husband unexpectedly returns home with a madman. Fearful of being discovered, Marius seeks concealment in a cell, which is numbered 13. The wife is unaware of his presence in the house. Dr. Russell and his assistants place the lunatic in the same cell. Marius tries to make his escape, but finds the door locked. The insane man is awakened and he grapples with the intruder and a fierce fight ensues, in which Marius is borne to the floor and throttled. The noise of the struggle reaches Dr. Russell's ears and he goes, with a helper, and rescues Marius. The latter has been made insane from fright and he partially recognizes the wife and hands her the letter she has written him. The physician obtains the letter and learns of the infidelity of his wife.

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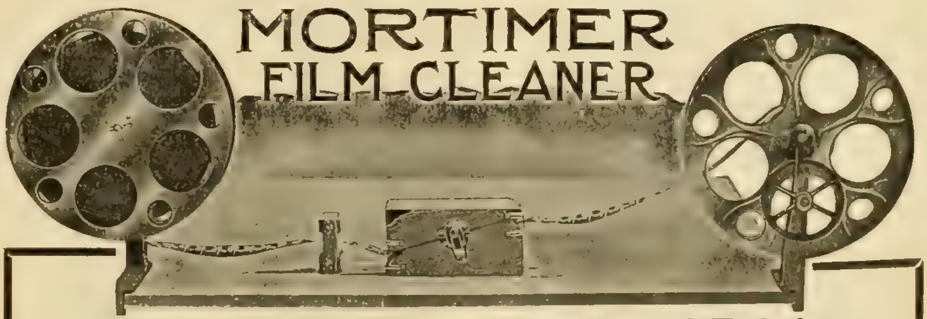

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Feb. 9—A Tenderfoot's Revenge (Dr.)........
Feb. 13—"Broncho" Bill's Love Affair........
Feb. 16—Wild West Circus.... ....
Feb. 20—The Deputy's Sweetheart (Dr.).......
Feb. 23—War On the Plains (W. Dr.)........
Mar. 1—The Indian Massacre (Dr.)...........
Mar. 8—The Battle of the Redmen (Dr.)......
Mar. 15—The Deserter (Dr.).................
Mar. 22—Blazing the Trail (Dr.).............
Mar. 29—The Crisis (Dr.)....................

AMBROSIO.

Jan. 31—Sammy, the Little Bootblack (Dr.)...
Jan. 31—Tweedledum's Father and his Worthy Son (Com.) ....
Feb. 7—Tweedledum a Riding Schoolmaster..
Feb. 7—Called Back on the Right Path........
Feb. 14—Father's Fault ....
Feb. 21—Accursed Rock ....
Feb. 28—Tweedledum's Evasion (Com.)........
Feb. 28—Tweedledum's New Year's Gift (Com.)
Mar. 6—Duchess' Lady Companion............
Mar. 13—Thomas Chatterton (Dr.).............
Mar. 20—Convict No. 75 (Dr.)...............
Mar. 27—Photographs $5,000 Each (Com.)....

ITALA.

(By N. Y. M. P. Co.)

Jan. 20—No Release On This Date............
Jan. 27—Toto Enamorato (Com.)..............
Feb. 3—The Ascent of the Matterhorn........
Feb. 3—Anarchical Attempt (Com.)............
Feb. 10—Toto, Door-Keeper (Com.) ....
Feb. 10—Hunting Ducks (Sporting)............
Feb. 17—The Italian Army in Tripoli..........
Feb. 17—Making a Cinematograph Scene.......

MAJESTIC.

Feb. 25—Bought (Dr.) ....
Feb. 27—Strip Poker (Com.)..................
Mar. 3—Does Your Wife Love You? (Com.)..
Mar. 5—The Best Man Wins (Com.)..........
Mar. 10—The Closed Bible (Dr.)...............
Mar. 12—The Unwilling Bigamist (Com.)......
Mar. 17—The Better Influence (Dr.)...........
Mar. 19—Leap Year (Dr.)......................
Mar. 24—The Eternal Masculine (Com.)......
Mar. 26—Opportunity (Dr.) ....
Mar. 31—The Lighted Candle (Dr.)...........
Mar. 31—The Lighted Candle (Dr.)............
Apr. 2—Keep Quiet (Com.).. ....

NESTOR.

Mar. 11—The Revelation (Dr.)................
Mar. 13—The Fighting Chance (W. Dr.)......
Mar. 16—The Unknown Model (Com.)..........
Mar. 18—The Feudal Debt (Dr.)...............
Mar. 20—A Pair of Jacks (W. Com.-Dr)......
Mar. 23—Over a Cracker Bowl (Com.)........
Mar. 23—Santa Fe (Scenic) ....
Mar. 25—Romance of a Gambler (Dr.)........
Mar. 27—Across the Sierras (W. Dr.)..........
Mar. 30—The Bachelor and the Baby (Com.)..
Apr. 1—The Heart of a Tramp (Dr.).........
Apr. 3—Two Men and the Law (W. Dr.)......
Apr. 6—The Cub Reporter's Big Scoop (Com.)

POWERS.

Mar. 2—The Path of Genius (Dr.).............
Mar. 5—The Honor of a Pugilist (Dr.)........
Mar. 9—The Mystery (Dr.)...................
Mar. 12—The Power Behind the Throne (Dr.)..
Mar. 16—Sogarth Aroon (Dr.).................
Mar. 19—Tender Hearted Mike (Com.-Dr.)......
Mar. 19—Scenes of Richmond (Scenic)..........
Mar. 23—Her First Assignment (Com.)........
Mar. 26—His Daughter's Loyalty (Dr.)........
Mar. 30—Who's Who? (Com.)..................
Apr. 2—The Joy Ride (Com.)................
Apr. 6—The New Village Doctor (Com.).......
Apr. 6—Mexican Border Defenders (Military)

RELIANCE.

Feb. 14—Wanted a Wife (Dr.)................
Feb. 17—The Gambler's Daughter (Dr.)........
Feb. 21—Key West Celebration (Topical.)....
Feb. 21—Bedella and Mrs. Busybody (Com.)...
Feb. 24—A Child's First Love (Dr.)..........
Feb. 28—Bedella and the Suffragette (Com.)..
Mar. 2—The Duel (Dr.).......................
Mar. 6—The Yeggman (Dr.)..................
Mar. 9—The Better Man (Dr.)................
Mar. 13—The Ruling Passion (Dr.).............
Mar. 16—Bedelia's "At Home" (Com.-Dr.).....
Mar. 20—Hide and Seek (Dr.)................
Mar. 23—Jealousy (Dr.) ....
Mar. 23—Up From the Primitive (Edu.)......
Mar. 27—A Tragic Experiment (Dr.)..........
Mar. 30—Fur Smugglers (Dr.).................

REPUBLIC.

Mar. 2—His Partner's Wife (Dr.)............
Mar. 5—The Dream (Dr.)....................
Mar. 9—A Brand from the Burning (Dr.)....
Mar. 12—Two Men (Dr.).......................
Mar. 16—The Scar (Dr.).......................
Mar. 19—A New Lease on Life (Dr.)..........
Mar. 23—The Face at the Window (Dr.).......
Mar. 26—An Ex-convict's Ordeal (Dr.)........
Mar. 30—Life or Gold (Dr.)..................
Apr. 2—Two Women (Dr.)...................
Apr. 6—A Dual Personality (Dr.).............

REX.

Feb. 15—Taming Mrs. Shrew (Com.-Dr.)......
Feb. 18—So Speaks the Heart (Dr.)...........
Feb. 22—Under Her Wing (Dr.)...............
Feb. 25—The End of the Circle (Dr.)..........
Feb. 29—The Final Pardon (Dr.).............
Mar. 3—Through Flaming Gates (Dr.).........
Mar. 7—Making Heroes (Vocational)..........
Mar. 7—Blowing Up the John Day Rapids (Vocational) ....
Mar. 10—Songs of Childhood Days (Dr.)........
Mar. 14—Eyes that See Not (Dr.).............
Mar. 17—In Payment Full (Dr.)...............
Mar. 21—The Price of Money (Dr.)............
Mar. 24—The Strength of the Weak (Dr.)......
Mar. 28—Love's Four Stone Walls (Dr.)......
Mar. 31—The Light on the Way (Dr.)........

SOLAX.

Feb. 23—God Disposes (Dr.)..................
Feb. 25—His Lordship's White Feather (Dr.)..
Feb. 28—Algie, the Miner (Com.).............
Mar. 1—Blighted Lives (Dr.).................
Mar. 6—Sealed Lips (Dr.)....................
Mar. 8—The Animated Bathtub (Com.).......
Mar. 13—Nearly An Heiress (Dr.).............
Mar. 15—Falling Leaves (Com.)...............
Mar. 13—The Boarding House Heiress (Com.)..
Mar. 15—Falling Leaves (Dr.)................
Mar. 20—Count Henri, the Hunter (Com.)....
Mar. 22—The Child of the Tenements (Dr.).....
Mar. 27—Billy's Shoes (Com.)................
Mar. 29—Handle With Care (Com.)...........
Apr. 3—The Witch's Necklace (Dr.).........
Apr. 5—Billy's Troublesome Grip (Com.)......

THANHOUSER.

Feb. 16—Surelock Jones, Detective (Com.)....
Feb. 20—Washington In Danger (Hist.-Dr.)....
Feb. 23—A Message from Niagara (Dr.).......
Feb. 27—The Guilty Baby (Dr.)...............
Mar. 1—The Arab's Bride (Dr.)...............
Mar. 5—Extravagance (Dr.)..................
Mar. 8—His Great Uncle's Spirit (Dr.)........
Mar. 12—Flying to Fortune (Dr.)..............
Mar. 15—The Poacher (Dr.)...................
Mar. 19—Nicholas Nickleby (Parts 1 & 2) (Dr.)
Mar. 22—The Taming of Mary (Com.-Dr.)......
Mar. 22—The Golf Caddie's Dog (Dr.)........
Mar. 26—For Sale—A Life (Dr.)..............
Mar. 29—My Baby's Voice (Dr.)..............
Apr. 2—The Star of the Side Show (Dr.)......
Apr. 5—The Girl of the Grove (Dr.... ....

MISCELLANEOUS.

GAUMONT.

Mar. 19—Jimmie, Temperance Reformer (Com.Dr.)
Mar. 19—Game Shooting from Aeroplane (Sporting) ....
Mar. 21—Gaumont's Weekly No. 5 (Topical)..
Mar. 23—An Old Romance (Dr.)..............
Mar. 26—He Who Laughs Last, Laughs Best (Com.) ....
Mar. 26—Jimmie and His Donkey (Com.)......
Mar. 30—The Village Idiot's Gratitude (Dr.)...
Apr. 2—Calino as Mason (Com.)..............
Apr. 2—Aunt Aurora (Com.).................
Apr. 6—The Margrave's Daughter (Dr.).......

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Feb. 5—A Victim of the Mormons.............
Feb. 27—The Nihilist's Conspiracy.............
Mar. 18—The Call of a Woman...............
Apr. 8—Cell No. 13 (3 reels) (Dr.)..........

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Dec. 18—The Love Chase (Com.)..............

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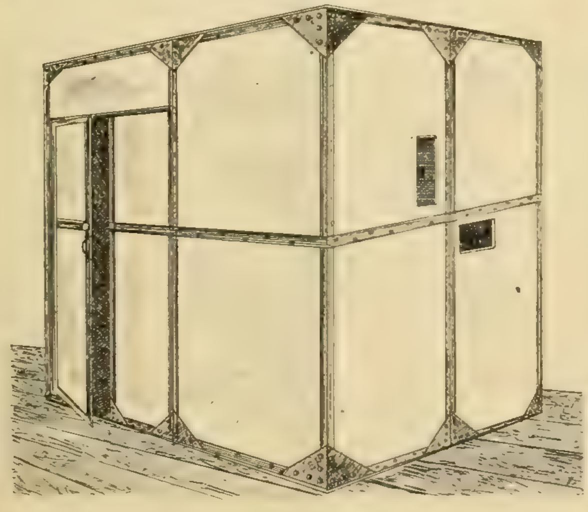

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Feb. 29—A Message from the Moon (Com.)....
Feb. 29—Priscilla's Capture (Com.)............
Mar. 4—A Siren of Impulse (Dr.).............
Mar. 7—A String of Pearls (Dr.)..............
Mar. 11—A Spanish Dilemma (Com.)...........
Mar. 11—The Engagement Ring (Com.).......
Mar. 14—Iola's Promise (Dr.)..................
Mar. 18—The Root of Evil (Dr.)...............
Mar. 21—A Voice from the Deep (Com.)......
Mar. 21—Hot Stuff (Com.).......................
Mar. 25—The Goddess of Sagebrush Gulch (Dr.)
Mar. 28—The Girl and Her Trust (Dr.).......
Apr. 1—Oh, Those Eyes (Com.)...............
Apr. 1—Those Hicksville Boys (Com.)......
Apr. 4—The Punishment (Dr.)..............

CINES.

(G. Kleine.)

Feb. 27—Happy in Spite of Herself (Com.-Dr.).
Feb. 27—Jenkins, A Perfect Steward (Com.)...
Mar. 2—A Sister's Stratagem (Com.)..........
Mar. 5—The Chauffeur (Com.-Dr.)............
Mar. 5—Lucca, Italy (Scenic)..................
Mar. 9—The Moorish Bride (Dr.)............
Mar. 12—From Tent to Mansion (Dr.).........
Mar. 16—Out of Tune (Com.)..................
Mar. 16—Zoological Gardens in Rome (Sc.)....
Mar. 19—Father's Toothache (Com.)...........
Mar. 19—The City of Tripoli (Scenic)..........
Mar. 23—The Deserter (Dr.)...................
Mar. 26—Reunited (Dr.) ....
Mar. 26—Pisa, Italy (Scenic).................
Mar. 30—A Christian Slave (Dr.).............
Apr. 2—Naming the Baby (Com.)..........
Apr. 2—Assissi, Italy (Sc.)...................
Apr. 6—Love and Hypnotism (Dr.)..........1000

EDISON.

Mar. 1—Tony's Oath of Vengeance (Dr.).....1000
Mar. 2—A Cowboy's Stratagem (Com.)....... 620
Mar. 2—The Jam Closet (Com.).............. 380
Mar. 5—Lost—Three Hours (Com.)...........1000
Mar. 6—The Yarn of the Nancy Bell (Com.).. 970
Mar. 8—The Heir Apparent (Dr.).............1050
Mar. 9—New York Poultry, Pigeon and Pet Stock Association, Madison Square Garden (Ind.) 540
Mar. 9—The Patent Housekeeper (Com.)...... 460
Mar. 12—The Baby (Com.).....................1000
Mar. 13—Her Polished Family (Com.)..........1000
Mar. 15—For the Commonwealth (Dr.).........1000
Mar. 16—Personally Conducted (Scenic)........1000
Mar. 19—Her Face (Com.-Dr.).................1000
Mar. 20—Dress Suits in Pawn (Com.)..........1000
Mar. 22—The House With the Tall Porch (Dr.)..1000
Mar. 23—Incidents of the Durbar at Delhi (Top.) 600
Mar. 23—Tommy's Geography Lesson (Com.).. 400
Mar. 26—The Lighthouse Keeper's Daughter (Dr.) 1000
Mar. 27—Percival Chubbs and the Widow (Com.) 1000
Mar. 29—How Washington Crossed the Delaware (Hist.-Dr.)..................1000
Mar. 30—A Funeral that Flashed in the Pan (Com.) 1000
Apr. 2—The Mine on the Yukon (Dr.)......1000
Apr. 3—Two Knights in a Barroom (Com.)..1000
Apr. 5—Charlie's Reform (Dr.).............1000
Apr. 6—Rowdy and His New Pal (Com.-Dr... 675
Apr. 6—Dr. Brompton Watt's Age Adjuster (Com.) 325

ESSANAY.

Mar. 1—Do Dreams Come True? (Com.)......1000
Mar. 2—The Ranch Girl's Mistake (Dr.)......1000
Mar. 5—The Turning Point (Dr.).............1000
Mar. 7—Getting a Hired Girl (Com.).........1000
Mar. 8—The Baby of the Boarding House (Com.)
Mar. 8—Trombone Tommy (Com.)............
Mar. 9—A Romance of the West (Dr.).......1000
Mar. 12—The Ranch Widower's Daughters (Com.) 1000
Mar. 14—A Flurry in Furniture (Com.)........1000
Mar. 15—The Madman (Dr.)...................1000
Mar. 16—The Bandit's Child (Dr.)............1000
Mar. 19—Out of the Depths (Dr.).............1000
Mar. 21—Cupid's Leap Year Pranks (Com.)....1000
Mar. 22—A Record Romance (Com.)..........1000
Mar. 23—The Deputy's Love Affair (Dr.)......1000
Mar. 26—"Alkali" Bests Broncho Billy (Com.).1000
Mar. 28—At the End of the Trail (Dr.).......1000
Mar. 29—When a Man's Married (Com.).......1000
Mar. 30—An Arizona Escapade (Dr.)..........1000
Apr. 2—Cured (Com.)...........................1000
Apr. 4—A Lucky Mix (Com.)..................1000
Apr. 5—Teaching a Liar a Lesson (Com.)..1000
Apr. 6—A Road Agent's Love (Dr.)..........1000

KALEM.

Feb. 16—Caught in the Toils (Dr.).............1000
Feb. 19—The Alcalde's Conspiracy (Dr.)......1000
Feb. 21—The Girl Deputy (Dr.) 1000
Feb. 23—Back to the Kitchen (Com.).........1000
Feb. 26—The Bell of Pennance (Dr.)...........1000
Feb. 28—A Tenderfoot's Troubles (Com.)......
Feb. 28—A Visit to Madeira (Scenic)..........
Mar. 1—Trapped by Wireless (Dr.)...........1000
Mar. 4—You Remember Ellen (Dr.)..........1000
Mar. 6—The Romance of a Dry Town (Com.)..1000
Mar. 8—Captain Rivera's Reward (Dr.).......1000
Mar. 11—A Spartan Mother (Dr.)..............1000
Mar. 13—A Victim of Circumstance (Dr.)......1000
Mar. 15—The Belle of New Orleans (Dr.)......1000
Mar. 18—Reconciled by Burglars (Com.).......
Mar. 18—The Kalemites Visit Gibraltar (Sc.)..
Mar. 20—The Defeat of the Brewery Gang (Dr.)1000
Mar. 22—A Bucktown Romance (Com.).......1000
Mar. 25—The Trail Through the Hills (Dr.)...1000
Mar. 27—Outwitting Father (Com.)..........
Mar. 27—The Kidnapped Conductor (Com.)....
Mar. 29—The Banker's Daughter (Dr.).......1000
Apr. 1—Jean of the Jail (Dr.)..............1000
Apr. 3—The Spanish Revolt of 1836 (Hist.-Dr.)1000
Apr. 5—The Schoolma'm of Stone Gulch (Com.)1000

LUBIN.

Feb. 19—Army Aviation Practice (Novelty).... 200
Feb. 19—A Midwinter Night's Dream (Dr.)... 800
Feb. 21—In Dis-a-Countree (Dr.)..............1000
Feb. 22—Her Heart's Refuge (Dr.)............1000
Feb. 24—Willie, the Hunter (Com.)........... 700
Feb. 24—Pottery Making in America (Edu.).. 300
Feb. 26—A Matter of Business (Dr.)..........1000
Feb. 28—Love and Tears (Dr.)................1000
Feb. 29—Betty and the Doctor (Dr.)...........1000
Mar. 2—A Mexican Courtship (Dr.)...........1000
Mar. 4—Fishing In Florida (Vocational)......
Mar. 4—The Baby Tramp (Com.).............
Mar. 6—My Princess (Dr.).....................1000
Mar. 7—The Handicap (Dr.)..................1000
Mar. 9—Mother Love (Dr.)....................1000
Mar. 11—Tough Guy Levi (Com.).............
Mar. 11—Wifey's Ma Comes Back (Com.)......
Mar. 13—His Wife's Mother (Dr.).............1000
Mar. 14—The Price of a Silver Fox (Dr.)......1000
Mar. 16—The Preacher and the Gossip (Com.)..1000
Mar. 18—The New Constable (Com.)..........1000
Mar. 20—The Surprise Party Surprised (Com.)..1000
Mar. 21—A College Girl (Dr.) 1000
Mar. 23—The Revolutionist (Dr.)..............1000
Mar. 25—Hoodooed (Com.) ....
Mar. 25—Her Uncle John (Com.-Dr.).........
Mar. 27—Rice and Old Shoes (Dr.)...........1000
Mar. 28—Nutty's Game (Com.)................ 400
Mar. 28—Tim and Jim (Com.)................ 600
Mar. 30—The Social Secretary (Dr.)..........1000
Apr. 1—Hello, Central! (Dr.)................1000
Apr. 3—The Sacrifice (Dr.)..................
Apr. 4—Shall Never Hunger (Dr.)............
Apr. 6—Fooling Father (Com.)..............

MELIES.

Feb. 1—Cowboy vs. Tenderfoot (Dr.).........1000
Feb. 8—Dodging the Sheriff (Dr.).............1000
Feb. 15—Smiling Bob (Dr.)....................1000
Jan. 22—Melita's Ruse (Dr.).................1000
Feb. 29—Oil (Dr.) 1000
Mar. 7—Seven Bars of Gold (Dr.)...........1000
Mar. 14—The Sheriff's Daughter (Dr.).........1000
Mar. 21—Troubles of the XL Outfit (Dr.)......1000
Mar. 28—The Remittance Man (Dr.)..........1000
April 4—A Man Worth While (Dr.)..........1000
Mar. 11—Wanted—A Wife (Com.-Dr.).........1000

ECLIPSE.

(G. Kleine.)

Feb. 14—The Gambler's Wife (Dr.)............1015
Feb. 21—The King's Command (Dr.)..........1000
Feb. 28—Cousin Bill (Com.)..................
Feb. 28—A Glimpse of Tripoli (Scenic)........
Mar. 6—The Factory Girl (Dr.)...............
Mar. 13—The Sentry on Guard (Dr.)...........1015
Mar. 20—The Song of the Gypsy (Dr.).........
Mar. 27—True Love (Dr.)....................1000
Apr. 3—Taken By Surprise (Com.)............
Apr. 3—Scenes in Amsterdam (Sc.)..........
Apr. 3—Transformation of Scrap Iron (Ind.).

PATHE.

Mar. 2—His Mexican Sweetheart (Dr.)........
Mar. 4—Pathe's Weekly, No. 10, 1912 (Topical)
Mar. 6—Cholera on the Plains (Am.-Dr.)......
Mar. 7—Buster's Nightmare (Am.-Com.)......
Mar. 8—Small Trades in Havana (Ind.)......
Mar. 9—How the Play Was Advertised (Am.-Com.) ....
Mar. 11—Pathe's Weekly No. 11, 1912 (Top.)
Mar. 13—A Midget Sherlock Holmes (Am.-Com.)
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fire Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Mar. 14—When Duty Calls (Am.-Dr.)..........
Mar. 16—The Arrow of Defiance (Am.-Dr.)....
Mar. 18—Pathe's Weekly No. 12, 1912 (Top).
Mar. 20—The Price of Gratitude (Dr.).........
Mar. 21—The Wrong Bride (Dr.)...............
Mar. 23—The Rival Constables (Com.)..........
Mar. 25—Pathe's Weekly, No. 13, 1912 (Top.)
Mar. 27—A Victim of Fore Water (Am. Dr.)
Mar. 28—A Mexican Elopement (Com.-Dr.)....
Mar. 30—Jimmy's Misfortune (Com.-Dr.)......
Apr. 1—Pathe's Weekly No. 14, 1912 (Topical)
Apr. 3—Tiger's Claws (Dr.)..................
Apr. 4—Brave Heart's Hidden Love (Dr.)..
Apr. 6—The Sins of the Father (Dr.)........

C. G. P. C.

Feb. 13—Quieting the Neighbors (Com.).......
Mar. 1—An Adventure of Van Dyck (Dr.).....
Mar. 1—Hunting Bears in Malaya (Scenic)....
Mar. 5—The Six Little Drummers (Com.-Dr.)
Mar. 7—Starfish, Sea Urchins and Scallops (Educational) ....
Mar. 8—An Episode of the Hundred Years War (Hist.-Dr.)..................
Mar. 12—The Poison Cup (Dr.)...............
Mar. 12—The Rell Brothers (Acrobatic)........
Mar. 13—Daix and His Dog (Acrobatic)........
Mar. 15—The Coin of Fate (Dr.).............
Mar. 19—The Dog Detective (Dr.).............
Mar. 19—The Electric Spark (Edu.)...........
Mar. 22—David and Saul (Biblical)...........
Mar. 23—Karlberg (Sweden) War School Exercises (Military) ....
Mar. 26—Radgrune (Dr.).......................
Mar. 29—That Terrible African Hunter (Com.)
Mar. 29—Winter on the Baltic Sea (Scenic)..
Apr. 2—The Clemency of Isabeau (Dr.)......
Apr. 5—The Cardinal's Gift (Dr.)............

SELIG.

Mar. 1—As Told by Princess Bess (Dr.).......1000
Mar. 4—The Shrinking Rawhide (Dr.).........1000
Mar. 5—The Ace of Spades (Dr.).............1000
Mar. 7—The Brotherhood of Man (Dr.).......1000
Mar. 8—Hypnotized (Com.) 1000
Mar. 11—A Crucial Test (Dr.).................1000
Mar. 12—Bounder (Dr.).......................1000
Mar. 14—The Slip (Dr.).......................1000
Mar. 15—Across the Isthmus of Panama in 1912 (Top.) 1000
Mar. 18—The Girl of the Lighthouse (Dr.)....1000
Mar. 19—The "Epidemic" in Paradise Gulch (Com.) 1000
Mar. 21—The Ones Who Suffer (Dr.)..........1000
Mar. 22—The Junior Officer (Dr.).............1000
Mar. 25—Sons of the North Woods (Dr.)......1000
Mar. 26—The Hobo (Dr.) 1000
Mar. 28—A Waif of the Sea (Dr.)............1000
Mar. 29—All on Account of Checkers (Com.)..1000
Apr. 1—His Chance to Make Good (Dr.)....1000
Apr. 2—Tenderfoot Bob's Regeneration (Dr.)..1000
Apr. 4—Me and Bill (Dr.)....................1000
Apr. 5—Wolcott Coombs—The Phenomenal Deaf and Blind Boy (Edu.)........ 500
Apr. 5—With the Boys of the Figure Two (Sporting) 500

VITAGRAPH.

Mar. 1—The Diamond Brooch (Dr.)...........1000
Mar. 2—The Telephone Girl (Com.)..........1000
Mar. 4—Lulu's Anarchist (Com.).............1000
Mar 5—Cardinal Wolsey (Hist.-Dr.)..........1000
Mar. 6—Irene's Infatuation (Com.)...........1000
Mar. 8—How States Are Made (W. Dr.)......1000
Mar. 9—Mrs. Carter's Necklace (Dr.).......1000
Mar. 11—First Woman Jury in America (Com.).1000
Mar. 12—The Five Senses (Com.).............. 300
Mar. 12—A Story of the Circus (Dr.).......... 700
Mar. 13—Mrs. 'Enry 'Awkins (Dr.)...........1000
Mar. 15—The Great Diamond Robbery (Com.)..1000
Mar. 16—"Sunset," or Her Only Romance (Dr.)1000
Mar. 18—The Black Wall (Dr.)................1000
Mar. 19—The Old Silver Watch (Dr.)..........1000
Mar. 20—The Two Penitents (Dr.).............1000
Mar. 22—Mr. Bolter's Infatuation (Com.)......1000
Mar. 23—Her Forgotten Dancing Shoes (Com.).. 500
Mar. 23—Taft and His Cabinet (Topical)...... 500
Mar. 25—The Price of Big Bob's Silence (Dr.).1000
Mar. 26—His Mother's Shroud (Dr.)..........1000
Mar. 27—The Governor Who Had a Heart (Dr.).1000
Mar. 29—The Haunted Rocker (Com.).......... 500
Mar. 29—The Suit of Armor (Com.)........... 500
Mar. 30—Nemesis (Dr.) ....1[illegible]
Apr. 1—The Star Reporter (Dr.)............ 656
Apr. 1—His Mother-in-Law (Com.)........... 846
Apr. 2—She Never Knew (Dr.)..............1000
Apr. 3—The Seventh Son (Dr.)..............1000
Apr. 5—The Illumination (Biblical)..........1000
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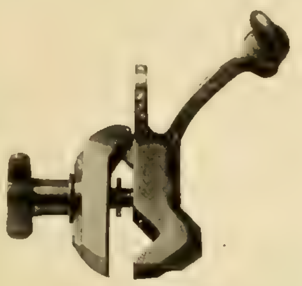

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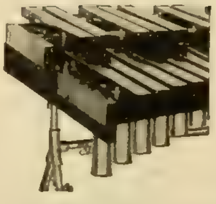

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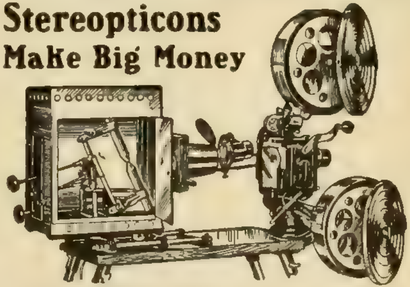

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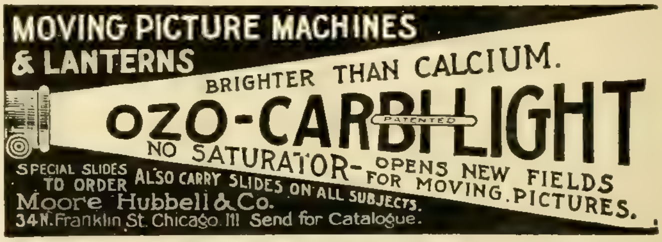
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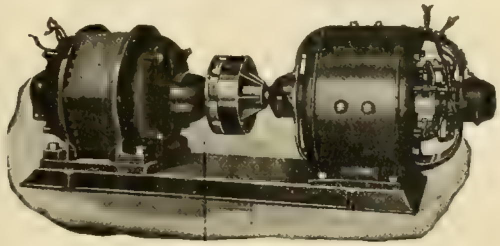

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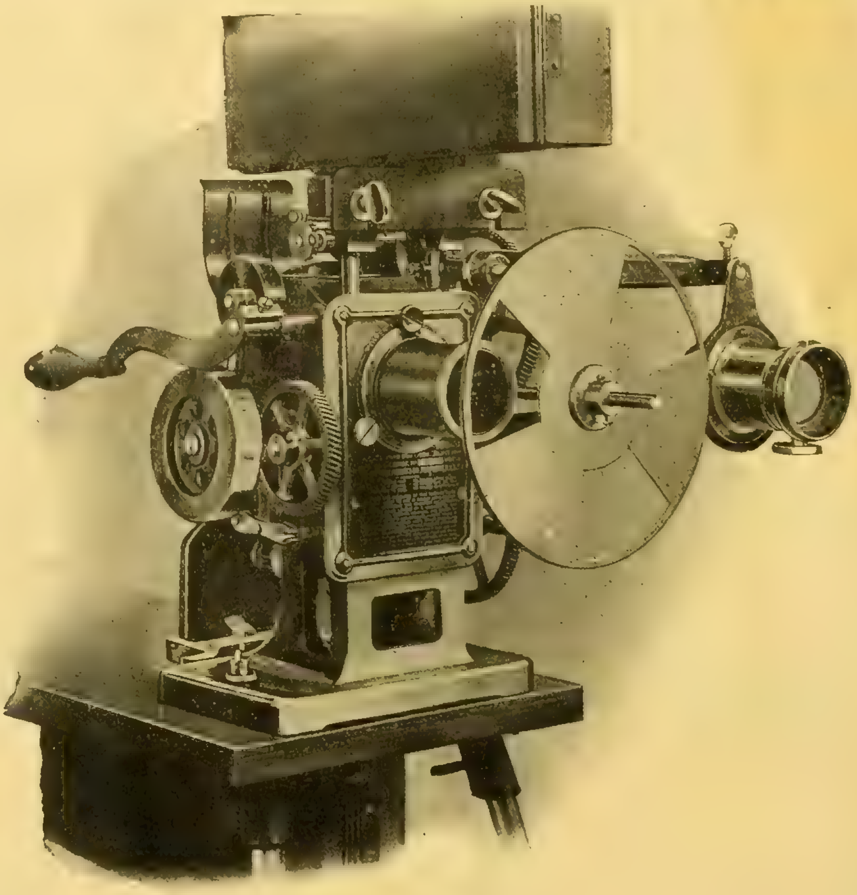

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